

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1906, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXII. No. 6

NEW YORK CITY, FRIDAY, APRIL 1, 1921

48 PAGES

LEGIT RIVALS OUT \$2,000,000

EQUITY TO FORCE CLOSED SHOP ON INDEPENDENTS IS DECISION

Conference with Managers Outside P. M. A. Fails—
Ideas Advanced to Be Considered by Council
—Cohan Threatens Suit—Fidelity Recruits Seen.

No concessions will be made to the independent managers by the Actors' Equity Association in the matter of the organization's "Equity Shop" policy. This was agreed on by the council of the A. E. A. following the recent conference in which the independents were asked to meet the council to talk over the installation of the "Equity Shop." A number of pertinent suggestions were made to the council by those managers present at the meeting. The independents were advised that the council would consider the ideas advanced. The result was the clamping of the lid on all casts not within the protection of the Producing Managers' Association.

No answer was made to the problem of the independents who have under contract for next season, players not in the Equity association. The independents say that such players will be forced out of shows or else the managers will be forced to frame casts with non-Equity members. By leaving such managers "holding the bag" or the non-members in the same position the possibility of damage suits is the likely result.

The A. E. A. will make up new contracts. The present form will be (Continued on page 18.)

MARX BROS. MAY HEAD CHICAGO SUMMER SHOW

Deadlock on Salary Inspires New Project.

A hitch in the salary of the Marx Brothers new act may be the makings of a new summer show for Chicago. After breaking in on the Poll time and a half week at the Fifth Ave., the boys came into the Palace, where they stayed two weeks. The salary question then arose. The act is laying off this week with no future time booked. In case the act and the booking office do not get together, the act will be stretched out into a two hour and a half entertainment. During their stay at the Palace the boys did as long as an hour and ten minutes at one performance. Sophie Tucker, now at Reisenwebers, will be featured along with the boys, according to the plan. Chicago is the logical camping ground for the outfit as it is the home of the boys and also claims the songstress as its very own.

GIRL STAR ASSAILED IN ACTORS' CAUCUS

Charles Dow Clark Tirades Against Fay Bainter.

Chicago, March 30. A tempestuous meeting of the Actors' Fund at the Stratford Hotel was marked by an attack against Fay Bainter, launched by Charles Dow Clark. The meeting had been called for purposes of organizing the local benefit. Miss Bainter's manager read a letter from William Harris, Jr., denying her permission to appear. Clark, who is here with "Shavings," came to his feet and verbally belabored Miss Bainter, crying out, such phrases as "Who does she think she is?" and the like, and saying: "The good Equity members reluctantly agreed to appear on a bill with this woman, who has fought our organization; and now she turns down those who swallowed their personal prejudices toward her stand in the name of charity."

Raymond Hitchcock flew up, and, as an Equity member, denounced Clark's sentiments, apologizing for the attack on a woman, the more so since she was not present. Clark answered that Miss Bainter has consistently refused to appear at Actors' Fund benefits. Her manager replied that Miss Bainter cannot do herself justice in a brief appearance, owing to her personality, which prevents her "warming up" in a short turn.

GUILD'S GERMAN PLAY.

Frank Reicher is to have exclusive say about the next production of the Theatre Guild, which is a play from the German. He has been o. k'ing the cast and otherwise taking charge of preparations. Young Joseph Schildkraut, who trained under Reinhardt and recently appeared in "Pagans," will head the cast.

INA CLAIRE GOING ABROAD.

Ina Claire, now in her 78th week with "The Gold Diggers" at the Lyceum, will leave that show in May for a rest. Miss Claire will go abroad immediately after closing to remain away a year. She has made no definite plans upon her return. It could not be learned who will succeed Miss Claire in her role.

MAY COMPROMISE IN BOOKINGS

Producers Seek Cure for System That Pits Expensive Musical Comedies Against Each Other in Towns Unable to Support Both.

1920 LOSSES HUGE

A car barn stuffed with deficit statements tuned up to a loss of about two million gross on the season now closing has brought the heads of the two big producing and booking syndicates, A. L. Erlanger on one side, and Lee Shubert on the other, closer together than they've been in a long time.

Musical comedy producers who've lost the greater part of the two million have supplied some of the magnetism, and the losses that the Erlanger syndicate and the Shubert combination—separate units of allies—have furnished the rest of the loadstone.

Not since the first big split of managers more than a decade ago against the bossing of the then supreme czars, Klaw and Erlanger, to (Continued on page 18.)

FEWER SHUBERT SUNDAYS

Only Two Stands Left for Sabbath Shows.

Starting this week there will be but two concerts offered Sundays by the Shuberts, the shows being at the Winter Garden and the Century. The concert on the roof has been discontinued because of the closing of the revue at the Promenade.

The Central also passes for concerts with the closing of "Afgar" Saturday, since the house goes to D. W. Griffith's picture, "Dream Street."

"FATTY'S" PLAN.

Proposes 10 Weeks in Monolog in "One."

Roscoe (Fatty) Arbuckle is the latest picture star to cast his eyes toward the speaking stage. The comedian contemplates a ten weeks' run in the varieties next season as a single turn in "One" if satisfactory salary arrangement can be made.

Arbuckle did a monolog at a recent Friars gathering which was very well thought of by the wisecracks. In case that vaudeville does not open up its purse strings "Fatty" may be seen in a show of his own backing.

MORE COMEDY ACTS, FEWER GIRL "FLASHES" IN DEMAND

Out-of-Town Managers' Demands to Bookers Indicate Vaudeville Styles for the New Season—Less Call for Revues.

MOUNTFORD OBJECTS TO THE N. V. A. BENEFIT

He's an Orpheum Stockholder, That's Why.

Harry Mountford on March 25 sent a registered letter to the Orpheum Circuit, protesting against the turning over to the National Vaudeville Artists of the matinee receipts of the houses on the circuit, claiming to be a stockholder in the corporation and objecting to the benefit performances on the ground that such action would be a dissipation of the assets of the concern. Mountford wrote:

"I am a stockholder of record in the Orpheum Corporation.

"I am informed and believe that on April 8th you propose and intend to turn over the whole receipts of the matinee performance to an association known as the National Vaudeville Artists or some persons pretending to be the National Vaudeville Artists or to some persons or corporation, unknown to me.

"I hereby give you notice as a stockholder of record of the Orpheum Circuit, Inc., that I protest and object to any diversion of the receipts of the above corporation for such purposes. I object to this on the ground that it is a dissipation of the assets of the corporation for purposes which are foreign to its charter and a depletion of the amount which should accrue for division amongst the stockholders."

At the Orpheum Circuit offices they declined to discuss the matter, saying the only one authorized to speak on such matters is Martin Beck, its president, who is in Europe, and that, in the absence of any instructions from him to the contrary they would give the annual N. V. A. benefits April 8, as scheduled.

JAIL BLUES BEHIND BARS.

Chicago, March 30. Jack Harrell, song-writer and author of "Jail-House Blues," is in jail here now, charged with non-support and rough treatment of his wife, "Eddie" Thompson, his composer-partner.

Following announcements of the Keith and Orpheum circuits that comedy acts are to receive the preference in next seasons bookings, comes word from one of the largest of the small time bookers in the Keith pop department, that the owners of theatres booked by him in small towns have deluged him with requests for the same type of act in preference to revues and girl acts.

One owner in particular sized up the situation and demanded that in the future instead of a "girl act" or "revue" the same amount of money be expended for one or more comedy acts.

Bookers further report that out-of-town theatre owners have evinced an unwillingness to play too many "conversation turns" in "one" unless they have strong comedy value.

Good wholesome comedy, less of the dress suit and tuxedo, fewer special drapes and more hearty laughs and situations seem to be the advance styles for next season's vaudeville.

RICKARD'S OPEN AIR BRONX FIGHT ARENA

Velodrome to Seat 60,000—Leonard-Kansas Bout.

The New York Velodrome now in course of construction at 225th street and Broadway has been taken over by Tex Rickard and will be utilized for the open air promotion of boxing contests and bicycle races.

The Velodrome is about half completed and when ready will have a capacity of 60,000. It was originally intended to be the New York equivalent to the Newark velodrome and the builders intended staging bicycle races during the summer months.

The work has been conducted slowly with rumors of financial difficulties cropping out from time to time. Rickard is reported as having taken it over for the summer months and will rush the work so as to be ready to stage some championship bouts while the Garden is unavailable.

The first bout to be staged in the new club is reported as being the Benny Leonard-"Rocky" Kansas affair that all New York fandom is awaiting.

STARVATION FACING CHORUS AND LESSER LONDON ACTORS

Over Two Thousand Out of Work—Prominent Producers See No Help in Turning Houses Over to Pictures—No American Millions.

London, March 30.

With over 2,000 chorus girls pleading in London for work of any kind and lesser actors and actresses borrowing right and left to keep going bread lines are beginning to form in West End circles.

Touring companies have postponed going out. The situation at the big theatres around the city is none too good and unemployment in the show business has reached the acute stage that has brought it to government attention in other labor circles.

The question of building up theatre patronage so houses can pay a return on their investment has brought to the fore the possibility of turning many of them into cinemas.

This is no help, according to producers, as the film business is in as bad a way as the legitimate and variety.

For a long time the hope was held out that promised American millions would revive business. So far these millions have failed to materialize.

In many cases actors have applied to the authorities for the gratuities granted by the government to the unemployed and amounting to from one to five pounds a week. This is distributed to unemployed, and many stage people, hard pressed to maintain themselves, have been supported in this way.

NEW CASINO SHOW.

Volterra Has a New Hit with His Revue, "Avec le Sourire."

Paris, March 30.

A revue by Jacques Charles called "Avec le Sourire," was presented at the Casino de Paris March 26 and met with success. In this show Leon Volterra has another trump card.

In the cast were Boucot, Magnard, Dutard and Mmes. Esther Deltenre and Jenny Golder, also the dancers Misguette and Maxly. Striking scenes from the opera ball a century ago, the slave market and of famous amoureuresses since prehistoric ages helped. "The Dancer's Dream," with Jackson featured, went over big. A large staircase set was used, with popular musical instruments in evidence.

Jackson and Maurice Chevalier were particularly applauded in their dance during the opera ball tableaux. Boucot in a Carmen sketch burlesquing congested street conditions in Paris proved amusing.

PERFORMERS IN HOLLAND.

Paris, March 12.

The secretary of the Nederlandse Artistenbond of Rotterdam has informed the affiliated French Syndicate of Music Hall Artists that the Dutch union is charged by the government to control passports of foreign performers visiting the Netherlands.

The notice further states that the admission of non-syndicated artists will be refused to those who have signed contracts for payment in francs, marks or crowns, as also performers having accepted engagements below the union tariff, 20 florins per day each person.

GENEVIEVE WARD HONORED.

London, March 30.

Genevieve Ward has been created Dame Commander of the British Empire by the King on her 84th birthday. This honor is equivalent to a knighthood. The aged actress will play at the old Victoria during the Shakespearean festival.

Good Friday Closings Official.

Paris, March 30.

Theatres subsidized by the state closed March 25, Good Friday, but few others shut up shop.

The production of Leppold Marchand's "Cheri" from the book of Mme. Collette at the Gymnase seems to have fallen through, as also the new work by Andre Picard for this season, which Henry Bernstein had under consideration.

NEW PIECE BY GUITRY.

Paris, March 30.

Rehearsals of "Le Grand Duc," the latest work of Sacha Guitry, have commenced at the Theatre Edouard VII, to replace his "Le Comedien," which will be withdrawn early in April. There are five roles only in the new play, to be held by Sacha and his father, Lucien Guitry; Polin, Mmes. Yvonne Printemps (Mme. Sacha Guitry) and Jeanne Granier.

The Guitry family will visit London in May, according to present arrangements, following Sarah Bernhardt at the Princess Theatre.

JOHN T. MURRAY SAILING.

John T. Murray will sail for England April 7 accompanied by his wife and daughter. Murray is taking a short vacation trip to visit his mother. If his family likes the other side he will probably return there in the fall to remain permanently.

Isadora Duncan Matinees.

London, March 30.

Isadora Duncan commenced a matinee season at the Prince of Wales April 11.

New Play at Prince's.

London, March 30.

A new play by Gertrude Jennings, "Love Among the Paint Pots," follows "The Blue Lagoon" at Prince's.

"Aladdin" Ends April 2.

London, March 30.

"Aladdin" finishes at the Hippodrome April 2 and a new Wylie and Tate revue opens there April 14.

ENGLISH "IRENE" CASE SETTLED FOR \$35,000

Sir Alfred Butt Arranges Deal For Royalties.

A special representative sent to London to handle the "Irene" royalty matter has effected a complete settlement. At the offices of the Vanderbilt Producing Co., which put the show on here and arranged for its foreign presentation, it was stated this week that the entire royalty account had been paid. The amount due was 7,045 pounds, which at the old rate of exchange approximates \$35,000. About one-third of the sum was paid by J. L. Sacks, the balance coming from the companies handled by Sir Alfred Butt and two provincial companies. It was stated that the settlement had been handled by Sir Alfred. There was no complaint from the American producers against the titled manager.

The Vanderbilt Producing Co. is no longer a corporation, having been dissolved last fall and converted into a co-partnership, the principal members being James Montgomery and J. J. Moran. The change into a partnership was effected to work a saving on federal income taxes. A number of other managers have switched from corporate production for the same reason.

"Irene" is now in its 71st week at the Vanderbilt, dropping under \$15,000 during Lent for the first time in a year. It is figured to continue until summer. A new musical show is being readied by the Vanderbilt company. Mr. Montgomery has written the book and the lyrics are by J. J. McCarthy and Harry Tierney, the same trio who wrote "Irene." The new piece is designed for late summer or early fall. It has a tentative title of "The Little White House." There are three other "Irene" companies on tour.

PARISIAN REVIVALS.

Paris, March 30.

"Le Petit Duc" has been revived at the Mogador and "Mme. Marechale" at the Marigny. Both reopened March 26.

"NIGHTIE NIGHT" IS HISSED; "GRUMPY" REVIVAL BRILLIANT

"Don Q" Acted Without Distinction—Opinion Divided on American Farce—New Grand Guignol Playlets Thrilling and Well Acted.

IN PARIS.

By Edward C. Kendrew.

"Ariane et Barbe Bleue," of Paul Dukas, is to be revived shortly at the Opera Comique.

There is to be an operetta season under temporary management at the Theatre Anotine from June to September, commencing with "Monsieur de la Palisse," by Claude Terrasse.

Victor Silvestre, temporary lessee of the Gymnase, has withdrawn Wolff's "Alles Brisees," and on March 23 revived H. Bataille's "Le Scandale."

The new Theatre des Nouveautes, in the same building as the Cinema Max Linder, will be inaugurated about April 11 with a comedy by Jean Bouchor, "La Belle Journee," with Chas. Lamy, Capellani, Louvigny, Toulout, Gildes, Berthier, de Garcin-Blanche, Pallex, Mesdames Regina Camier, Blanche Toutain and Siede.

At the Scala a revival of "Vous n'avez rien a declarer" has replaced "La Puce a l'Oreille," with Marcel Simon.

By a police ordinance issued March 17 places of entertainment may remain open until 12.30, and cafes, restaurants and supper rooms until 2 in the morning.

"Les Miserables," drama in five acts, produced by Paul Meurice and Charles Hugo, has been revived at the Odeon.

A revue, entitled "On n'en sortira pas," two acts, by Noziere and Wilned, follows Polaire at the little Theatre Marjal.

London, March 30.

"Nightie Night," produced at the Queens March 22, seems to be successful. It proved to be the usual in-and-out-of-doors, suggestive farce. There was some hissing from the audience at the premiere and the criticisms are divided.

"Don Q," produced at the Apollo March 24, is a dramatic mixture. Fred Nettleford is monotonous, and the other acting is undistinguished.

"Heart of a Child" at the Kingsway is conventional dramatic claptrap, without originality or ginger.

The "Grumpy" revival at the Criterion is brilliant and promises to repeat its original success. Cyril Maude is splendid in the title role.

The new Grand Guignol series at the Little theatre provides varied entertainment without much thrill. The best story is the story of blind men trapped in a house supposed to be on fire. The acting is uniformly fine.

MCCARTHY MEETS MANY AMERICANS IN ORIENT

China Good in Spots—Africa Has Call.

Shanghai, China, Feb. 25.

We've just returned from Tientsin, Hanchow and Peking, where we met with unusual success. Reynolds Dennison and his clever company are also cleaning up in Tientsin. The woods will be full of companies here during the months of March, April and May, as several outfits are due.

Chinamen, while looking upon foreigners (we are the foreigners) as objects of curiosity, simply worship them. They (the Chinamen) fulfill all expectations as to the much quoted "Lure of the Orient." Not that the hoped for mysticism prevails. That ceases to exist once one sets foot ashore here and is largely a matter of imagination—but the number one boy and Coolie boy are ready at your beck and call, anticipating your every want. I haven't taken off my own shoes once since being in China—as a matter of fact, the number one boy won't let me do it—as to "makes master no proper belong." Hence the "Lure of the Orient" becomes a matter of personal comfort—that and nothing more. Clerks, on a small salary, are waited upon as assiduously as the richest man on earth.

The Native City here is a place of woe indeed. More odors than in Hester street. More rags and sickness and filth than in the worst Bohemian district in the world. Beggars by the hundreds. Jade (imitation and some real) in profusion. American (and English) women through the fur stores and a big trade is carried through this medium. Foolishly low prices are the rule and women are stocking up with the real thing. Sables, mink, ermine, squirrel, etc. They buy madly overlooking the punishment when it comes time to pass inspection of the customs officials—then there will be tears and regrets.

India is in a bad shape just now for shows. Sickness, internal troubles and other setbacks so disastrous to box office returns.

Calcutta is better, so is Java. Africa seems to have the call from a money making standpoint. China, as I mentioned, is good in spots. Japan is better for American performers to pass up.

Lots of theatrical people here. Met Al Martin (he leaves here for Japan tomorrow). Quintrell, the violinist and leader, accompanied by that clever songstress, Helen Duval, just finished an extended recital tour and left for Manila yesterday.

Myles McCarthy.

PEGGY O'NEIL
SAVOY THEATRE,
LONDON



VAUDEVILLE'S FAMOUS RED-HEAD IRENE FRANKLIN

The Des Moines "Tribune" said last week: "No true Orpheum fan needs to be told that this is one week out of the fifty-two when neither fire, flood nor famine need keep him from occupying his favorite orchestra seat."

"Irene Franklin's here. Miss Franklin is one of the genuine artists of vaudeville. She makes a friend of you with her first song and when she is finished with 'the poor Broadway fireman's wife,' she's yours for life."

"BURTON GREEN, her pianist with the classic profile, is a bear at the piano."

WALL STREET STAGES IMPRESSIVE BOOM IN AMUSEMENT STOCK GROUP

Famous Players Reaches New High of 75, Best Since Last April—Loew Above 21—Vague Rumors of Deal Between Two in the Making.

An impressive advance in the two leading amusement stocks was staged on the New York Stock Exchange early this week, when Famous Players jumped more than four points in a single session to 75, its best price since last April, and Loew moved up to 21½, also a new high since the issue of the new stock. In the case of Loew the stock changed hands in huge blocks, totalling more than 100,000 shares in the four days to the mid-week. In one session the turnover in Loew was the largest of the list, approximating four times the transactions in U. S. Steel.

The big bulge came on Monday, when the highs were established. At 21½ for Loew a further advance was blocked by a combination of short selling for a quick profit and by the liquidation of buyers around 20 last year, glad of a chance for an "out," following months of anxiety. This kind of pressure continued up to noon of the Wednesday session, which found the issue back between 19 and 20, a net advance from its long continued range between 17 and 18. Renewed buying came in at the close and some lost ground was recovered.

What was back of the sudden flurry and what it meant for the future were the subject of feverish speculation. The situation brought out the usual flock of rumors, chief and most startling of which was the report circulated in the Street that some sort of a deal was in the making between Famous Players as a producer and distributor and Loew, Inc., as an exhibitor. This took various forms in its rounds. One version was that a booking agreement would be negotiated covering all the ninety some theatres Loew plans to have in operation next season. Another edition of the same rumor had it that the deal would go as far as an actual merger of the two concerns, Loew stock being pooled at the ratio of three of Loew for one of Famous Player common.

Seriously Considered.
These rumblings seeped into Times Square gradually and were at first received with derision, but upon study the proposition did not assay badly at all and received some serious consideration as a possibility. If not now, then at some time in the future.

Marcus Loew is in Chicago, preparing for the opening there of "The Four Horsemen," and Adolph Zukor is abroad. Nothing came out on the ticker or in the news to give a hint of what was going on behind the scenes, and the newspaper financial editors did not touch on the demonstration in the amusement group for the simple reason that they did not know what it was all about. So they contented themselves with combing over the figures that have been published within the last fortnight dealing with Famous Players. It is safe to say that these figures have been pretty well exhausted and thoroughly discounted long before this.

In Times Square other possibilities were discussed, principally the potential part of the "Four Horsemen" prospects as an influence. This is a Metro production and Metro belongs outright to Loew, Inc. Estimates of the men concerned with the "Horsemen" enterprise run all the way from \$1,000,000 to more than twice as much as profits on the picture which has been doing better than \$15,000 a week at the Lyric. A million dollars profit would figure out at a dollar a share for Loew stock. This detail was emphasized by the showmen, while the Wall street sharps around the board at the Astor scrutinized another angle.

Called Bull Drive.
These hard boiled calculator "doped" it that the bull drive has its inspiration from downtown and the play was being engineered in the two common issues as a cover under which bankers were campaigning to put out part of their holdings of Famous preferred, of which more than \$10,000,000 is still in Wall street's hands. No one, however, could explain how it would be possible to force this huge block into public hands on a constant

ascending scale of prices. The Famous preferred normally has a daily turnover of only 100 or 200 shares. In the four business days from Thursday to Tuesday 3,000 shares changed hands. On Monday there was a record total of 1,200 shares and the stock closed at 88, its high since the listing.

It seemed reasonable to suppose that inside interests, either of the companies or of the bankers who are associated, gave the movement its first push. The staging of a 50,000-share demonstration after a long period of inactivity could scarcely have come from any other source. In the absence of any surface developments on which to base such a campaign, it would be almost obvious that a strong interest is at work discounting some definite future development, but what that expected influence is nobody on the outside knows.

Company officials appealed to professed ignorance and many employees of both Loew and Famous who had bought stock around the first of the year at the lower levels then prevailing sold to take a profit on Monday. There must have been a good deal of selling of this sort around Times Square, and the fact that both Loew and Famous came to the end of Monday's business at their best for the year was an impressive index of the power behind the bull drive which could support its issue in the face of such pressure.

Interesting Circumstances.
Whether or not there is any foundation for the reports of a Famous Players-Loew coalition, there are interesting circumstances surrounding the proposition. It has been known in the trade that the management of Famous Players and the bankers associated with the concern have been divided on the policy of the theatre ownership. The company men take the position that theatre holdings are essential to the stability of the enterprise. Theaters are necessary to round out the organization. The bankers do not argue the merits of the theory. They simply decline to finance further expansion at this time. These opposite attitudes comprehend the whole situation in the board.

The newest survey of Loew activities shows 95 houses to be operated next season. The advantages to Famous Players of an

alliance with the Circuit for an outlet are obvious. On the other hand Famous Players is the strongest, indeed only, stable producer of pictures in quantity and the advantages that would accrue to Loew by such an association are equally plain. One of Marcus Loew's objects in taking over Metro was to use "Loew-Metro" productions to increase the prestige of the theatre company. This design failed in accomplishment when independent exhibitors objected to screening picture main titles which advertised an opposing theatre.

Orpheum moved narrowly, although still in considerable volume. At the low it broke below 25 for the first time in months. Presumably the selling originates in Boston or Chicago where banks are liquidating to get cash. They would be likely to do their selling in New York, owing to the fact that their local exchanges could not well absorb much stock without breaking the price.

There was a minor movement in Goldwyn on the Curb this week. The net change on sale of 700 shares was a loss of ¼. One of the better grade information bureaux which furnish tips, this week took notice of Goldwyn, recommending it as a buy on the ground that it is turning out some of the best productions of its career.

The summary of transactions March 30 to 31 inclusive is as follows:

STOCK EXCHANGE.					
	Thursday	Sales	High	Low	Last Chg.
Fam. Play-L.	1400	70%	88	86	86 + 1
Do. pf.	300	85%	86	85	85 - 1
Loew, Inc.	11900	20	19	19 1/2	+ 1 1/2
Monday—					
Fam. Play-L.	8500	75	71	75	+ 4
Do. pf.	1200	55	86	88	+ 2
Loew, Inc.	46800	21 1/2	19 1/2	21 1/2	+ 1 1/2
Orpheum	1000	25%	25	25 1/2	+ 1/2
Tuesday—					
Fam. Play-L.	8400	75%	73 1/2	74	- 1
Do. pf.	600	87%	87	87	- 1
Loew, Inc.	34400	20%	19 1/2	20	- 1/2
Orpheum	600	25%	24 1/2	25 1/2	+ 1/2
Wednesday—					
Fam. Play-L.	2800	74%	73 1/2	74 1/2	+ 1/2
Do. pf.	300	87%	87	87 1/2	+ 1/2
Loew, Inc.	17500	20%	19	19 1/2	- 1/2
Orpheum	100	25%	25	25	- 1/2
Friday—					
HOLIDAY.					
Monday—					
Goldwyn	000	5%	5 1/2	5 1/2	- 1/2
Tuesday—					
Goldwyn	100	5%	5 1/2	5 1/2	..
Wednesday—					
Goldwyn	200	5%	5 1/2	5 1/2	+ 1/2

"MRS MURPHY" GRADUATES.

Gracie Emmett's veteran vehicle, "Mrs. Murphy's Second Husband" has been rewritten into a 3-act play. It will be tried out by the stock company in Somerville, Mass., her home town.



LORNER GIRLS

MARGUERITE

RHEA

IN THEIR REVUE OF ARTISTIC DANCE CREATIONS.

We wish to thank the several production managers for their kind offers, but we are still playing the greater Keith theatres. Orpheum, Brooklyn, this week (March 28).

Keith's, Philadelphia (April 4)

Keith's, Washington (April 11)

Personal Management, LEO FITZGERALD.

ACTOR-MANAGER BROKE.

Sellon Owes Actors of "Cat and Fiddle" Fiasco.

Charles A. Sellon, an actor, of 132 W. 45th street, filed a voluntary petition in bankruptcy last week, showing liabilities of \$2,631 and no assets. The creditors include the following performers: Obbie Campbell, Thomas Jafford, George Earle, Essie Campbell, Flo McKinley, Jessie Hanson, Laura Neff, Flo Demon and May Langley, who claim salaries unpaid in Chicago on August 1, 1914, when Sellon, in conjunction with Mortimer W. Infeld, produced "The Cat and the Fiddle" show. Infeld could not be located at the time, and Sellon gave his I. O. U.'s for the amounts to the cast members, as well as to the National Printing & Engraving Co., which claims \$1,460, and the Columbia Engraving Co., \$165.

However, on February 17 last, Jeanne Hart and George Wakefield secured judgments for \$590 and \$277.31, respectively, against Sellon in the Third District Municipal Court, and the judgment debtor filed the petition in bankruptcy.

REFUSED O'NEIL'S PAY.

Charlie Irwin, Who Replaced Sick Player, Helped Financially Also.

Charlie Irwin deputized for Bobby O'Neil in the "Four Queens and a Joker" act at the Orpheum, San Francisco, last week, Irwin going into O'Neil's role at 15 minutes' notice. O'Neil was forced to lay off for the week, because of having to undergo an operation on his throat, in Portland. Irwin played his own single, in addition to filling in for O'Neil.

According to the story from Frisco Irwin refused compensation for understudying O'Neil, so that the latter might receive his salary for the week. O'Neil returned to his role in the "Four Queens and a Joker" act this week.

NO MORE CHORUS GIRLS?

Friedlander Quoted as Wanting No More for His Acts.

One of the biggest of the vaudeville producers, William B. Friedlander, has announced that he will eliminate chorus girls from his productions for the coming season.

The move is necessary, according to this source, in order to meet the new conditions that are expected to prevail in vaudeville during the period of industrial adjustment.

The producer in question plans to secure specialty people instead of choristers, casting the girls for parts in addition to the usual back line duties of the regular chorus woman.

EDDIE KANE'S ALIMONY.

Maude Goldman in her separation suit against Abraham Goldman (professionally known as Eddie Kane, of Kane and Herman) secured a \$50 weekly maintenance award and \$150 counsel fees on her motion, argued before Justice Van Sicken in the Kings County Supreme Court last week.

Mrs. Goldman alleges abandonment. The couple have a daughter, Betty, five and a half years old. The plaintiff at one time was a Ziegfeld show girl.

ASTORIA PLUNGING.

Books Frank Fay and Eva Tanguay to Top Bills.

The Astoria, L. I., continues to grab "names" for its bills. This week Frank Fay was signed by Fally Markus to open at the house Thursday for the last half at a reported salary of \$500 for the three days.

April 4 Eva Tanguay is the top liner with considerable advance sale reported. The house has a seating capacity in excess of 4,000.

HOWARD REVUE CHANGES.

Johnny Dale will step into the shoes of Howard Revue next week when it plays the New York Palace to replace Jack King. Dale is a dancer and King a pianist. An addition will also be made to the cast in the persons of the Two Carbons, who are also dancers.

"MUTT AND JEFF" CAST.

Rush Jermon and Henry Fink are readying a vaudeville version of "Mutt and Jeff" for early production. The principals are Harry Lincke, Gertrude Parrish and Bob Rice. Henry Fink did the lyrics and music, and Billy Denver, who will also book the act, wrote the book.

NEW YORK CENTRAL FIRST TO CUT FARES

Announces 10 Per Cent. Reduction on Excursion Tickets.

Albany, March 30.

Officials of the New York Central railroad announced this week that effective sometime between May 15 and June 1 and up until September 30 railroad rates to all points on the system will be reduced ten per cent. When a round trip ticket is purchased. It is believed the proposed cut in railroad rates will be made as the result of the Central's recent announcement that wages of all employees of the railroad, from the high executive officials down to the lowly track workers, would be reduced in May. This is the first time a reduction in rates of any kind has been made by the New York Central since the war.

The rates will be of special benefit to professionals, particularly vaudeville performers who are booked out of New York. At the present time the round trip rate, including war tax, from Albany to New York is \$11.08. With the proposed reduction the new round trip fare will be \$10.

Another road, it is reported, which plans to resume excursion rates this season is the Pennsylvania, which derives a great deal of revenue in excursions from Philadelphia to Atlantic City during the summer months.

'SHIMMY' BAN LAW PASSED

License Commissioner Will Fix Dance Hall Closing.

The Cotillo bill calling for official censorship of dance halls has passed both branches of the New York State Legislature and is now awaiting Governor Miller's signature. It is accepted as a foregone conclusion that Governor Miller will sign the bill, which designates the License Commissioner of New York City as the censor of dance places. The bill is an amendment to section 1488 of the Greater New York Charter.

Under the provisions of the bill, as soon as it becomes a law the New York License Commissioner will be empowered to make regulations such as he deems adequate and fit to govern the conduct of dance halls and the dances performed therein.

The License Commissioner likewise will have the power to define the opening and closing hours of dance places. It will be necessary for all dance halls to secure a permit. The same ruling applies to any organization or person conducting a public dance.

LEWIS-PEARSON BOOKING.

Sketch and Monolog Framed for Same Bills.

Sheldon Lewis, serial picture star, in addition to appearing with his wife, Virginia Pearson, in the sketch vehicle, "The Second Chance," the couple are now presenting in the Keith houses, will offer a single on the same bills, as an individual effort.

Lewis's solo contribution will consist of a monolog, relating to incidents and experiences about the picture studios he has worked in. The acts will be jointly booked. Lewis tries out his single specialty for one performance at the 81st Street next week. Henry Bellit is handling booking arrangements for both acts.

VAN'S PERSONAL ICE

Columbus, O., March 30.

Van Hoven, who is playing here this week, had a "run-in" with the management of his hotel. He explained his side of the controversy as follows:

"They charged me 25 cents for serving ice in my room. I don't mind paying \$20 a quart for the other stuff, but the ice thing is all wet. So I have my valet walk in every night with my own ice. It's colder."

"YOUNG AMERICA," PLAYLET.

Lewis & Gordon are preparing a one act version of the play "Young America" for vaudeville. Cohan and Harris produced the play originally at the Gaiety several years ago.

Joe Gaites has secured for production a musical piece entitled "Up in the Clouds," which he will place in rehearsal next week, the cast having been completed.

ORPHEUM TO RUN SUMMER SHOWS ON REVISED SYSTEM

Mort Singer on Trip to Decide Policy for "Junior Towns"—Last Season's Returns on 5-Act Bills Varied Widely.

The summer plans of the Orpheum Circuit will probably be definitely decided within the next few days. Mort Singer, general manager, left for the west late this week to make a quick run over the mid-western cities and will probably visit some of the Orpheum junior towns before returning. Last season the circuit ran a summer policy of five acts and a feature picture, doing three shows a day. In some towns this style of entertainment worked out very well, while in others it was a failure.

This season the towns that were bad will be eliminated and the string framed with some of the Orpheum junior towns included. It will mean rather a hard booking proposition, as the jumps will not be of the best. However, provisions will probably be made and there may be some filling in of acts from the western office.

Last season was the first attempt the Orpheum made at keeping the houses open during the summer months. The Junior houses were kept going longer than usual, but not for the entire summer. The results were rather interesting. Denver and Minneapolis were surprisingly big while other towns did well. On the other hand, Salt Lake City was bad and others indifferent. Conditions this year may make a difference in the entire line-up.

MAX FORD WALKS OUT.

But Girls Get Dressing Room and Continue Act.

Max Ford quit the bill at the Jefferson Tuesday of this week after a controversy over his dressing room. He refused to go on the stage Monday because he was asked to give the girls in the act his stage dressing room.

The booking office notified the house manager Tuesday to give the girls the room in question, whereupon Ford refused to go on the stage. The act continued with another member of the cast taking Ford's role and was accepted by the Keith bookers. The turn will continue without Ford for the balance of the time.

FISHER FIRES THE COOK

But It Takes Mt. Vernon Cops to Get Away With It.

Mt. Vernon, N. Y., March 30. The police were called to the home of Fred Fisher, music publisher, last Saturday, when Marie Ludecke, the cook, who had been employed for two days, was discharged and refused to leave the house. She was taken out by the police.

Arraigned before City Judge Appell in special session court, she was fined \$5.

ED. ROSE IN "HITLAND."

Ed Rose joins the "Hitland" act composed of ten song writers next Monday at the State-Lake, Chicago. Rose succeeds Sam Erlich, who has been with the act since it opened, and who is retiring temporarily. "Hitland" has been booked for the Orpheum Circuit. Rose was of the song writing team of Rose and Snyder, a popular combination of a decade ago, with several recent successes to his credit, among them "Everybody has a Key to My Cellar," "Oh Johnny" and "Buddha."

CONWAY AND FIELDS SPLIT.

The two-act of Charles Conway and Sallie Fields has split again. Miss Fields now appearing as a single. Conway went to Chicago last week, the team cancelling Loew bookings following Delancey Street. Recently the act refused to play out contracts for Canadian Loew theatres, and the case was given to the V. M. P. A., the decision being against the act. The case was withdrawn, however, following an appeal to Nick Schenck, and bookings in New York houses was given the team.

INDEPENDENT HOUSE.

Yates Acts for Other Interests in Building Project.

Philadelphia, March 30. Announcement was made here this week of the proposed building of a large theatre, to be used for vaudeville and pictures, in the northern section of the city.

Those involved are G. Howard Moore and Horace K. Reed, agents for Francis V. Yates, local representative of New York and Baltimore theatre interests handling independent productions. They will go under the name of the Metropolitan Enterprises, Inc.

The property purchased by them last week is located at 3325 York Road, at Germantown avenue. A theatre in this location will draw largely from the fashionable districts of Upper Germantown and Chestnut Hill and the populated Oak Lane and Logan sections.

The sponsors of the house announce that the prices will be "popular," running from 15 to 35 cents, and they hint at the playing of traveling musical shows at intervals. The house, which will be named the "Fern," will be opened about October 1. It will accommodate 3,000, and plans for its building have already been started by Ralph E. White, a local architect.

Included in the announcement is a crack at local financial interests as being cold to "practical improvements such as theatres." The capital of the Metropolitan Enterprises, Inc., is almost all out of town.

WILL REED DUNROY DEAD.

Takes Whisky for a Cold, Killed by Wood Alcohol.

Chicago, March 30. Will Reed Dunroy, press agent, poet and theatrical newspaper man, died at the American hospital yesterday of wood alcohol poisoning. He had been on the water wagon, but a friend induced him to drink whisky for a cold, and it killed him. He was at one time Variety correspondent in Chicago and lived at the Press Club.

OMIT NAME REGISTER

Pittsburgh, March 30. The Pennsylvania Fictitious Names Act is meeting a rather slow response from the theatrical world, according to the local prothonotary's docket. Any individual, not using his real name, or any organization trading under a fictitious name, is required by the act to file with the prothonotary and secretary of the commonwealth, both its real and fictitious title.

Thus, theatres, amusement organizations, film companies, etc., are included. Neglect to so file prevents the individual or firm to sue or legally defend when sued.



JOE DARCEY

Next Week (April 4) Maryland, Baltimore.
DIRECTION
MORRIS & FEIL

MADGE HART STARTS THIRD DIVORCE SUIT

Agent's Wife Demands \$1,000 Week Alimony.

For the third time Madge Hart has begun action for divorce against Max Hart, agent. Summons and complaint were served March 18 on Hart in his office in the Strand building through the wife's attorneys, Herman L. Roth and Samuel Altman. Notice of appearance was returned by the defendant's counsel, ex-Justice Townsend Scudder and George Morton Levy. The action is based on allegations of statutory offences. Alimony of \$1,000 per week is asked.

The marital affairs of the Harts have been in the courts on and off for six years. In 1915 Mrs. Hart started proceedings through Max Steuer, but the case was settled and the couple became reconciled. In 1916, however, Edw. D. Drucker, acting for the wife, started suit again. This action was dropped because the complainant condoned the offences alleged.

But a property action begun about the same time is still pending. Justice Newburger decided that the wife was entitled to one-half of Hart's property, also that she was equally interested in the Max Hart vaudeville agency. On appeal Justice Newburger's decision was upheld, except as to the half interest in the Hart agency, it being held the partnership was oral. Since then the agent has lost his franchise with the Keith office.

It was contended in the appeal that Hart owned property valued at \$750,000 and that he made \$100,000 yearly when an agent in the Keith office. A referee appointed to examine the properties has so far discovered \$50,000 in property, but the investigation is still proceeding.

The decision of the Appellate Division of the Supreme Court was handed down in June, 1919. In the decision was set forth an agreement under which Hart was to pay the wife \$20,000 in cash, and to make an equal division of his property and transfer half to her. Mrs. Hart agreed to return and live with him. The court decided the \$20,000 should be paid to Mrs. Hart, but her attorneys declare she has never received it.

At the time the second action was settled it was agreed that the wife received \$75 weekly for the upkeep of her automobile from Feiber & Shea, in whose theatres the Harts have considerable interest. The Feiber & Shea office also pays the rent for Mrs. Hart's apartment. While she has received the weekly check from Feiber & Shea since the agreement, there has been no payment of alimony, Mrs. Hart's attorneys assert.

SUN'S ROCHESTER BOOK

The Victoria, Rochester, will be booked out of the Sun, New York, office starting April 18. The house has a picture policy, but uses two acts, one a girl turn, as special attractions, spending \$1,000 weekly for the bookings. The Victoria has been supplied by Ray Leason.

ROSENER, ACTOR-EDITOR.

George M. Rosener is to edit a new publication called "The Pan." The new periodical will be devoted to theatricals and Broadway, from the inside angle, and will issue semi-monthly. Rosener will continue in vaudeville in addition to his work as a literary guy.

STELLA MAYHEW RETURNS.

Following a three months' absence from the stage due to illness, Stella Mayhew resumes her vaudeville engagements next week at Proctor's, Albany. Billee Taylor appears with Miss Mayhew as formerly.

BEE PALMER'S N. Y. DATE.

Bee Palmer, the shimmy dancer, minus a jazz band, and assisted by Al Siegel, her new husband at the baby grand, is slated for her first appearance in New York for a year or more, at the Colonial April 8.

Doraldina will play the Southern Loew houses as a special feature with her picture, "Passion Fruit." She will open Monday in Birmingham, appearing one day only in each theatre.

William Hodge placed in rehearsal a new starring vehicle this week. No name has been selected to date.

V. M. P. A. DIRECTS TEAM TO PAY MANAGER FOR "WALKOUT"

Required to Reimburse Hoboken Showman Amount of Salary Pro Rata for Performances Not Played—Ryan and Lee, the Act Concerned.

TIEUP OF COPYRIGHT MUSIC NEARS 100%

Nine Standard Publishers Seek Society Membership.

Nine of the standard music publishers like Schirmer, Fischer, Fox et al., who do not deal with popular music, have made application for membership in the American Society of Composers, Authors and Publishers. Action on the applications was scheduled for yesterday (Thursday).

This means that with the classic music publishers tied up in this manner, all theatres and dance halls playing copyrighted music for profit, will have but little to choose from other than some of the stuff exploited by the smaller publishers.

LITTLE SCOTCH AT HIP.

Hundred Pipers Gathered from the States to Play.

The big Scotch night at the Hippodrome, set for the coming Sunday, when Joseph Hislop is to give a concert, will get under way when the hundred pipers, who have been gathered from six States for the occasion, play "A Hundred Pipers An' A' An' A'" from the stage. It was originally planned to have the Highland musicians parade down Broadway about 7.30 in the evening, but the police department would not issue a permit on Sunday, stating that the only line of march allowed on the Sabbath would be for a military funeral.

The Caledonian Club will be prominent in the evening's program, while Colonel Percy A. Guthrie, of the British army, will be the principal speaker. Col. Guthrie is the man who recruited 2,500 Scottish and British Americans at the beginning of the war and took them across as a regiment. They were known as "Kilties." The Colonel, himself, was wounded 22 times. He is at present practising law in Boston and is an American citizen.

Bobby Connelly in Sketch.

Bobby Connelly, Vitagraph juvenile motion picture star, is invading vaudeville supported by a girl child actress in "Man and Wife," a two-people sketch. The act broke in at Proctor's, Yonkers, the last half of this week.

Tempest and Sunshine Back.

Tempest and Sunshine have recovered from their recent illness and will resume, after a forced week's layoff, at the Colonial next week, topping the bill.



LOU WILSON

"THE VARIETY BOY"
Playing B. F. KEITH CIRCUIT.
This week (March 28), Moss' Broadway, New York.
SAILING FOR EUROPE SOON
Direction, PETE MACK

In accordance with a decision handed down by the Joint Complaint Bureau of the V. M. P. A. last week, Ryan and Lee were directed to pay to the management of the United States Theatre Co., Hoboken, N. J., the sum of \$226.47. The history of the case is as follows:—

The United States Theatre, Hoboken, N. J., filed a complaint and claim against Ryan and Lee with the Vaudeville Managers' Protective Association for alleged breach of contract with that theatre in February. A contract was entered into by and between the act for an engagement at this theatre beginning Feb. 7, 1921, calling for two, three and four performances daily, for which the act was to receive \$500.

It is claimed by the theatre that Mr. Ryan, after playing ten performances, or five days, on the contract, requested the management to allow him to draw \$300 of his salary, which the management granted, and then Mr. Ryan advised them that he would not do four shows the following day, which was Lincoln's Birthday, told him to get another act, that he and his partner, Miss Lee, were leaving the theatre, which he did the following day.

Mr. Gersten, the manager of the U. S. Theatre, telephoned George Sofransk, the act's representative, telling him the circumstances of the case, and Mr. Sofransk in turn telephoned Mr. Ryan. There was an understanding then that the act would return to the theatre, providing Mr. Gersten would pay the transfer charges back to the theatre and permit the act to do three performances, but refused to pay the baggage charges on the baggage taken from the theatre without his knowledge or consent the day before.

At first Mr. Ryan agreed to return under these conditions, but later notified the theatre he would not accept the proposition.

A hearing on the case was held before the Joint Complaint Bureau of the Vaudeville Managers' Protective Association on March 15, and a decision rendered that Ryan and Lee breached their contract with the theatre and they would pay to the United States Theatre Co., Hoboken, N. J., an amount equal to the salary called for in the contract for the unplayed portion of the engagement, or 7-17 (\$205.90).

The act was entitled, for services rendered for ten performances, \$279.43 net, and having drawn \$300 on account, which was \$20.57 more than was due to the act, the theatre is entitled to \$226.47.

\$300,000 OHIO THEATRE

Industrial Conditions Improving—Attendance Better.

Canton, O., March 30.—New theatres, involving an outlay of more than a million dollars are either contemplated or under way for Eastern Ohio. This is surprising in the face of the industrial depression which is reflected in the theatre attendance in this city, Akron and surrounding towns.

Road attractions are drawing better here and at Akron and Youngstown, and this month will bring both "Mary" and "Broadway Brevities" at \$3 top. This would seem to indicate a betterment of Ohio's industrial situation.

Acquisition of a 99-year lease on a Market avenue N site, on which is to be erected a modern vaudeville theatre to cost approximately \$300,000, was announced Sunday by A. H. Abrams, head of the A. H. Abrams Amusement Co.

At the same time comes the announcement by Abrams that he has obtained a Shubert vaudeville franchise.

Jeff Davis, Keith booker, took his third degree in masonry at White-stone Landing, N. Y., Tuesday night of this week. A large delegation of Palace theatre agents and booking men were present at the ceremonies.

FULL YEAR IN GREATER N. Y. IS PROGRAM OF KEITH EXCHANGE

**This Contemplates Repeats and Some Split Weeks
—Bookers Propose to Go After Big Names on
Strength of Long Metropolitan Engagement.**

Thirty-three weeks of vaudeville within Greater New York is the promise of the Keith office by Labor Day. This takes in the Keith, Moss and Proctor theatres, all under the control of the Keith organization. It does not include repeats. With return bookings it will be possible for acts to appear for a solid year within the confines of the five boroughs.

The increase in theatres is designed to open up to vaudeville big names which have refused bookings principally because of the rigors of travel. It is expected by Keith executives to attract new faces and names from the legitimate and concert field. It will be possible to offer such attractions 20 to 25 weeks of big houses only, with the eastern cities of Philadelphia, Boston, Washington and Baltimore added.

Many of the new houses added to the books are in the outlying sections of the greater city. They will receive especial attention under a "bringing Broadway to your neighborhood" campaign of publicity. The biggest acts used will be also booked into those houses. Though for the most part the neighborhood houses will be split weeks, the immense seating capacities of such theatres will make strong bills possible. Some standard acts will be able to play most of the smaller splits and for such turns the wider range of the New York time will be applicable.

The Bronx will have four Keith houses by fall. The present Royal at 149th street will be the furthest south. Whether the latter will continue the present full week policy or assume that of the others which will take the policy of the Coliseum—six acts and a feature picture—has not been determined.

The new Fordham is the first of the additional trio in the Bronx. It opens April 14, using the same admission scale as applies to the other big splits, 75 cents top during the week and \$1 top for Saturday and Sunday. The other two houses will be the Atlas, a 3,500-seater, at Prospect avenue and 169th street and the Grant at Tremont and Webster avenues. Both houses are said to entail a building cost of \$1,000,000 each. Two of the Bronx additions will carry the Moss name.

The new houses in Brooklyn lead off with the new Orpheum, which, with a 20-story office building is being built at a cost of \$3,500,000. It will replace the present Orpheum. A new split week will come with the Boro Park and will be added to Keith Brooklyn list of vaudeville theatres which take in the Bushwick, Flatbush, Prospect and Greenpoint. Another booking will be added with the Columbia, Far Rockaway, which has been offering legitimate attractions during the season. Morrison's at Rockaway Beach will continue. The Madison and Monroe will continue with pictures.

BLOOM BEATS POLICE.

"Midnite Frolic" Opens on Court Ruling.

Chicago, March 30. Ike Bloom's "Midnite Frolic" re-opens Saturday night under a court ruling that the police cannot stop or limit restaurants.

In the show will be Isabelle Jason, Dancing Humphreys, Pollad, Amelda Victoria, Del Estes, Otella Corday, Jack O'Malley, John Ryan and chorus.

Bloom's is the best known night life place in Chicago.

MORGANS ON ROOF.

Jim and Betty Morgan have been signed by Flo Ziegfeld for the "Midnight Frolic" atop the New Amsterdam Roof. The team will open Monday night for a run of 15 weeks. They are of vaudeville.

CANCELLED ON ADVERSE REPORT, ACT SUES PAN

**Gibbs and Caldwell Waited a
Year for Manager.**

Alexander Pantages was served in an action for \$6,000 damages by Frederick Goldsmith last week acting for Gibbs and Caldwell, who alleged breach of contract. The cause for action dates back two years, the turn waiting the western vaudeville manager's presence in New York before starting suit.

The act was given a contract for 26 weeks' booking on the Pan time through its general booker, Walter Keefe. Though it had played in Pantages houses before, the turn opened in Detroit where it was given notice, discontinuing Pantages bookings after the following week, which was in Cleveland. Gibbs and Caldwell allege Keefe gave as a reason for the cancellation that he had received a bad report from Cleveland. The act, "Via the Gas Route," had been used by them for a number of seasons. The Cleveland house's manager is said to have reported they "should have taken gas sooner."

RHINE ZONE CIRCUIT

**Y. M. C. A. Has Two Weeks of
Camp One-Nighters.**

Charles Potter (Potter and Thring) returned to New York last week on the Olympic after several months' tour of the English music halls and afterward the Y. M. C. A. circuit in Germany. There, they say, an English or American act, is looked upon as a novelty and is always spotted to close the show else the soldiers would walk out the minute the English-speaking offering were through. For the rest of an eight act bill, six at least were certain to be native German turns of a "dumb act" nature running mostly to acrobatics or midgets. A song and dance or piano turn is a novelty.

The circuit consists of fourteen camp theatres, with the turn playing a different stand each night. In two weeks thus it completes the "circuit" but can repeat from four to eight times around if suitable.

Being paid in German marks is another funny experience for the English actor. He needs a couple of satchels or a wheelbarrow to cart it away. The exchange rate is 270 marks to the English pound, and English acts being so few and far between they usually command a fair stipend. Potter and Thring were the second English turn there in six months.

Another odd thing to note is the way in which German troops which commanded high salaries in America and England before the war, work for almost nothing in their own country.

The fluctuating exchange rate also permits the visitor to speculate by buying up marks when very low and exchanging them into English pounds when the price ascends.

Clarice Thring (Mrs. Potter) was compelled to remain in England because of the illness of her father. She will return to the States within a month.

Potter will reenter the music publishing business, having at one time been professional manager for the C. C. Church Music Co.

MEHLINGER & SANTLEY TEAM

Artie Mehlinger and Joe Santley have teamed together and will offer a "double" on the Keith time, opening May 9. Santley was formerly paired with Jack Norton while Mehlinger did an act in conjunction with George Myers and more recently was seen in a "single" turn.

The new combination will be under the direction of Charlie Morrison of the Ray Hodgdon office.

Patsy Must Pay.

John Vaughn secured judgment by default against Patsy de Forest (vaudeville) on a \$175 check. The latter refused to pay, claiming it was a gambling debt. A check for the amount was originally made out by the defendant but came back as being "improperly filled out."

A motion to open the default is pending. Robert C. Moore is representing Vaughn.

N. Y. INCOME TAX EXEMPTIONS ARE DRASTICALLY CURTAILED

**High Salaried Operatic and Picture Stars Overdid
the "business expense" Proposition Last Year—
Exemptions Defined in Statement.**

The New York State Income Tax is due April 15, and returns and payment must be made, in accordance with the law, on or before the date mentioned. "Business expenses" of professionals, as regards exemptions, will be drastically curtailed this year. Last year's returns, it is claimed, brought to light a tendency on the part of many high salaried stars, according to a statement issued by the New York State Income Tax Bureau, at Albany, to go the limit in scheduling "business." The padding out of "business expenses" in their New York State income tax returns, it is said, was found to exist more in the motion picture and operatic end of the show business than in the other divisions.

State Comptroller James A. Wendell explains in detail just what may be listed as "business expenses" and which are not allowable in the following statement:

Motor Car Expenses.

A more detailed definition of "business expenses" was made necessary through the recent audit of 1919 returns of several celebrated feminine screen artists, one of whom gave a list of expenses totaling \$75,000 for the year, while another stage and screen beauty went her one better with expenses amounting to more than \$100,000. These included the tidy sum of close to \$50,000 for morning frocks, sport clothes, shimmering gowns of silver and gold, and other stage and screen costumes bought in 1919, in addition to a fortune for motor car expenses, furs, flowers, shoes, millinery, hairdressing, tips and gifts, press agents, entertainments, advertising; the numerous items all shaped up under the head of "business expenses" with a charge for corsets nearly as large as the yearly income of the average New Yorker.

Has Become Elastic.

After the enactment of the Income Tax Law, the Bureau issued a ruling for the guidance of thousands of resident theatrical, motion picture, vaudeville and circus performers, which provided that "an actor would be entitled to deduct from gross income the amounts expended for costumes and other items of wardrobe used for professional purposes."

The interpretation of this ruling proved so elastic and perplexing that it has been found necessary to make public an addition to the original ruling declaring that reference to costumes was intended to apply only where the costume has a usable life of less than one year.

"The question of business deductions of professional persons," said Assistant Director Zimmer, Chief of the Audit Division, today, "has been one of our most perplexing problems in the audit of returns of this class of professional people. So many expense items of various kinds from private cars to flowers are included in the 1919 returns, that it is apparent some professional people are not clear on what constitutes allowable deductions."

"In the case of an actor or actress required to purchase costumes having a usable life of more than one year, and operatic singers having a repertoire of standard roles which are sung from time to time, or in any other case where costumes are used exclusively in a business, the deduction is limited to a depreciation allowance only and not the original cost. Furthermore, the word 'costumes' as used means such as are used exclusively in a business."

"In auditing returns, no deductions are allowed for modern clothes or costumes which can be worn or used outside of the theatre or in the street. Deductions can be made for costumes of a period depicting the Revolutionary days and Civil War period, where crinolines, skirts, bonnets and costumes of a particular time are worn. These costumes cannot be used off stage or outside of picture studios, but modern afternoon frocks and evening gown can be worn outside of the studio or theatre and therefore no deduction is allowable."

Expenses of motor cars used by professional persons in riding from home to theatre or picture studios

are not allowable any more than a banker, broker or business man can make deductions for daily auto expenses in riding to and from private business. Many male and feminine stars, particularly in the moving picture business, report heavy expenditures for advance publicity, personal representatives to newspapers, press agents, posters and photographs, display window cards and other forms of publicity. These are allowable deductions, if reasonable and necessary, as they come under the heading of "business expenses."

"Professional people are also permitted to deduct a reasonable sum for entertaining, actual expenditures for paint and powder, wigs, stage and studio dresses, blank cartridges, where guns are used in stage productions, and commissions for plays. No deductions are permitted for travel by private railroad car and expenses for physicians, specialists, gifts and tips, shoes, slippers, stockings, hairdressing, manicuring, chiropody, millinery and taxicabs."

"This last is given in detail for the reason that well-known picture and theatrical people have made the common error of including the items mentioned as business expenses amounting to thousands of dollars in individual cases. The practice should not be followed again in making 1920 returns as under the law such expenses cannot be allowed this class of taxpayers any more than they can be allowed to men and women not engaged in amusing the public. Including them as business deductions will lead to future inconvenience and annoyance for taxpayers of the theatrical profession, when the returns are reached in due course of audit."

PENNA. BILLBOARD TAX BILL TO BE MODIFIED

**May Be Dropped on Plea It
Would Injure Business.**

Harrisburg, March 30. It is likely that the Dawson bill placing a tax of 10 cents a square foot on all billboards in Pennsylvania will be modified or dropped. If it is amended the tax may be reduced to 5 cents a foot, or there may be a provision made for a tax on the gross receipts of the poster companies.

The bill was strongly opposed at a public hearing here March 23, when John Sullivan, New York, secretary-treasurer of the National Association of Advertisers, said that it would not be a sound or economical policy for the State to levy a tax on the tools of a workman. The advertisements in newspapers, magazines and on posters are the mass salesmen of the Pennsylvania producers. He said this State does not consume more than 8 per cent. of the \$9,000,000 worth of products it turns out a year and to cut off the factor of billboard advertising would mean added expense to the manufacturer in marketing his product.

Alfred Norrington, Pittsburgh, representing the Pittsburgh Poster Advertising Co., said that the tax would drive the poster men out of business.

PROTEST RADIO JAZZ.

San Francisco, March 30. The Musicians Union has protested the use of the wireless telephone to carry music to private dances and other affairs from some central point such as the California theatre has utilized. The radio music is gradually doing away with the necessity for so many orchestras, according to the protest.

SELLING HENRY CIRCUS

Boston, March 30. According to an advertisement carried in the Sunday papers "Henry Bros. Great Western Circus" is to dispose of the entire property at public auction in this city on April 11.

KUMMER PLAYLETS SET

**Four Given at Punch and Judy Go
Into Vaudeville.**

The four Clare Kummer playlets which were given at special matinees at the Punch and Judy theatre where Miss Kummer's "Rollo's Wild Oat" is running, will all be seen in vaudeville. "The Choir Rehearsal" with Salley Fisher, the only one of the sketches which had been produced prior to the special matinees reopened on the Keith time this week.

"Bridges" and "The Robbery" will be sent out as Keith office acts. The productions have already been made by Miss Kummer. "Chinese Love," the fourth turn may not go on until the fall. A singer of operatic ability is required.

Miss Kummer received offers from a Shubert representative for the playlets but refused to hold them off until next season.

RAY BAILEY RECOVERED.

**Dancer Discharged From Hospital
After Long Illness.**

Ray Bailey has been discharged from the Manhattan State Hospital, Central Islip, L. I., where she has been a patient for several months.

Miss Bailey was cured at the institution and discharged about two weeks ago. She was formerly the wife and partner of Dave Genaro (Genaro and Bailey), a standard vaudeville team of a decade ago.

MORE LOEW FULL WEEKS.

San Francisco, March 30. While no definite announcement has been made there is a probability that several of the Loew-A-H theatres will inaugurate a full week policy in the larger cities which with the single exception of San Francisco are at present playing split-weeks.

NEW LOEW JOB FOR TEXAN

Houston, Tex., March 30. Harry VanDenmark has become manager of the Prince theatre and South Texas representative of the Loew interests. C. A. McFarland, former manager of the Prince, takes over the management of the Zoe and Liberty and will assist Frank Shea as city manager of the Southern Enterprises.

STAR OUT—AUTHOR IN.

Carlyle Blackwell, the picture star, who has been appearing in vaudeville in "Everyman's Sweetheart," has left the act and started rehearsals in a new vaudeville vehicle. Fred Spear, the author of the former Blackwell act, will go out in the piece, taking the former Blackwell role himself.



HELENE "SMILES" DAVIS

Returned to U. S. after playing 24 weeks for the boys "over there" and playing here consecutively ever since for 96 weeks. The 24 weeks were for the boys and the 96 weeks were for Miss Davis; but she wishes it were the reverse, with 96 weeks playing for our boys.

AGENTS CHARGING OVER 5% TO BE BARRED BY V.M.P.A.

**Vaudeville Managers' Protective Association Takes
Official Action to Curb Excess Commission Evil
—Agents Attaching Acts to Lose Privileges.**

The Vaudeville Managers' Protective Association officially placed itself on record at a meeting held on Thursday, March 24, that any agent or artists' representative charging an act more than five per cent. of the act's salary for managerial services hereafter will be barred from booking privileges in all booking offices supplying acts for houses controlled by members of the V. M. P. A.

Another official ruling laid down by the V. M. P. A. at last week's meeting was in effect that any agent or artists' representative attaching an act's salary for alleged indebtedness for managerial services unless the matter at issue had first been placed before the V. M. P. A. will be likewise barred from booking privileges on the floor of any agency booking for V. M. P. A. houses.

The above rulings were unanimously agreed upon by the V. M. P. A. membership, the meeting following the annual dinner of the organization and being especially called to take official action on the matters decided upon. The rule relating to attaching an act's salary also covers the attaching of baggage, scenery, etc.

It is pointed out in the statement issued by the V. M. P. A. that both artist and agent have a tribunal in the V. M. P. A. and N. V. A. by which to settle and adjust any differences that might arise, and it was resolved that hereafter consideration should be given only to those who co-operate with the principles of the two organizations, V. M. P. A. and N. V. A. Those who go outside to settle their differences at the inconvenience of the artist and manager will hereafter have no support from these two organizations or the managers thereof, the statement says.

The attention of the assembled managers was called to the fact by Pat Casey that some time ago it had been agreed that any agent who was for good and sufficient cause barred from any one office should be barred from all offices; and after some discussion, it was unanimously voted that the association is to make a thorough investigation in any case where it is informed or has reason to believe that any agent is not conducting himself or his business in a strictly legitimate and ethical manner, and if such investigation warrants the suspension of the agent under suspicion, the association is to notify all booking offices with which it is affiliated and the agent will be barred from doing business with all of them.

TRENTON'S ALL READE'S

Capitol Opens May 15 with Six Acts and Film.

Walter Reade's new Capitol, Trenton, N. J., now building, will open May 15, playing six acts and a feature picture, with bookings by Fally Markus. The Capitol occupies the site of the old Taylor Opera House. Reade will continue to play a vaudeville and picture policy in the Trent, which he also controls, after the Capitol gets started, playing opposition to himself. The Capitol will seat 2,500.

Reade is also building a new one to play pop vaudeville policy in New Brunswick. This is to seat 2,800, and will be ready about August 15.

WANT BROOKLYN HOUSE.

The Shuberts have started negotiations with the Premier Amusement Co. of Brooklyn, which is erecting a new theatre at Sutter avenue and Hinsdale street, in the Brownsville section, to secure the house for vaudeville. The house, which will not be completed until Jan. 1, 1922, will have a seating capacity of 3,100 and will play vaudeville, whether being placed on the Shubert books or not.

The Premier Amusement Co. also operates the Stadium, a straight picture house, in the same section.

BERT CORTELYOU GETS HIS OWN FRANCHISE

**Quits Simon Agency to Book
for Himself.**

Chicago, March 30.

Bert W. Cortelyou, member of the Simon Agency, has withdrawn from that agency to form his own. He was granted a western Keith office and W. V. M. A. franchise and will engage a floor man, acting himself as general manager of the new agency, which will bear his name.

John and Irvin Simon will continue to operate the Simon organization, John assuming in addition to his own duties the office management made vacant by Cortelyou's withdrawal.

Cortelyou was formerly press agent of the Majestic and entered the Simon agency as representing the interests of the late Charles E. Kohl. He has been with the agency about eight years. During that time it became the largest licensed vaudeville agency in the West.

The parting was entirely friendly all around.

NEW JOINT BOOKING IDEA.

**Rials and Brown and O'Donnell
Frame Travesty.**

Brown and O'Donnell and the Rials will play the Bushnick on the same bill the week of April 11. The joint booking has been arranged to give the Keith bookers an opportunity to witness a joint travesty which the two turns have been showing for five weeks in Canadian theatres. Joint booking on the same bills for next season depend on the showing.

Brown and O'Donnell are a two-man talking and singing turn. The Rials are acrobats. The former invade the stage at the completion of the Rials' regular turn when the travesty is staged.

PETROVA TO OPEN IT.

**Will Head First Bill at New House
in Dallas.**

Olga Petrova, who some time ago finished her tour over the Orpheum circuit and was reported as not to be seen again until next fall in a dramatic production of her own, has accepted a date to play for one week at the opening of the new vaudeville house in Dallas, Texas, during the week of April 11. H. B. Marinelli is handling the feminine star.

It was said that Mme. Petrova undertook the engagement as a favor to those who direct the Interstate houses because of her excellent treatment by them while playing their theatres.

LIVINGSTON CASE UP.

In the action against John J. Livingston, the agent, on the charge of violating the agency employment law by exacting more than five per cent. commissions, Frederick E. Goldsmith, as counsel for the defendant, demurred to the complaint on the grounds of insufficient cause for action.

Argument on the demurrer is scheduled for April 7.

AVE. B FESTIVAL.

Loew's Ave. B will have a ten day festival beginning April 2 which will take in the Jewish holidays. The house will play special feature attractions changed every day. In addition to the regular show several Yiddish turns have been secured.

Leo Edwards Answers.

In Sybil Schwartz's \$15,000 breach of promise suit against Leo Edwards, songwriter, the latter has filed answer generally denying all allegations. Mr. Edwards is a brother of Gus and is connected with Shapiro, Bernstein & Co.

TWO NEW KEITH POPS BOOKED BY SIMMONS

**Borough Park and Fordham
Opens in Early April.**

Danny Simmons will supply the bills for the Keith office for the new Borough Park Theatre, acquired by the Keith people last week. The Borough was built by Levy Brothers, and is located in the Borough Park section of Brooklyn, occupying a plot embracing the corners of Fifty-first street, New Utrecht and Twelfth avenues.

The seating capacity is 2,500. It will play a split week policy, six acts and a feature picture, two a day, with pop prices prevailing. Opening has been set for Thursday evening, April 7. Simmons will also book the new Keith's Fordham, which opens April 14, with a similar policy.

CHURCH IN PAN THEATRE.

Memphis House Has Sunday Morning Religious Exercises.

Memphis, March 30.

Beginning Easter Sunday Pantages theatre is giving a series of Sunday morning religious services sponsored by Rev. William E. Clark, minister of the First Unitarian Church of this city.

The following announcement was distributed on the streets and at the theatre last week:

"Mr. Clark is a preacher who believes that God wants us to laugh, and is pleased with those who make us laugh. He is not in sympathy with the movement against what some are pleased to call 'commercialized amusements'; because he believes that all people should be paid for their work, when that work is a profession, whether it is done on Sunday or any other day of the week. And so long as there are those who want amusements on Sunday, he believes that the people who provide amusements should be paid for the service rendered, just as the railroads, hotels, preachers, organists, musicians and all others are paid for the service they render on Sundays.

"Present day themes are discussed in these Sunday morning sermons, which some call 'lectures,' because Mr. Clark is a Christian who takes the 'Golden Rule' seriously, and does not think it necessary to try to convert the Jew, the Hindu, Mohammedan, or any other religionist, to his belief.

"All the religious literature of the world is drawn upon for illustrations and inspiration. Mr. Clark is a friend to Man and to all Institutions that help provide for the necessities, comforts and happiness of mankind.

"If you have no other place to go on Sunday mornings, you are invited to hear him at the Pantages theatre at 11 o'clock."

NICK ADAMS' RETURN.

Nick Adams, of the old team of Yorke and Adams, pioneer Hebrew comedians, returns to American vaudeville with a comedy sketch shortly entitled "Vindicated." Adams is supported by a company of three.



MARION GIBNEY

In By "PROXY"

By PAUL GERARD SMITH
Miss Gibney uses her snappy whimsies to good effect and does a little athletic dancing. She is dressed straight and neatly. The turn will do.

JACK LAIT, Variety.

LEWIS & GORDON ACTIVE.

Planning Big Acts for Spring Season—Josephine Victor Starred.

Lewis and Gordon will be more active in vaudeville production this spring than for several seasons. Five "produced" turns are being readied for showing. Eddie Dowling, formerly a single, will return to vaudeville under their direction, featuring a turn called "The Cycle of Love," which is described as a sketch with music. The act will have six "episodes" and will carry eight persons. Being prepared now is a satire called "Juliet and Romeo," in which Josephine Victor will be starred. The turn was written by Maystaff Gribble, author of "The Outrageous Mrs. Palmer."

To follow is "The Chinese Blue Plate," a phantasy by Jack Arnold. The turn will have six persons. Also being readied is a one act version of the former Cohen & Harris comedy, "Young America." It will be called "Chickens," and is the court room scene from the play.

6 CHICAGO MONTHS FOR "HORSEMEN" FILM

**Marcus Loew Calls It "World's
Greatest Picture."**

Chicago, March 30.

All speculation regarding Marcus Loew's purpose in renting the La Salle from Comstock & Gest for 6 months ceased when Loew was asked about it on his arrival here. He seemed surprised.

"The Four Horsemen of the Apocalypse," he answered.

"But, what follows?"

"That's all."

His faith in the Metro film is unlimited. He calls it the world's greatest picture.

"The 'Four Horsemen' opened Saturday night to capacity, a fine audience attending. The local prices are from 60 cents to \$2, with the higher-priced seats predominating.

SELLS-FLOTO BOOKED FOR SYRACUSE MAY 26

**First Show Up State—Ahead
of Ringlings.**

Syracuse, March 30.

Advance representatives of the Sells-Floto Circus conferred with city officials Wednesday prior to securing permit for circus, which will pay its annual visit to Syracuse, May 26.

The circus this year will have three rings, the permit costing \$300 per day, or \$100 for each ring. It will be the first circus to visit Syracuse this year.

CHANGING APOLLO POLICY.

**West Virginia House to Divide
Week with Vaudeville.**

Martinsburg, W. Va., March 30.

The Apollo, this city, will undergo a change of policy beginning the week of March 28, when vaudeville will be installed the last half of the week.

Traveling road attractions and feature pictures will be shown the first three days of the week. Five acts will be played, booked through the Nixon-Nirdlinger exchange, Philadelphia.

The Apollo is one of the Crandall string. The other Crandall house in this section playing vaudeville is the Strand, Cumberland Md., playing five acts on a split week policy. The Apollo will take the first half Strand bill intact for the last half.

HUB WANTS 5 P. C. MORE

**Theatre Men in Arms Against
Proposed Tax Increase.**

Boston, March 30.

Mayor Peters recently appointed a committee to find some new sources of revenue for the city. In a report just filed the committee allows that among other things the theatres and other amusement places should be taxed an additional five per cent., this percentage to be paid to the city.

This would make a tax of 15 per cent. on the gross receipts of the theatres. In theatrical circles it was pointed out that the public would not stand for the tax, and that if it was enforced it would be the finish for theatres here.

40 WEEKS BOOKED IN CHICAGO NEXT SEASON

**Orpheum Jrs., Butterfield and
Others Grouped.**

In addition to the switching of the Junior Orpheum houses to Chicago, several Keith houses now being booked out of the New York office are to be included.

These theatres and the Butterfield string through Michigan will enable the Chicago office to route an act for 40 weeks or more. It is in line with the plans of the Keith and Orpheum people to strengthen the Chicago position by a consolidation of the bookings.

The transfer of the Juniors to the New York headquarters together with reports of a shortage of material east the early part of the season created a real famine in Chicago and nearly ruined the western city as a booking center.

Acts that had never played or sought time east of Chicago swarmed into the metropolis, many of them securing routes from the eastern bookers.

The return of these western acts to the western Keith and Orpheum houses in and around Chicago is going to work out to the advantage of all concerned, according to the sponsors of the new arrangement.

The eastern act will find routes easier to obtain, the bookers will be enabled to use more discrimination in the selection of acts with the bills benefiting thereby, and the western turn will find plenty of work in home territory.

COMPOSERS' MEETING

**Next of Songwriters' Union Set for
April 4.**

The next meeting of the Composers and Lyric Writers Protective League (songwriters union) is scheduled for Monday, April 4 at Keen's Chop House for the purpose of discussing the report of the contract committee. The latter, consisting of Gene Buck, George W. Meyer and Joe McCarthy, met at Nathan Burkan's office last Friday. They have submitted a standard royalty contract to the M. P. P. A. who rejected it on the ground some of the clauses and stipulations were inequitable.

The songwriters' organization in its recent letter to the members emphasizes the pledge made by its members, "to make no yearly contracts or agreements with any concern or individual in the music business until our own form of contract has been perfected."

SUMMER PARK CIRCUIT

**Seven Weeks Framed for Open Air
Acts in the East.**

A group of summer parks which will book open air acts regularly, during the summer has been assembled by Harry Allen and will be handled practically as a circuit, covering seven weeks of time.

The group comprises Columbia Park, North Bergen, N. J.; Starlight Park, Bronx, N. Y.; White City, New Haven; Capitol, Hartford; Lakewood, Waterbury; Riverside, Springfield; Rotan Point, Conn.; Mid-City, Albany; Exposition, Quebec, Pa.; Waldameer, Erie, Pa.

The Bronx, Exposition opens April 30 this year. It is under the management of E. Whitwell.

GENTRY BROS. APRIL 4

**Start Circus Season in Houston,
Tex., Winter Quarters.**

Houston, Tex., March 30.

Gentry Brothers' shows, making their winter quarters here, will open their season April 4 at the local circus grounds under the direction of the newly-created Recreation and Community Service Department of the city.

PRODUCTION ENGAGEMENTS.

Harry Rose, with George White for the new "Scandals" production. Dolly Lewis with Leigh De Lacy and Co. in "One Born Every Minute."

Vivian Martin, "First Night Out" (Shuberts). Montagu Love, "The Tenth Man" (Frederick Stanhope). Violet Heming, "Sonya" (Klaw)

NEW ADMISSION TAX RULING SAVES PARK \$23,000 A YEAR

Impost on Joint Ticket for Man and Woman 7 Cents Against 10 Cents for Admissions Sold Separately—Revenue Collector O. K.'s Procedure.

Baltimore, March 30. One of the most interesting decisions on admission taxes since the revenue law of 1918 became effective has been secured here in favor of the management of Liberty Heights Park, the largest amusement resort in this section. The matter was in relation to the dance hall at the park where admission for men is 55 cents, which includes war tax of five cents and hat check for the same amount. Women's tickets are priced at 30 cents, with similar tax and hat check charge. The management, however, sold a ticket admitting both lady and gentleman for 85 cents, the tax change being set down at 7 cents, with 10 cents going to hat checks. This plan saved the park 3 cents on each double ticket sold, which made a difference of \$23,000 last season in favor of the park.

The dance pavilion at the park did a gross business last season of \$105,000. The management was undecided whether the Internal Revenue Department would confirm the correctness of the management's theory on the matter of admission taxes and the case had been under advisement since then. The collector here suggested the park submit the plan in brief. That was done two weeks ago, the reply being favorable. The correspondence was:

Baltimore, Md.,
March 7, 1921.

Collector of Internal Revenue,
Custom House,
City.

Dear Sir:

In selling admission tickets to a certain amusement in this park, I propose to sell a ticket to the gentleman for 55c. This ticket will represent 45c. for admission, 5c. war tax, and 5c. for a hat check. To the ladies, I propose to sell a ticket for 30c., which will represent 20c. for admission, 5c. for war tax, and 5c. for hat check.

I also propose to sell a ticket admitting a couple, lady and gentlemen, for 85c. This would be 65c. admission, 7c. war tax, and 10c. hat check.

Please advise me if this complies with the law, and in particular as to the hat check. There will be no other charge for checking hats and I want to insist that every hat be checked.

Please advise me if charging 7c. war tax for a couple is right.

Very truly yours,

(Signed) JOHN J. CARLIN.

Baltimore, Md.,
March 12, 1921.

John J. Carlin,
Liberty Heights Park,
Park Heights Ave., and Reisterstown Blvd.
Baltimore, Md.

Dear Sir:

In answer to yours of the 7th inst., in reference to the various prices for admission together with tax on hat check charges, will say that these prices are properly set forth in your letter. Each ticket of admission of the three different classes should bear each separate price and the total of the three charges, that is, the established price of the admission charge, the amount of tax paid, the amount of hat check paid and the total.

Respectfully yours,

JOSHUA W. MILES,
Collector.

Per R. D. MOSNER, (Signed)
Deputy Collector.

How far this system can be made to apply to other classes of admissions is not yet clear, but the idea suggests itself to a number of applications. Where there are two prices of general admission as at the park the tax will hold. Sold separately the tax on a single man's and woman's ticket figures 10 cents, but combined into one ticket there is only 7 cents paid the collector, as explained in the correspondence.

Liberty Heights Park is controlled by Thomas L. Keating, John J. Carlin and C. S. Rose. Improvements to cost \$100,000 are being made, the coming season to offer new rides, coaster and "fun" house. The latter attraction grossed \$150,000 last

season. A new open air "circo-vaudeville" theatre is also being built, it to have a policy of five acts. Each turn will be booked for two weeks, with two or three new features weekly.

The stage will measure 80 by 110 feet. The apron will hold a new feature, that of a water tank with a "sinking ring" which is designed for a special water pantomime. Last season's attendance averaged from 30,000 to 60,000 daily. Frank Wirth will be in charge of the vaudeville bookings.

ENGAGEMENTS.

Stanley Jessup, "Two Little Girls in Blue."

Mabel Brownell has signed Corliss Giles as leading man and Philip Leigh as the juvenile to support her in stock this summer at the Victory theatre, Dayton, Ohio, opening April 18.

Allice Maison, Allan Feagan and Robert Pitkin have been signed by Gerald Bacon for leading roles in the new musical comedy, "Princess Virtue," which will open out of town shortly.

Charles Purcell left the cast of "The Rose Girl" Saturday night, being replaced by Robert Halliday.

Violet Kemble Cooper and Jane Cooper for important roles with Ethel and John Barrymore in Michael Strange's new play, "Clair de Lune," opening at the Empire theatre April 18.

Effie Shannon, supporting Guy Bates Post in "The Masquerader," Helen Freeman, "The Tenth Man" (Stanhope).

Tom Lewis denies that he has signed to appear in "The Right Girl."

Charlotte Granville, "The Tenth Man" (Stanhope).

A. Barbour Halliday, "The Rose Girl."

Lynn Overmann, "First Night Out."



ASKS MAIL FLVYR'S JOB
MISS BUDDY WALTON

The stage will lose one of its daintiest entertainers if the War Department at Washington passes favorably on the application for admission to the Government Air Mail Service of Miss Buddy Walton.

Political friends from her home State are anxious to put across the first girl to fly for Uncle Sam's Postal Department.

Miss Walton is now doing the Orpheum tour as a single.

TOMATO FALLS HARD FOR WOMAN'S RIGHTS

Com Finds There's Nothing Fair About the Sex.

Horne, March 30.

Dear Chick:

I'm off Cuthbert for life and after you hear what he tried to pull on me you'll be too. You know what I did for that bird takin him out of a show and transform him from a female impersonator into a real honest to goodness ball player. Why the poor tramp was about ready to make a hole in a lake when I rescued him, and the first chance he gets he tries to stick the harpoon into me.

We're playin this slab and as usual I make my speech from the stage offerin 500 smackers for any one who can stay six rounds with "Tomato." You know the racket, if you get a tough one you frame with the spot light, guy to turn the light in the saps' eyes so he cant see, and then all "Tomato" has to do is crash him on the ledge and collect.

I make my usual beef and we draw the usual assortment of b-hunks and set-ups who think they can fight after readin the sportin page. Everythin is lovely up to Tuesday night when we seem to run out of clients. You know I always make a crack about "If there's any lady in the house that wants to box with Tomato, step right up." It's always a sure fire laugh from the lady yokels who think it to comical for anything. Tuesday night after my speech and no offerings for the slaughter I start to stall to give some of the grocery clerks time to collect their courage and I pull my wise crack about the ladies.

Can you imagine how I felt when a swell lookin doll trips down one of the aisles and climbs up on the stage sayin, "I'd love to try it." I nearly fell into the leader's lap and figured she was some stage struck local frail lookin for free publicity, but she insists she want to put on the gloves and asks where would she prepare for the "fray." Tomato is waitin in a bathrobe and lamp in this dame like he's hypnotized.

I led her back stage to an empty dressin room and was followed a second later by her maid who was totin a suit case. They sure had come loaded for bear. I couldn't get it at all for in all my experience I had never run into a woman fighter who could punch her way out of a paper bag. I've seen lady ball clubs and lady wrestlers that was fair, but never had any of them that could finish better than second in a contest with a man, so I warned Tomato not to cut loose as we both might get juggled for violatin the Mann act or somethin.

After a few minutes this dame stepped out in loose blouse and knickerbockers and we put the gloves on them both. I told Tomato to fiddle around the first round until we got a line on what this Jane was tryin to do. I expected that she would stop the bout in the middle of a round and start takin up a collection for something or other.

The first round was as tame as a Bronx house cat after she has inhaled about two quarts of milk. Tomato would feint and this dame would warp her self up in her arms and give a frightened little squeal that was real comical. This continued through the second. I was beginnin to figure where I stood if the girl went the distance with 500 fish up as a forfeit when somethin happened. The dame suddenly shot out a right hook that copped Tomato on the jaw and dropped him flatter than a pan cake. He fell up against a drop hangin "two" and slid down to the floor like an empty sack.

I could see our dough takin wings when I dashed behind the drop with a bucket of water at the same time givin the electrician the office to douse the lights for a second. As soon as the house darkened I reached under the drop and stuck Tomato's dome right in the bucket. He comes to like a flash and I whispered to him quick what he was up against. The electrician turned on the lights again and Tomato got up off the floor and tore at that Jane like she was Mrs. Jack Dempsey. In about a half a second he had her out cold. The joint was in a uproar. I walked over and grabbed her by the hair braid to turn her over and the hair come off in my hands. She was a he. It was a friend of Cuthbert's from an acrobatic act. They tried to frame us

NEW DEAL GIVES CHICAGO MORE BOOKING THAN EVER

"Tink" Humphrey Gets Four New Houses and Parks—Feel Eastern Representative Will Mean Little—Eddie Hayman Seeks Franchise.

Chicago, March 30.

Chicago came out of its crisis, which threatened to destroy it as a factor in vaudeville bookings, bigger than it has been for years, and potentially a power which will command huge influence in the vaudeville world.

Far from cutting down—or even out, as was threatened—the western Keith office here, C. S. ("Tink") Humphrey will have at least 6 weeks more than he has now, with the Butterfield Circuit remaining in his office, intact and expanding, besides.

In the conference in New York the policy of the Keith interests clearly indicated that Humphrey's territory will be kept up and increased to maintain the pace of the Western Vaudeville Managers' Association, as there is a great deal of interchange between these agencies in routing, and it is the purpose of the Keith institution that its branch shall have as much time as possible.

To this end, and to further express the confidence of the eastern officials in the efficiency and standing of Humphrey, he will be given this season the Palace, Cincinnati; Keith's, Dayton; Fountain Ferry Park, Louisville; Romona Park, Grand Rapids; Highland Park, St. Louis. Humphrey takes these over on April 28. There will be others as well.

Joy prevailed among the licensed agents at the news that the Orpheum, Jr., bookings are to be returned in toto to the Chicago sheets. Little significance is placed here on the innovation of having a representative in the East, as this representative will report to Chicago and take his instructions from Chicago, and will, therefore, not be an important figure in original booking of acts.

John J. Nash, business manager of the association, returned with Asher Levy, Humphrey and Eddie Hayman. Hayman, who is heavily interested in the Kodak, and who finds time heavy on his hands, which are "itching for show business," is said to have sought a franchise as an agent. This has not been definitely settled.

NEW ACTS.
Pete Murray, Hattie Barlow and Ed. McGowan, singing, comedy and piano.
"Marge" miniature musical comedy 4 people. (Harry Sauber.)
Homer Lind has in preparation a "dramatic musical revue" in the form of a sketch employing six people, called "The Man of Yesterday."

J. Herbert Frank, who recently returned from England, is contemplating entering vaudeville.
Robert Pitkin, who recently closed with "Flora Dora," is framing an act for vaudeville.
Lillian Berse, who retired from the stage some time ago, is to return in a new act by William B. Friedlander and Will Hough entitled "Sweethearts." She formerly appeared in "Sweeties" and with Anatol Friedlander.

"Oh, Hector," a production act with six people written by W. B. Friedlander and Will Hough.
Tommy Gordon, who is doing a single, will shortly show a new two-act, with Anna Mayo.

Edgar Mason and Isabelle Moore, formerly of "Broadway Brevities," in "School Is Over."
James B. Carson's old "To Be or Not To Be" act will be put out again by Laurence Schwab in conjunction with Hocky & Green with Ada Jaffee, who did the "mother" role originally featured. Mr. Carson is due to open shortly in a new monolog written for him by H. I. Phillips, the Globe "colymist."

Harry Sykes is having a new "single" written for him by Eddie Madden (Lew Golder).
Moss and Clark, mixed team in a song and talk cycle by Billy Curtis.
Dorothy Rogers and Earl Pingry, two-act.

Nord and Belmont, female impersonators.
Sally Fields, formerly Conway and Fields, single.
Thais McGrane and E. Miller Kent in a dramatic sketch by Edwin Burke.

Charles M. Smith, the arranger, is seeking to organize a "Music Arrangers' Protective Association." It will be more of a fraternal order than anything else, meetings to be held impromptu for the mutual benefit of arrangers. A definite minimum price for making an orchestration, piano parts, etc., will be decided upon.

Witmark Music Co. has accepted "Heaven Is Like Dixie" and "No One" from Jack Stearn and Clarence Marks for their catalog. Jerome H. Remick has accepted "Persianna" from "The Love Birds" by the same authors. The pair are also a miniature musical comedy, "Chicklets," to include 10 people, for Herman Becker, the producer. Buzzel and Parker are to head the new turn. They also authored Clara Barry's new act.

to cop the forfeit Jack we had up, figurin we would pull it we thought he was up against a skirt. I got hep as soon as she let drive that right hook for no woman that ever lived could sock like that. So I'm though with him no matter if I have to play center field myself this summer.

Regards to the mob.
Your old side kick,
Tom.

PALACE, CHICAGO.

Chicago, March 30. Not a bloomer in this show. Nobody can understand the relief in the black heart of one of those persons called "critics" when he can sit down to his typewriter and know that he doesn't have to say any unpleasant things about pleasant people. Therefore:

William Gaxton left the most glowing impression. Gaxton, repeating in his sketch, "The Junior Partner," tore into the affections of the mob in manner not usual to sketch performers; had he run a routine of sure-fire song and dance numbers he couldn't have gotten them more quickly nor more solidly. Gaxton combines in a rare degree a talent for legitimate comedy portrayal with Man o' War speed, hoakum, bluff-bang "business" and likeable juvenile propensities; back this with manly appearance and wardrobe cannily aimed to be undishy, and you have a homespun hero plus a knockout comedian plus a specialty entertainer. The sketch has improved vastly. Somebody—probably Gaxton—has made a good author of Rupert Hughes. The turn, in No. 3, usually the smoking or sleeping period, went rousing and finished to a whizz-bang ovation.

Later Gaxton returned and clowning with the Cameron Sisters. He yanked that sweet but quiet act into the riot class by wrestling with the brunette and playing duet with the pianist. The Camerons, classy and smooth as ever, had a mishap mid-way in the work, but Edwin Weber, their ready pianist, covered it up handily. Leo Beers, also, had a disturbing element. His lights went floozy and it seemed to bother him. But he might have made less of it, as he seemed to work the same as always, sans his confidence. Some of his matter is a bit bluish, but no one seemed offended.

Two woman singles cleaned up. Jean Boydell, opening as a boy, then going into eccentric numbers with dance and wriggle accompanists smacking of contortions but never losing their comedy values, corked in a hit in No. 2. Her finish might have been stronger had she reversed her last two numbers. "Jazz Baby" is pretty ancient now, though she certainly tears it limb from limb. Nothing interfered; however, with Grace De Mar's clean-up. She started with a new bit, a wedding; then to her newlywed shopper of old, finishing with a movie satire, done with broad strokes and compelling personality. She was driven to a speech, in which she Al Reeced herself as of Chicago, which didn't exactly go with her Manhattan accent; but poker chips and vaudeville performers have no homes, and Miss De Mar has a right to adopt Chicago after the way Chicago adopts her.

Booth and Nina, opening cold after the overture (there are no films of any sort at this house) got a slow start, but more than made up for it after the fair Nina got into her banjoing stride and Booth worked up his step-ladder-on-bicycle stunt to a breath-stopping finale. Pention and Fields got something on their blackface entrance after the Wop harmony off-stage, and worked up the disturbance racket, which they originated as far as this reviewer believes, to

a screaming laugh event. Their nut dancing and speedy comedy carried them with the rest of the bill into the hit catalog.

Ilyams and McIntyre are breaking their cute daughter into the profession with a wee moment at the start. She looks like her mother did; in fact, her mother still does. The child's voice is not strong, probably because of self-consciousness, but her charms are clearly visible and her future is potential. "Maybloom" has many more laughs than it had, when it was first seen hereabouts. The director is one of them—he conducts Miss McIntyre's kid song as though it were a Wagnerian episode. But Johnny contributes many more by his punchy method and his polite personality. Three curtains. Garciotti's Baboons closed to an almost full house, for amusement and favorable comments. *Lait.*

MAJESTIC, CHICAGO.

Chicago, March 30. Vera Gordon, the headliner, can be credited with the capacity business. It was a case of come early and stay late. The entire show was big time vaudeville, run off with rattling speed. The Four Lamy Bros. casting act, with some sensational "throws" and "catches," gave the show a flying start. Claude Golden has the assistance of a very good straight man, Golden doing the plant and then coming on the stage for his running comedy talk and card manipulations. On too early to get its full share of comedy value, but, as the bill was laid out, there was no other position possible.

Ford Sisters, with their own scenery and orchestra of five, put over a walloping hit. The girls have added a Japanese number that dovetails into the rest of the routine. They received enough applause to warrant the short speech of appreciation. Tony Hunting and Corrine Frances had tough going on their opening, but wormed their way for many a giggle and finished to a healthy hand, with Miss Frances' banjo strumming and Hunting's fast eccentric dance. Elsa Ruegger, the cellist, now has her director, Edmund Lichtenstein, on the stage, accompanying her on the violin, while Valerie Ruegger accompanies on the baby grand. Elsa Ruegger's cello playing still remains the outstanding feature of the act.

Swor Bros. scored a comedy hit with their colored jazzbo crossfire, and did a shuffling dance for an exit. Vera Gordon and company received homage from a vast audience of admirers, and at the end of her brief sketch there was much sniffing and clearing of throats. Her playlet was written with the intention of "getting to them" quick, and Miss Gordon takes full advantage of every line and situation. The vehicle is in keeping with her character of the famous "Humoresque," and should never miss. She is supported by an excellent cast, but should have a curtain speech written in keeping with the character. Bert Fitzgerald didn't lose a soul. He has worked his brother Lew into his routine until he has made it a two-man act, brother Lew doing the straight. "An Artistic Treat" caught them quick with one of the finest and most artistic using acts on the big time. Their equipment appears massive and durable. They get away from the usual stalling of a posing act, going into their poses with lightning speed. They did about ten minutes, which was just right, and kept everyone seated, not giving them a chance to take the air.

STATE-LAKE, CHICAGO.

Chicago, March 30. Monday-after-Easter started with a whoop and a hooray, the biggest first show in 10 weeks. A corker, too, all the way down. Doggone it, that State-Lake either gets great booking or regular booking stands up stronger here. May be it's the open-mouthed mob; may be it's the superlative acoustics, the reverberant orchestra, the good humor that comes with seeing a \$2 show for 45 cents; anyway, week after week, the State-Lake shows up all the other theatres for laughs, for applause, for a good time.

Act after act rocks the theatre. Zuhn and Dreis, Lane and Harper, June Mills, Ames and Winthrop, Lawton, Langford and Frederick, all panics, and the rest getting over. "A Trip to Hitland," considerably altered in personnel since first here, headlines. This is made to order for the four-a-day. In the company

of 10 now appear Bobby Jones, Billy Frisch, Bernie Grossman, Will Donaldson, Leon Flatow, Ted Shapiro, Ed Rose, Martin Fried and Willie White, the last taking the place of Al Browne; Billy Tracey fell out, and a "local" subbed; Frank Magini, a collaborator in "Venetian Moon" and "Rosalie." The boys take a lot of credit for a lot of songs, some of which they wrote and some of which they wish they had written. They are still "writing" "Just We Two," which they say is a typical song-writer's song, but it isn't—it has only four grammatical errors. The turn went well for laughs and not so heavy for curtains, though Flatow was making frantic motions toward the piano as the last drop descended, with a few biting at the bait.

Zuhn and Dreis belted one through out of nowhere. This boob pair, with their Munchhausen exaggerations and hob-nailed wit, ruined 'em. June Mills dittoed. This plump bimbo, putting a ton of heft back of her gags, riding the orchestra constantly, producing a singing plant in front, wowed the works. Ames and Winthrop choked the throats with laughs, the Russian burlesque calling for hysterics; here is an act that one might have expected to get over the heads; none of it went over anything, and all of it went over all the way.

Lane and Harper, Miss Harper looking ravishing in a set of dizzy costumes that set off her Oh-Mamma figure, and Lane taking his comedy and numbers smoothly and suavely, sent it home from their manicure-table start to their encore. Miss Harper's lines are very clever—and they are not her written lines, either. It is doubtful whether a more startling form moves the boards anywhere. Lane has looks, too. It is a sweet pair and a sweet act. About the same goes for Langford and Frederick, nothing like Lane and Harper, but of the same caliber. Langford's subtleties lost nothing in the vastness of this haven; Miss Frederick's girlish physique and piquancy registered just as toothsome. And the lingerie-shop surroundings and the naughty innuendos chimed in to complete a perfect quarter hour.

Ce-Dora whirled and wizzed about in her golden gage to gasps and applause. Francis and Kennedy, favorites, had no trouble, but Miss Francis might consult a more progressive modiste; her costumes, all but the final one, make her seem tubby—too much fluff and stuff from the hips down. Kennedy might chisel about half out of his stew character for improvement. The rest of their routine and attributes found the bull's eye. Lawton worked it up with his lightning juggling and pat asides, and when he came to his drum taps with the rubber balls he got back tattoos of hand clapping. *Lait.*

McVICKER'S, CHICAGO.

Chicago, March 30. Two sketches, both "Inspiration," stand out. Otherwise the bill is nothing to brag about.

Brown's Dogs, nine in the act and four working, had a sad start due to a stage-wait; conventional dog act. Cortez and Ryan did not finish with the speed they set on the woman's character number. She is a fine comedienne and handles splendidly her luke-warm material. Edwin Redding and Co. did the first of the sketches, the old-timer called "Prosperity," about a traveling man, the guy that got the air when his jack was gone, and a girl that tires of the giddy life; some wholesome advice went with this, and went right out through the door. Newport and Stirk talked plenty. For a couple of extremely eccentric parties whose high spots come with jack-knife and scissors dancing, they lean heavily on conversation. The conversation is too thin to support the weight. They should dance more; and they should reinforce their dialog. A couple of clever boys, they can't hide their abilities even under unshowmanly routine top-heavy with gags. They went well, but should have stolen that show.

Van and Vernon got going late, but when they did they went strong. The girl is attractive and the man has personality. Sketch 2, William E. Morris and Cori, obviously hurt by preceding sketch. This one teaches a lesson of voting and doing one's duty as a citizen—all very noble, but what a topic for "entertainment!" A chap forgets to vote and dreams the blue laws are in. It turns out entertaining and amusing after all. Very playable idea, well taken. Sherman, Van and Hyman, for some hidden reason didn't get to the mob as this trio is used to doing. Probably the rest of the week will be all different. They worked like beavers, but missed.

Gordon and Germaine have a closer that starts briskly, works merrily and holds solidly. Crawling in under the olio, they ripped into a fast line of talk, bright and clean, getting them in soft for their trampoline specialty, brief, at the end. Marion Gibney and Frank Hartley not seen this show.

FRILLS AND FASHIONS

By ALICE MAC

Wearing her newest Easter bonnet, a matron known to many stage people, but whom we shall call Mrs. Rialto, went to the Claridge for luncheon Monday and ordered an item marked \$1.30 on the carte de jour. When the portion came up on her check opposite the price \$.75, she bridled. The head-waiter hastened, hurriedly listened to her protest, and replied, "All a mistake, Madame. The checker did not know we had revised this item and charged the old price."

"That is not the point," replied Mrs. Rialto, icily. "Here I come to luncheon wearing my smartest new hat and your waiter seems to have selected me as a pop-eyed visitor from Rahway."

The majority of the bill at the Palace this week is made up of returned acts, seen so many times that there leaves little to comment upon. Kitty Doner, neat and charming as ever, ably assisted by brother and sister, was one of the bright spots on the bill. The clever dancing of the trio made it hard for the Wm. Rock act that followed. Mr. Rock's act runs much the same as before, except for the finish, which has the girls asking Rock to excuse them, and bidding good-day to the audience, leaving Mr. Rock alone, as he remarks, "Now they've gone you don't want me, so I'll bid you good-day." The girls are wearing new dresses of pink net, made somewhat full, with feather tufts, and tiny rosettes of flowers trimming the skirt. Sprays of pink roses are carried.

Miss Collette (Demarest and Collette) donned a new gown of silver lace that formed three wide frills on the skirt, slightly gathered on green net. This material was also ruffled at the sides, edged with deep band of silver brocade, that had blue bows as a decoration.

Melissa Ten Eyck and Max Welly gave the program some classic dancing. The first was quite pretty, representing a statue coming to life and being wooed by an artist, who tossed and twirled her in the air. The next offering was executed by "Co," attired in lace and blue, with a bodice of sequins, with Mr. Welly as a partner. This dance meant very little. They appeared out of step a couple of times. In an Egyptian costume, Miss Ten Eyck wore just enough clothing to pass the censors. Brilliant forming breast plates, white black and gold lace served as flowing draperies.

The Parkers (Father and Son) deserve commendation with their clever hand-balancing. The feat where Son springs over the piano onto Father's upraised hands, was worthy of the applause they received, and then some more.

The Eddie Cantor "Whirl of the Town" show has been reported at divers times as harboring a petty sneak-thief amongst its cast or crew, and matters finally came to a head Monday night at the Shubert-Crescent in Brooklyn (where it is playing this week) when one of the girls exclaimed she had been separated from her necklace. This happened backstage between the acts, and the manager ordered all exits barred and subjected everyone present to a "frisking." Some half dozen girls were thus searched until it was found on one of the showgirls.

Following "Jollities of 1920," the show "Follies of the Day," at the Columbia this week, seemed an especially good show, with Harry Welsh carrying most of the comedy, with Johnny Weber a close second. In Miss Baxter this show possesses a prima donna with a voice of exceptional quality for burlesque. She not only can sing, but she makes an attractive appearance. Her gowns were all made on straight lines. One was of draped blue, patterned with a silver flower, and had the top of iridescent sequins. A black satin dress was good looking, outlined in jet beads, with a wide sash tied at the sides. It had a border of deep fringe.

Gertrude Hayes, Jr., as Sing Toy Bum in the burlesque on "East Is West," looked especially sweet in her costume of pale blue chiffon, with its silver and gold trimmings. One of the prettiest frocks in the show was worn by her in the last act, consisting of rows upon rows of delicate shades of chiffon, that also hung in folds at the sides. When Miss Hayes danced dainty lace foundations could be seen.

The chorus wore some attractive costumes that were entrancing. One set had the ponies in short dresses of black and white, with points at the sides resembling pockets, while the hats were large and transparent, studded with spangles. Tunics of orange velvet made a blaze of color, with the little blue satin panties showing beneath, edged with green and orange. Some of the girls were given an opportunity to show what they could do in a chorus girls' "contest" during the last act.

When Togo the Sensational did his slide for life from the balcony to the stage at the Broadway theatre, I was glad that I occupied a seat on the opposite side, and therefore able to breathe freely for the rest of the show, which was good throughout.

Ryan and Ryan for their opening were attired as Valentines in white satin trimmed effectively with red hearts. Colored tissue cloth helps to form Miss Ryan's last frock, accompanied by black net, blue feathers, tucked at the waist.

Miss Darnell (Davis and Darnell) is wearing a costume not so elaborate as the green of last season, but it was becoming to Miss Darnell, consisting of a white satin sport skirt, with a heavy knitted silk sweater of tuxedo style. The attractive blue feather cloak was again worn for the finish.

Clara Howard makes all her changes in front of the audience, having the different costumes concealed behind the chair. One lace model was lovely, with tiny gold roses as a decoration and bodice and foundation of black velvet. The hat matched with a large bird of paradise sweeping at the brim. Another frock was blue taffeta, lined with gold cloth and feather trimming as an edging. The skirt was draped with an opening at the side to the knee.

The woman in the Pressler and Klais act wore a neat cloak which looked somewhat the shade of brick red. The collar and cuffs were of squirrel. Her dresses were the same as at the Palace, and Eva Shirley has not changed her wardrobe.

ART HENRY
MEIER & SULLIVAN
INC.
MERCHANT TAILORS
TO THE PROFESSION
610 State-Lake Bldg. Chicago, Ill.

Jim's
Phone Central 8689
Catering to the
Profession
21 No. Clark St.
CHICAGO
Next Door to COLUMBIA THEATRE

"ELI," The Jeweler
TO THE PROFESSION
Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg. Ground Floor.

FRED MANN'S
"RAINBO GARDENS"
CLARK AT LAWRENCE CHICAGO
THE ORIGINAL-RAINBO ORCHESTRA
CONTINUOUS DANCING AND VAUDEVILLE
FAMOUS CHICKEN DINNERS AND A LA CARTE SERVICE

Such delicious Hungarian-Yiddish food!
ALEX SCHWARTZ
Prices too reasonable for the quality, but why profiteer?
ORIGINAL HUNGARIAN RESTAURANT
(Across from the Court; next door to Woods' New Apollo;
One short flight up. Welcome!
111 NORTH DEARBORN STREET CHICAGO, ILL.

BLOOM
STATE-LAKE BLDG.
CHICAGO
190 N. STATE ST. Phone, Randolph 3393
LARGEST AND BEST EQUIPPED
POSING ROOMS IN THE COUNTRY
GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS
ALL KINDS OF SCENERY AND SPOT-LIGHT OPEN SUNDAYS

NEW YORK COSTUME CO.
COSTUMES LARGEST COSTUME GOWNS
MANUFACTURERS IN WEST
137 N. WABASH AVE. CHICAGO Central 1801

PEPPLE'S NEW VENTURE.

Unity Head Organizes for Every Vaudeville Branch.

Chicago, March 30.

T. Dwight Pepple purchased and has taken over everything of the Unity Vaudeville Agency, one of the west's largest independent theatrical concerns. Pepple has surrounded himself with associates of ability and will be able to book both acts and shows, from giving an act new material, rehearsing, dancing, costuming, scenery, up to getting them time. Dick Hoffman formerly with the W. V. M. A., will do the selling of the acts.

S. S. Walters has the engagement department; F. O. Williams, motion picture department; Vincent Dusey, formerly of Coney Holmes agency, is in charge of the club department; Anton Lada, of the Original Louisiana Fivc, orchestra department; Lowell T. Moore, formerly with Moore and Megley, cabaret department; Jerry Mills, stage director; P. E. Paoli, scenic artist. The firm will be known as the T. Dwight Pepple Agency, and occupies the second floor of the Woods Theatre Building.

ROYSTER WITH LOEW.

Former House Manager Signs to Represent Magnate.

Chicago, March 30.

With the opening of the "Four Horsemen" feature film at the La Salle, Nat Royster, formerly manager of that house, becomes representative here for Marcus Loew. He will act as manager of the attraction for the time being, but it is understood other duties are to follow. These will in no way be associated with vaudeville enterprises. Royster, since leaving the La Salle, has been special representative for Morris Gest, doing Trojan publicity work for "Mecca" and "Aphrodite." He is extraordinarily "strong" with local newspaper men.

LIGHTNER DIVORCE CASE.

Headliner Denies One Lawyer Authorized, Gets Another.

Chicago, March 30.

An unusual complication arose over the divorce suit of Winnie Lightner (Lightner Sisters and Alexander) against Richard Pyle of "Mary," which was filed by Attorney Ben Ehrlich.

After filing, Miss Lightner denied she had authorized any such action, and engaged Attorney Edward J. Ader, who then filed a second bill. Ehrlich is understood to be Pyle's attorney, and, acting for Pyle, filed suit in the wife's name as an act of gallantry instead of in the husband's name. The charge, both ways, is desertion.

CHICAGO DIVORCES.

Chicago, March 30.

Grace Olive Frazier versus Melville Hunter Frazier. Leonard Marsh versus Helen Marshland Marsh. Marguerite N. Patterson versus Richard S. Patterson. Tyler Brook versus Elsie Brooke. James S. Snow versus Otis P. Gammon Snow. Inez Best versus Francis J. Best. S. L. and Fred Lowenthal attorney for complainant in last mentioned case. Winifred Reeves Pyle (Winnie Lightner) versus Richard L. Pyle. Ruth Towne Oliver versus James E. Oliver. William F. Ader attorney for complainant in both cases.

HOSPITAL BENEFIT MAY 28.

Chicago, March 30.

The annual benefit performance for the American Theatrical Hospital will take place at the Colonial May 28. All seats are priced at \$5. The personnel of the new Board of Directors assures a record success for the event this year.

STATE-LAKE FIGURES.

Revised Estimates Increase Gross, Decrease Profits.

Chicago, March 30.

Additional unofficial data on the receipts of the State-Lake theatre, as published in last week's Variety as \$2,500,000 for the two years of its existence up to March 17, indicates that this figure was low by at least \$100,000. The profit total, however, estimated at \$1,225,000, was probably over.

In this calculation is reckoned the State-Lake Building, which belongs to the same corporation, the State-Lake Theatre and Realty Co. The building is said to have yielded only 1 per cent. on the investment last year, though the theatre is charged with \$100,000 annual rental.

Rental raises in the offices are expected to run this up to 3 per cent. this year.

JONES' SILVER WEDDING.

Chicago Magnate Honored at Twentieth Anniversary.

Chicago, March 30.

Mr. and Mrs. Aaron J. Jones celebrated their twentieth wedding anniversary at the Sisson Hotel, Saturday, March 26. The Crystal Ballroom was used and the celebration took the form of an old fashioned barn dance and costume party.

Over 200 guests were assembled and an elaborate luncheon was served in country style at midnight. Prizes were given for the most eccentric and original costume, while a "Hickville" orchestra provided dance music.

"BLUE EYES" FOR CHICAGO.

Show to Be Revamped and Go Out Minus Fields.

"Blue Eyes," now playing the Shubert, will leave shortly and be revamped for the road with its ultimate destination Chicago. Lew Fields may not be in the show when it takes to the road.

The opinion of the producers is that a good show was spoiled through not being put on right. A new producer will be called in to do the restaging.

FACE FIXER SUED.

Chicago, March 30.

Mrs. Catherine Blakeney has filed praecipes to a suit against Dr. Von Borries and his woman assistant, Susan G. Schram, for \$20,000. According to her attorney, Mrs. Blakeney charges that scars were left on her face following operations to remodel her chin by Dr. Von Borries, who practices largely among theatrical people.

MARRIAGES.

Eddy Brown, violinist, to Halina Bruzovna, former leading lady at the Warsaw State theatre, in Greenwich, Conn., recently. The marriage was secret, but the news leaked out.

John Turek, manager of the Princess, was married last week to Miss Gladys M. Fox, the daughter of Major George C. and Mrs. Bessie L. Fox, of No. 684 Fourth street, Brooklyn.

Lillian English and Billy Zuhn (Zuhn and Dreis) were married in Cleveland March 7. Both were playing on the Keith bill.

John Turek of the Comstock & Gest office and manager of the Princess, to Gladys M. Fox, pianist, professional, March 22.

BIRTHS.

To Mr. and Mrs. Leo Burns a son at Roxbury, Mass. Mr. Burns (Burns and Foran, dancers), is with Eddie Cantor's "Midnight Rounders."

Baby girl to Mr. and Mrs. Milton Chamberlain. The father is the advertising and house manager of the Plaza New York.

SPORTS

The professional ice speed skating look-in that Norval Baptie and Everett MacGowan gave a handful of spectators at the 181st Street Ice Palace last Monday night didn't look very good. News of the competition of the two men in St. Paul, Winnipeg and Philadelphia led the insiders to be alert for collusion, and there was ample grounds Monday night for believing that if the present contenders for professional honors and lucre in this sport aren't very careful they'll kill a golden goose.

MacGowan, who broke into the pro ranks after his capture of the Internationals at Placid, season before this, obviously had it all over Baptie Monday night. The opening contest, 440 yards, proved the St. Paul man a veritable Jack Dempsey of the steel blades. Technically Baptie ranks a top notcher yet, despite his great handicap of age, for sheer propelling power, as well as control, MacGowan showed in this event that he'll have no master hereabouts, if indeed elsewhere, if he maintains his present condition. At times, even in so short a distance, he seemed Monday night to make Baptie look like a stationery object. That he came in a winner by a short margin counted for little, as it was evident by the ease of his stride and the surety of his stroke, that overtaking Baptie, who got away in the lead, was merely a matter of choice of place.

Powerfully built, studiously self trained, and like velvet in his control, MacGowan must be regarded by all followers of the fast ice sport as at present unbeatable. The decision Monday night was a tie, but this meant nothing. MacGowan, winning the initial 440 yard event, hands down, lost the second contest, a pursuit race of 880 yards, back through striking a jutting plank of the oval prevented his entry in the final scheduled event of one mile. Baptie might have claimed the meet's victory technically, but chose instead to call the night a tie, to be skated off at some indefinite future date. In St. Paul, MacGowan's home town, in competition against Baptie earlier this season, MacGowan won all six events of a meet's programme, viz., 220, 440, half-mile, mile, two miles, three miles. Winnipeg, later, another 6 event meet, Baptie vs. MacGowan, gave each contestant 3 wins.

Efforts to have Jules W. Formel, widely known gambler of New York City and Saratoga Springs, brought before the Saratoga County (N. Y.) Court for re-sentence has temporarily delayed the execution of the sentence imposed on the sporting man by Supreme Court Justice Henry V. Borst, following his conviction as a common gambler last Friday.

It took the jury less than twenty minutes to reach the verdict declaring Formel guilty of conducting a gambling house at 210 South Broadway, Saratoga Springs, in the summer of 1919. It was the third trial of the indictment against Formel, returned in connection with an extraordinary grand jury investigation of gambling and vice in Saratoga County, in which many celebrities of New York City figured.

Formel was the first of forty or more persons indicted who elected to stand trial, many others pleading guilty as the time for their trials approached. One of those indicted was "Rachel" Brown, well known New York City gambler, whose connection with the Formel house was listed as a "steerer." It was testified in court. Brown also was one of fourteen gamblers and baseball players indicted by the Cook County, Illinois, Grand Jury last week in connection with the alleged "fixing" of the 1918 world's championship baseball series between the Cincinnati Reds and the Chicago White Sox.

and isn't likely to repeat their success of last season. Robinson, by clever jockeying of his pitchers, won a pennant with a mediocre ball club, composed mostly of veterans. The club got the "breaks" all year and won handily.

Up to Wednesday Tex Rickard had not disclosed the scene of the proposed Dempsey-Carpentier bout. Offers from Broken Hills, Nev., of \$800,000 and an offer of \$500,000 on behalf of a London syndicate by Walter Percival, the vaudeville author and actor who just returned from abroad, were being considered. The wisacres believe Jersey will get the big quarrel.

Just what the angle is regarding the weight forfeit which Jack Sharkey is supposed to have lost on his last meeting with Midget Smith at the Garden, no one seems to know. On that occasion no forfeit was posted or demanded on either side. Smith received a lovely pasting following which the local dailies printed a story to the effect that Sharkey was overweight and that his forfeit had been turned over to the Irish Relief Fund. The writer is in a position to state positively that no forfeit had ever been posted. Is it propaganda on behalf of Smith, who should have lost the decision, but who was given a draw decision which was hooted and hissed for 15 minutes?

A new claimant for a match with Jack Dempsey has arisen in Tom Gibbons, brother of the sensational St. Paul middleweight, Mike Tommy, although well known throughout the country, set New York on fire last week in a bout at one of the local clubs, with his speed, style and punching ability. Gibbons was pitted against a second rater in Paul Sampson, but the businesslike way he polished him off in two rounds, and the class and form he displayed while seen had the sporting pages ringing with his praises all week. Tom weighs 170 pounds, and is being touted as the greatest boxer developed in the heavyweight ranks since the days of Jim Corbett.

The Yanks are being touted as the finest conditioned bunch of athletes that Miller Huggins has ever managed. The pitching staff in particular is ready for the gong, which means that the Yanks should be there or thereabouts when the American League clubs hit the home stretch in September. It takes more than a spring to win a pennant, but a game won in the first months of the season counts just as many points in the percentage column as one copped in the fall. Huggins has the most powerful offense in the league and by far, and if he gets the pitching, should land the first pennant for the American Leaguers in this fair city.

"Pink" Gardner, champion middleweight wrestler, who hails from Schenectady, successfully defended his title against "Young Stanislaus" at Amsterdam last Saturday night. He secured two falls in 40 minutes. Lou Stolz and another Schenectady promoter sought to stop the contest by court action, but failed. They claimed that Gardner was violating his contract in appearing in a championship match before April 1, at which time they intended to present him in Schenectady. Stolz recently became president of the New York State Basketball League, succeeding Martin B. McDonagh, now assistant manager of Proctor's. Troy. Gardner will stake his title against the Lord Lonsdale belt, held by Henry Irslinger, in a bout with the latter at Schenectady, Friday night.

LOGAN SQUARE, CHICAGO

Chicago, March 30.

The first half show shone with the soft glow of a great comedy act which illuminated an otherwise fair bill.

Silber and North contributed the (Continued on page 1)

JACK ROSE DEFAULTS

Absent Saturday and Sunday of Logan Square Date

Chicago, March 30.

Jack Rose, the comedian, dropped out at the Logan Square Theatre, failing to "show up" for the Saturday and Sunday performances. He had been heavily billed and the disappointment is said to have cost the theatre some money in returned admissions. Lubliner and Trinz, owners of the house, are withholding the Thursday and Friday salary for the act and claim they will sue Rose for liquidated damages.

Abe Shiffman, house manager, says Rose balked at the three shows Saturday and four Sunday, though the contract specified them, and, after an argument, said "I guess I'll get a doctor's certificate letting me out." This will be used against any claim Rose may make that he was ill. Frank Westphal substituted for Rose.

HYATT BOOKINGS.

Chicago, March 30.

The following shows have been booked over the Hyatt tabloid circuit: "Broadway Jingles," 19 people; "Jimmy Hodge's Musical Review," featuring Don Lanning, 22 people; "Milton Shuster's Musical Comedy," featuring Milton Shuster, 22 people; E. J. Murphy's "Love Hunters," featuring Kenneth Christy, 20 people; Bill Bailey's "Starland Girls," featuring Minnie Burke and Otto Koerner, 19 people; Arthur Houka's "Sunshine Revue," featuring String's Quartette, 20 people, and "Rainbow Revue," featuring Al Bernard, 18 people.

CHICAGO TRAFFIC RULES.

Chicago, March 30.

Chief of Police Fitzmorris put in force this week one way traffic during theatre hours, from 7 to 11 p. m. It is hoped that this will eliminate traffic congestion affecting theatres.

SCHUMANN-HEINK TO ORIENT.

Chicago, March 30.

Mme. Schumann-Heink will give a concert here April 6 under Press Club auspices, after which she departs for a tour of the Orient.

AMERICAN, CHICAGO

Chicago, March 30.

Nicely balanced bill last half. Jack Roschier has a real novelty with his perfectly trained and limber dog "Muff." Francis and Day, man and woman, took in a wide range of instruments in their musical offering. The woman has many tricks in playing the violin that just mean so much more to this act. O'Brien, manager, and props, with Maurice Downey got laughs galore. The act is entitled "Behind the Scenes," and shows back-stage, dressing room, and stage manager troubles. Any act that goes behind the olio will draw interest, but Downey and his four assistants have lots of comedy with this plot.

Olive Briscoe and Al. Rauh gave a clean, spicy, exclusive and entertaining line of songs and patter. This duo landed a wallop that made it tough to follow. Swor Brothers, therefore, were obliged to go through a few minutes' hardcap, but soon drew hearts in their card game. Few changes in talk marked their many appearances about here and they received the usual big send-off. Dare Brothers closed the bill with their athletic accuracy, holding in every one until their final stunt. They even got recognition on their curtains, something unusual for any closer.

Universal Scenic ARTIST STUDIO

Suite 626, State-Lake Theatre Bldg. CHICAGO, ILL.

It costs you no more to get the best in designs and workmanship. Why experiment?

EUGENE COX SCENERY

Ask EDDIE FOY 1734 OGDEN AVE. Phone Seeley 3501 CHICAGO

Tailoring for Women of the stage Phone Central 4718 ROOM 1600 Stevens Bldg., Chicago, Ill.

HAZEL RENE

HATS - GOWNS - COSTUMES

305 308 State-Lake Building, Chicago Tel. Cent. 1829 HENE DUBOUE / Formerly with HAZEL RANOU / Edith Strickland



There Is Only ONE

MAYBELLE SMART SHOP

LENORE BERNSTEIN

Room 503 MODISTE 145 N. Clark Street

A Three-a-Day Show Played by All Headliners

"THE 13th CHAIR" "PETE" Soteris

Next Door to Colonial Theatre, 30 W. Randolph St., CHICAGO

THE FOLLOWING HEADLINERS ARE HERE LAST WEEK: JACK LAIT, NAT PHILLIPS, BILLY DIAMOND, ROCCO VOCCO, EDDIE LEWIS, MAURIE GREENWALD, HANK SHAPIRO, NAT KATCHEM, FRANK CLARK, FENIE YOUNG, JOHN J. NASH, GEORGE VAN, WILLY BRADSHAW, GIL BROWN and NORMAN FIELDS.

CHORUS GIRL BONUS SYSTEM PLANNED TO STABILIZE SHOWS

Burlesque Manager Proposes Scheme to Keep Organizations Intact Over Whole Wheel—Desertions Caused Many Fines and Box Office Losses.

It is proposed to pay burlesque chorus girls a bonus next season in addition to their regular salary to eradicate the habit of leaving companies before they begin their Western journey.

Both circuits issued many warnings to producers last season about playing houses with a depleted chorus. The American Circuit demanded 16 girls, while the Columbia set the limit at 18.

Despite the warnings and fines that were plastered on producers reported under the regulation numbers, it was found after investigation that in most cases the owners of the shows were blameless.

The girls, many of them residents of Eastern cities, would desert the show after a swing around the Eastern houses. As a result the shows would reach the Western half of the circuit with vacancies. If the producer was lucky enough to recruit a sufficient number of girls in the West to complete his roster, he was up against the same condition when he started back East, the Western recruits leaving him flat after playing their own territory.

To obviate this the bonus system is being agitated by one of the most progressive owners of the younger circuit. It is believed that it would be more economical in the long run to give a chorus girl who sticks the whole season, a weekly bonus, than to pay fines, not to mention the time, trouble and expense attached to scouting up recruits.

The box office angle is also one of the main considerations, for, after all, the burlesque fan in the main likes to see the girls, and when an anemic chorus, numerically speaking, trots out before him, no matter how excellent the rest of the cast, he feels that he is being cheated, spreads the word, and the balance of the week's receipts are affected.

GERARD IN FRISCO.

Wheel Producer Starts Home on April 11.

San Francisco, March 30. Barney Gerard, accompanied by Mrs. Gerard, motored to town from San Diego last week. This is Mr. Gerard's first appearance here since his "Follies of the Day" played here last summer, and reports soon circulated Gerard was arranging to bring another of his shows to the Coast.

Gerard was non-committal. The Gerards returned south after visiting here for a couple of days, and will remain at Palm Springs, Cal., until April 11, when they will start for New York.

STOCK COMIC ON WHEEL.

Hastings Signs Tom Howard of Union Square.

Harry Hastings Big Show will be called Harry Hastings' "Knick Knacks" next season. Tom Howard, leading comic and producer at Kahn's Union Square stock this season, will be the star of "Knick Knacks."

He will also write the book and produce the show. Among those engaged for "Knick Knacks," which will play the Columbia circuit, are Phil Peters, Hazel Lorraine and Mattie Quinn.

NEW WHEEL STANDS.

Geo. Gallagher Makes Scouting Trip for American.

George Gallagher, general manager of the American Burlesque Association, completed a scouting tour for new houses for the American circuit this week.

Several replacements are to be made in the present line up for next season. Just which of this season's houses are to be succeeded by others in the American wheel route has not been announced.

NEW BURLESQUE TITLE IDEA GAINING GROUND

Dixon's "Big Sensation" to Be Called "Lollypops."

In line with the change of title policy to be followed by the majority of burlesque producers next season, Henry Dixon's "Big Sensation" has been given the tentative monicker of Henry Dixon's "Lollypops." It is an American wheel show.

Jacobs & Jermon will probably keep step also with new titles for next season, having the matter now under consideration. J. & J. have "The Golden Crooks," "Bon Tons," "Flashlights of 1920" and "Sporting Widows" on the Columbia and "Grown Up Babies" on the American circuit.

The "Flashlights" title will likely be retained, with an equal chance changes will be made in the remaining four. "Golden Crooks," "Bon Tons" and "Sporting Widows" are among the oldest trade marks now in use on the Columbia wheel.

TWO NEW COLUMBIA HOUSES PROJECTED

To Replace Cincinnati and Cleveland Theatres.

The Columbia Amusement Co. is to build a new house in Cincinnati, a site already having been secured. The Columbia has the Olympic in Cincinnati now, on a lease that has about two more years to run. The new Cincinnati house is scheduled to be ready for occupancy by the time the Olympic lease expires, the Columbia shows continuing to play the Olympic until that time.

Campbell & Drew will start building a new house in Cleveland shortly, to be ready about Jan. 1, 1922. This will replace the present Star, now playing the Columbia shows, and operated by Drew & Campbell. The Cleveland house will cost approximately \$400,000.

COLUMBIA'S POST-SEASON.

Additional Dates After Close of Regular Tour.

An incomplete list of the extended time and the show to be played on the Columbia Circuit is appended. The list will be increased as soon as headquarters receives replies from different houses regarding cancellations:—

Star and Garter, Chicago, May 8, "Jingle Jingle," May 15, "Al Reeves' Show," May 22, "Town Scandals."

Columbia, Chicago, May 15, "Girls of U. S. A.," May 22, "Ed Lee Wrothe Show."

Detroit, May 15, "Jingle Jingle," May 22, "Al Reeves' Show."

Buffalo, May 16, "Million Dollar Dolls," May 23, "Girls of U. S. A.," May 30, "Al Reeves' Show."

The regular closing date for the Columbia Circuit is Saturday, May 13.

CUTS SEASON TWO WEEKS.

Sam Howe Quits at Hurtig & Seamon's April 23.

The Sam Howe show, "Jollities of 1920," will cut its season short by two weeks, closing at Hurtig & Seamon's week of April 23, instead of playing Paterson and Jersey City, as per the regular Columbia wheel schedule.

BEDINI SIGNS SABINI.

Frank Sabini has been signed for Jean Bedini's summer show which goes into the Columbia. Sabini is a "Wop" comedian now in vaudeville. Following the summer show engagement Sabini has contracted to appear in a new Dillingham production to be ready for the fall.

SEVEN MORE WHEEL HOUSES CUT SEASON

Majestic, Scranton, and Olympic Out April 11.

In line with stories of a general depression in all branches of the show business the American Burlesque Circuit announces the following houses will close in advance of the regular closing date, which is set for the week of May 2. The list may be augmented, but all of the houses listed are set for the closings given below:

Gayety, Newark, closes week of April 18; Majestic, Scranton, closes week of April 11; Star, Toronto, closes week of April 18; Century, Kansas City, closes week of April 18; Standard, St. Louis, closes week of April 18; Olympic, New York, closes week of April 11; Park, Indianapolis, closes week of April 25.

WHEEL DIRECTORS MEET.

Columbia Board to Discuss Franchises June 2.

The regular annual meeting of the Board of Directors of the Columbia Amusement Co. will be held the first Thursday in June.

Routing for next season, the subject of issuing new franchises and general matters of policy are scheduled for discussion.

ILL AND INJURED.

Seymour Furth, general musical director for Gus Hill, and in vaudeville recently with a double turn with Virginia Cleary, was shaken up considerably last week in a street car collision on Forty-second street. The wife of H. E. (Doc) Weaver, manager of the Henry Miller theatre, underwent a major operation at St. Mark's hospital, New York, last week. She is reported out of danger.

Alma Arliss (Bell and Arliss) fell on the stage at Syracuse, March 23, and sprained her ankle, but is now convalescing at the Crouse Irving hospital, that city.

Fred Bernard (Bernard and Garry) was forced to cancel the Hamilton last week because of a physical inability.

H. E. Rehfeld, manager of the Calumet Theatre, is confined to his bed for the past week.

Prince Aquila Yaqui, of the Yauquis of vaudeville, has undergone a serious operation at Mayo Brothers Hospital, Rochester, Minn. The operation is the result of an automobile accident which happened over a year ago. As soon as Aquila has completely convalesced he and his partner will complete their Loew route.

Louise Frances stepped into an open elevator shaft and was seriously injured. She was taken to the Receiving Hospital, Detroit, where an examination showed spinal injuries.

Earl E. Ennis, "columnist" of the San Francisco Bulletin and of national reputation as a humorist, short story writer and dramatist, had his left leg amputated last week as a result of an accident at his home in Redwood Canyon, when a revolver fell from his holster and exploded, sending the bullet into his foot. Ennis is the author of a number of dramatic sketches now being used in vaudeville. He was a dramatic critic on the Oakland Enquirer some years ago.

Tommy Overholt (Overholt and Young) is confined to his room at the Langwell, Rochester, with grip. The act has canceled all bookings.

May Walsh, member of "Bringing Up Father," was forced to retire from the show during the Savoy (San Francisco) engagement, when she was seized with pneumonia. Miss Walsh is the wife of Charles E. Foreman, manager of the company.

James B. McKowen, the agent, left Monday for Lakewood to recuperate from his recent illness.

Ida Lee Caston is rapidly recovering from the effects of her recent automobile accident.

Kathleen Barry, the stock leading woman, is confined to her home with an attack of neuralgia.

HOUSES CLOSING.

C. H. Miles will close the Grand, Cleveland, April 3. The house is to be renovated.

The Jefferson, booked by the Keith office, bills supplied by Harold Kemp, closes week of May 9.

Orpheum, Altoona, one of the Wilmer and Vincent string (Keith bookings), closes next week.

The Camden, Parkersburg, will close the week of April 4. The house plays six acts and a feature picture on a split-week policy, booked by Billy Delaney of the Keith office.

STOCKS OPENING.

George Henry Trader is selecting a company to be headed by Mabel Brownell for Dayton.

BURLESQUE REVIEWS

FOLLIES OF PLEASURE.

Luke Warm.....Clyde J. Bates
Fulla Class.....Jimmy Hamilton
Mike Clancy.....Mickey McCabe
Fulla Pep.....Maurice Cole
Ty Emmup.....Wm. Vexter
A. Hyer.....Richard Young
Miss Fortune.....Dorothy Barnes
Sus. Bretton.....Ruth Barbour
Outa Lucke.....Betty Gordon

Rube Bernstein sponsors this American wheel outfit, the current attraction at the Olympic. It is a loud, boisterous burlesque offering in which noise and speed are the principal elements of entertainment on the side of the comedians. As so often is the case the women principals are more satisfactory. They can sing and dance and are altogether a lively, willing trio, although Ruth Barbour, the soubrette of the company, is rather more loud and insistent than necessary. However, she does work hard and her over-anxiety to get her numbers across is compensated by her genuine effort to please.

Clyde J. Bates is the chief fun-maker. He has little of original material to offer, but does the familiar stuff painstakingly. Of course, he descends to smut, average comedians almost always do. Where there is little natural talent for comedy the obvious expedient is to rough things up, substituting horse play for real humor. Bates' business at the dinner scene, which brings the first act to a close, was the messiest affair the Olympic has had this season.

For the most part the lines are innocent and dull, but Bates' talk on marriage and the approach of summer was a sickly sample of humorless rotten taste. That was his worst breach of decency, the others were minor ones. Mickey McCabe, doing Irish without grotesque make-up, was a fair feeder, but never attained real fun, while Maurice Cole was an altogether likeable young straight man and a capital dancer besides. His grotesque acrobatic dancing specialty near the end was one of the genuine hits of the evening.

William Vexter and Richard Young also were programmed, but their contributions to the evening did not impress to the extent of identifying them. Jimmy Hamilton was another of those present.

That left it up to the women and the chorus. The sixteen girls were probably the strongest feature of the show. Two of the girls were taken out of the line, each to lead a number, and one of them had a solo all to herself. These were regularly programmed numbers in addition to the "chorus girl competition" which came just before the end of the entertainment and took down the hit of the evening, one of its most agreeable moments. There are half a dozen girls in the sixteen who are almost worthy of parts. Four of them got away with an individual bit of song very handily, and a chubby blonde who worked on the right end of the front line achieved a worthwhile, snappy solo dance.

In addition to these individual accomplishments the whole chorus worked with liveliness unusual at this late point in the season. They put real spirit into their numbers, and even go to the degree of over-doing a frequent shimmy. Perhaps they were led to this excess of enthusiasm by Miss Barbour, a plump, round girl who was not designed for parlor shimmying, but who did it nonetheless and gained a lot of friends among the upstairs clientele thereby. Betty Gordon is as slim as her co-worker is luxuriously proportioned, but the pair got along nicely together notwithstanding. Their duet of "Want What You Want," accompanied by a lot of rather rough and tumble badinage, pretty nearly stopped the proceedings, and late in the evening at that. Both good-natured and both good, breezy workers.

Dorothy Barnes, the prima donna, is a glittering blonde, in contrast to the auburn and raven of the other two, completing an entirely agreeable trio of feminine players. All three have pleasing voices, and this, added to the exceptional quality of the choristers' singing, made ensemble numbers unusually easy to listen to for a second wheel organization.

It goes almost without saying that the principals were well dressed, for these days the dressing of burlesque shows is the one angle that seems always to be properly attended to.

It would never do to leave the two soloing choristers nameless. They are Nellie Clark, an amazon with a likable female soprano, who was given a ballad, but should have stuck to "blues," and Frances Harper, also a balladist.

Rush.

Scribner Back From Florida.

Sam Scribner, general manager of the Columbia Amusement Co., returned to New York Monday, following a two months' period of vacationing at Palm Beach and other Southern winter resorts.

"FOLLIES OF THE DAY."

Polly.....Gertrude Hayes, Jr.
Mrs. Van Driggle.....Maude Baxter
Lotta.....Mildred Valmore
"Lead Pipe Lewis".....James Peck
Hal Woods.....Matty White
Vernon.....Al Ulla
Bill Carver.....Harry Bolden
Julius.....Johnny Weber
Ivy.....Harry Welsh

Barney Gerard's show is at the Columbia this week, featuring Harry Welsh and Johnny Weber, the former doing his familiar and likable dialectless Hebrew character, with Weber sticking to an old-school "Dutch," minus chin piece, whiskers and prop bay window.

A strong contingent of women principals, headed by Gertrude Hayes, "Jr.," helped materially. Miss Hayes is one of the cleverest and most personable dancers in burlesque. In addition she is a "looker" and radiates personality. This cutie began flirting with her audience at 8.30 and had a perfect average so far as the male element was concerned, captivating the entire assemblage before the 10.45 ring down.

Maude Baxter, a stately prima donna with a beautiful figure, the ability to wear gowns and a cultivated soprano voice, was next in line of the women principals. Miss Baxter is evidently new to burlesque and inclined to be a trifle over-dignified and self-conscious. She got her numbers across to results, however, and did a specialty of three classical and semi-classical songs that landed solidly.

Welch carries the main burden and manages to make most of his scenes funny, with Weber's capable assistance. Welsh features a slide which is very funny and has the good sense not to overdo it. One of his funniest moments was the old "table" bit, but cleverly twisted and made laughable. His fresh waiter who insists on peddling "zoop" was laughable and likable.

Matty White and Al Ulla held down minor roles acceptably and interpolated a harmony singing specialty in "one" that landed strongly. A group of friends of the boys applauded the turn out of all proportion to the merit of the offering, but it had registered with room to spare before this incident.

The second half of the show held more strength than the first act, mainly being given over to specialties, which included bits by the choristers and Dinty Moore's "Rag Pickers," a jazz band aggregation. The musicians accompanied for Gertrude Hayes' dancing, in addition to their own saxophone double offering and Dick Himble's violin, singing and dancing specialty to his own accompaniment. Himble has been around in jazz bands for several seasons in vaudeville. He was with Sophie Tucker and Vy Quinn more recently. His specialty in "one" with the violin got over until he started to sing, when the gallery took exception.

The book of the show is credited to Barney Gerard and is composed of more or less familiar scenes and situations well chosen for comedy purposes and well handled by the two comedians, with James Peck doing straight up to standard. The first scene, the action of which transpires in a pawnshop, is perhaps the weakest of the full-stage affairs. A burlesque on "East is West" was very funny and cleverly travestied. The cabaret scene mentioned and Dance-O-Mania, with the principals each contributing a specialty dance, also landed. Miss Hayes was prominent here with some graceful stepping. Welsh also pulled a loose eccentric that was applauded, with Weber contributing a mazurka and "essence" for his share.

The last scene contained a "Wheel" bit, the comedians trying to outguess the spindle operated by Peck.

The chorus of 18 girls works hard and intelligently. They are a good-looking bunch and above the average in the ensemble vocal numbers. One of the principals programmed but not appearing was Mildred Valmore, who left the show last week in Boston. This necessitated considerable switching of numbers and brought a chorister out to lead "Down to Chinatown," which she did in bang-up style, showing a pleasing voice and looking superb in the Oriental costume that went with the number.

May Reed, unprogrammed but evidently a principal, had one number in the cabaret scene, showing a nice soprano. She is probably a successor to Valmore.

"Follies of the Day" is a good burlesque show of the average wheel standards. It contains enough wholesome comedy to insure it anywhere. The production and costumes are adequate and the cast, both as to men and women, is a strong one. It has the necessary element to lift itself into the upper circles of the wheel with the right book. At present it holds its own without coming into active competition with the pennant winners.

Con.

VARIETY

Trade-Mark registered
Published Weekly by
VARIETY, Inc.

SIMS SILVERMAN, President
154 West 45th Street New York City

SUBSCRIPTION
Annual: \$7 Foreign: \$8
Single copies: 10 cents

VOL. LXII No. 6

C. P. Greneker, the Shuberts' general press representative, will be absent for several weeks. He is in Westchester county recuperating from the effects of a severe cold.

Mae Devereaux, one of the principals at the Winter Garden, is to remain with the show. Her name was mentioned in a list of principals and choristers who had received their notices last week.

Miss Devereaux was leaving to join another Shubert attraction. Since publication of the story she has been asked to remain in the "Passing Show of 1921" and accepted.

Will R. Anderson, the author of "Take It From Me," has written a new musical piece in collaboration with Dave Schooley which they may produce independently.

E. A. Schiller, southern representative for the Loew Circuit, reached New York this week from the coast after three months' vacation which included a trip to Honolulu. Mr. Schiller was expected to leave later in the week for Indianapolis and will make a tour through Texas and Oklahoma, looking over the Loew interests in that territory. It is not expected that he will return to his office in Atlanta until the latter part of April.

W. H. Holmes left New York early this week for Indianapolis to become assistant to Manager Greeley of Loew's State theatre there.

Percy Athos and Co. sail for England May 2 on the Mauritania to open a tour of the Moss Circuit May 27 at Birmingham. George Foster and William Morris placed the turn abroad.

The Parrot of Bill Demarest (Demarest and Collette) died Thursday while the team were playing the Jefferson, this city. Demarest says: "The parrot died Thursday, we died Monday."

Arthur Horwitz started for two weeks' visit to Chicago yesterday (Friday), accompanied by Mrs. Horwitz.

The ushers and boys in front of the house at the Harris, Pittsburgh, chipped in and bought a bouquet for Charlotte Arren, of the Four Arrens, last week.

Kate Pullman is now the featured drawing card at the Marigold Gardens, Chicago.

Nancy McMechen, of the Read agency, protests with some heat that that establishment is not going out of business as Variety reported. They have photographs of some 200 performers and merely sent out a card suggesting that the owners call for them.

"The Nine O'Clock Show" atop the Century has closed, but Florenz Ziegfeld desires it to be known that the property has not been taken over by Ballard MacDonald and Carroll, who wrote the piece. No such arrangement was ever contemplated.

The Kehamas, blind reading act, returned to these parts for a tour of the Keith time after a four years' absence in Australia and the Continent. (E. K. Nadel).

Bobby Leonard, who appeared in London with Gus York in "Potash and Perlmutter" and in vaudeville here upon his return, has left the stage for a real estate business in Coney Island.

The Dorothy Miller of Trenton, who received \$1,000 from an anonymous friend to pay the expenses for an operation on her mother, is not the Dorothy Miller who appeared in the "Follies."

Frank Fay's new summer piece will begin rehearsals in two weeks. Fay announces the engagement of a sextette of "Titan Beauties" all over six feet tall with natural unenhanced hair. Fay is doing the

PRIVILEGED COMMUNICATION

The issue of the criminal libel charges brought by Leo Stark against James O'Brien and based on O'Brien's letter to the Equity Council, shrinks to unimportance beside that other question involved in the whole disagreeable incident, to wit: What sort of intelligence is it which dictates Equity policies?

The Actors' Equity Association is on formal record in the police court summons proceedings as maintaining as one of its institutions a system of tattling. The organization tried to secure the acquiescence of the magistrate's court to the principle that reckless tale-bearing by one member as against a fellow member to the Council is a confidential, "privileged" communication. That is to say, any member may make charges against another member without incurring any liability. The burden of proof that the charges are dictated by malice would be entirely upon the accused person.

The effect of such a system, involving, as it does, an invitation to espionage and spying, would be vicious enough in relation to ordinary social and fraternal intercourse, but there is another angle. The function of the Council in dealing with communications of this sort would presumably be arbitrary, the superman trio sitting on disagreements and rivalries, with a sort of benevolent, fatherly detachment from personalities. Who are the Council members to set themselves up as social and ethical arbiters? Are actors people or children to submit to any such officious impertinence?

Professional rivalries among members of the same companies are sufficiently keen in the ordinary course of things without setting up the machinery of making them actively bitter and encouraging open controversy that would inevitably engender doubly bitter feelings. By the way, would this kind of recrimination strengthen the loyalty of the member body, or would it more likely perpetuate the present oligarchy by gradually boiling down the membership to the point where only the Council's favorites remained?

And speaking of favorites, does not the Equity Association conduct a booking agency which procures employment for members? We do not know what the relation of the Council is to the booking department. Indeed, there are an infinite number of things about the Equity regime that we do not know. But the question suggests itself that favoritism might creep into this booking system unless those who governed it exercised an almost superhuman sense of impersonal fairness.

STATE CENSORSHIP AND POLITICS.

Behind Governor Miller's move for putting pictures under control of a censor is an obvious political motive. The power pictures exert on the public imagination cannot be over-estimated. The fact that they have not been directly used for political propaganda purposes does not argue that some time they cannot be so used in the most effective manner and get a grip on their source and so influence their direction is a sensible move, according to politicians.

Pictures are analogous to newspapers. What Republicans have been able to do with up-state newspapers, where there is little competition and so newspapers less independent than elsewhere, is notorious. Editorial matter written in the office of the Republican State Chairman is distributed to these newspapers free and printed by them as if written in their own offices and representative of their original and free opinion.

What pays for this free political advertising? Payment is made by public advertising matter. The law requires that this advertising be printed and paid for by the State and the printing is assigned, naturally, to newspapers friendly to the party in power. What if this should be done with pictures, as, by advertising payments, of course, but by a censor's threats. Their drawing power would be immediately to an extent daunted, but that is not the whole of the story.

The whole story, properly told, would indict the leaders in charge of amusement interests for their laziness in not long ago making themselves too powerful lightly to be interfered with by Governor Miller or any other up-state big-wig. Had the full power of pictures to influence the imagination of the public been brought to bear long ago and kept going at high speed, the industry would not now be facing the necessity of fighting for its freedom to develop unhampered by narrow moralists' keen to get on the public pay-roll.

As things stand even now, much can be done. Should censorship go through, its stupidities could be illustrated on the screen. Should the censor attempt to suppress these illustrations of incompetence and stupidity, the right to the free expression of opinion comes immediately into clear air. The issue would be fairly drawn. The outcome cannot be doubted.

THE QUESTION OF GOOD TASTE.

Good taste differs according to whether it concerns a public or a private matter. In a picture this week at one of the bigger Broadway houses—a picture produced by one of the more important concerns—is evidence of the lack of it. This lack of good taste is shown by an author in using as the name of one of his characters the name of someone known to him in private life. The fact that the name used belongs to an elderly woman, respected and beloved by those who know her, makes it all the worse. As a gentlewoman she has always enjoyed privacy. She should have been permitted to preserve that privacy.

In the theatrical world it is a matter of business to seek publicity and keep one's name before the public, but the opposite rule holds for those in private life. It is a matter of pride with these latter to keep their names quiet. A natural modesty instructs this instinct. Authors cannot help occasionally hitting on some name that is exactly similar to one in private life, but when this is done deliberately it is time to call a halt. In the case in question, choosing this lady's name as that of a character probably was not done maliciously, but it was poor taste and a cruel imposition on one who is helpless to defend herself, unless she should choose to take legal action.

book for the new show with Bert Kalmer, and Harry Ruby attending to the melodies. The show will open in Atlantic City with a week in Washington to follow. A K. & E. house on 42d Street will no doubt house the metropolitan premiere.

D. D. H., the monologist, sails for England June 8 to play two weeks for the Stoll people. He is booked to reopen in America at the Palace Aug. 15. D. D. H.'s two English weeks have not been set definitely as to houses, but will probably be the Finsbury Park and Coliseum.

The McCarthy Sisters, who were formerly in vaudeville and are at present with the "Jim Jam Jems" show, signed a three-year contract this week to appear in the "Green-

wich Village Follies" for the seasons from '21 to '24.

"The Fortune Queen," the latest production from the Lew Cantor offices, has been given the entire Loew circuit. This makes the thirteenth act that the firm has produced this season. All are booked for the Loew time.

The Whitmore Sisters, formerly of the Century Roof, are due on the S. S. Adriatic today (Friday) from Paris where they appeared at the El-Ta-Clan. They are bringing some new creations in stage costumes for their next appearance on Broadway.

Chad and Monte Huber opens at Des Moines, Iowa, on the Pantages Circuit April 9.

INSIDE STUFF ON LEGIT

An actress of international reputation recently told friends of a proposal of marriage from a noted Spanish toreador, with whom she said she was very much in love. The Spaniard has been giving exhibitions in the Mexican bull rings since early winter, and she has been in this country in a show. She has been very anxious to see him, and it was suggested that he visit her in New York and that it would be easy for him to use an aeroplane from Mexico to an American rail point, this making it easy between exhibitions. She threw up her hands and exclaimed: "What, my bull fighter take a chance in a flying machine, mon dieu, no, no!"

Marc Klaw declares that Francine Larrimore and none other was destined to open his new playhouse. It seems that Klaw figured Miss Larrimore for the star part in "Brown Sugar." The piece, which was to be imported from London, for some reason or other did not materialize. At the time "Nice People" was looking for a wedge in New York and Klaw had under proposal three shows the managements of which were anxious to open the new house. The fourth who came along was Sam H. Harris, and despite his (Klaw's) absence, and with only a perfunctory knowledge of what the show was about, added to the knowledge that Miss Larrimore was in it, he gave it the preference.

Marilyn Miller started a near riot in the "Sally" show one night last week when she appeared in a new costume not approved by the management. Edward Royce, the producer of the piece, who was out front rushed back stage and upbraided everybody but the offender. When the star came off the stage she informed the stage manager that if the noise occurred again while she was on, she would simply walk off. The producer disappeared until Miss Miller was on the stage again, and then came back to continue the tumult and finished by ordering a rehearsal for the following day. The stage manager informed all the principals that they were called for 2 o'clock the next afternoon. As he knocked on the door of each one and gave them the information, they all gave him the same answer, "All right, we will (not) be there." When the producer was informed of the situation he became very much incensed and declared, "Very well, there will be no rehearsal."

A belated item regarding the methods of J. Marcus Keyes, who passed out as the Chicago agent for the Actors' Equity Association, comes to light now. The Chicago "Herald-Examiner" (Hearst) organized its annual Christmas benefit for the poor families of Chicago last December. Willie Collier was announced to act as announcer; he was starring at Cohan's Grand, which was donated for the performance. Keyes called on the editors and announced that unless Collier's name was withdrawn no Equity player would appear.

When asked why he indignantly answered that Collier was not a member of "our union." The editor pointed out that Cohan wasn't, either, and Cohan was giving the house. Keyes was persistent. The editor lost his temper and said: "Unless you immediately retract your threat, I will call the benefit off, wire George Cohan why, and ask him to donate the amount we would have taken in. You know he'll do it, too. Then we'll publish why we did it." Keyes said he thought Collier ought to make a splendid announcer—had always liked him, personally, in fact, and wished the editor good afternoon.

Halina Bluzonna, a Polish actress and kin of Mme. Modjeska, appeared in a special performance of "The Dancer" at the Henry Miller theatre last Sunday night, the performance being in aid of Polish relief. The piece is the same as produced by the Shuberts two seasons ago with Isabel Lowe, "The Dancer" being adapted from the original of Melchior Lengyel. Mlle. Bluzonna created the original role abroad. The Polish player was anxious to appear in the piece here, her only other American showing having been in "The Mandarin," which failed at the Princess during the winter. Several managers were present at the performance Sunday night. The version is little different than the Shubert offering except for certain bits. Mlle. Bluzonna proved her ability as an actress, though using a distinct dialect. One costume worn by the dancer drew a gasp from the audience. Last week it was announced she had married Eddy Brown, the American violinist.

INSIDE STUFF ON VAUDEVILLE

Hail ye old timers! Sol Lee, the well-known door man at Hammerstein's Victoria some 15 years ago, is once more carrying his 200 pounds and his broad smile around the Rialto. Sol has been downtown in the trucking business for several years past and has cleaned up a neat bank roll. Business falling away down there Sol decided he could have more fun losing his roll on Broadway than he could have downtown. He will probably branch out as "Knight of the Black Books." At Hammerstein's Sol was often called away from his duties at the front door to do a singing turn on the stage.

The week before Roscoe Ails abruptly ended his Orpheum Circuit tour, alleging a broken blood vessel, he had a turbulent time in Des Moines, where he was arrested and fined on a gambling charge growing out of an all-night "crack" game in which E. Tubbs, manager of the Green Mill Cafeteria, said he had been "taken" for \$300. Some of Ails' jazz musicians were also in the game. The play took place in Ails' room in the Savoy Hotel. Shortly after it broke up Tubbs filed information charging Ails with obtaining money under false pretenses. This count was dropped and changed to disorderly conduct and gaming. The Des Moines newspapers gave the case considerable publicity, prominently mentioning the Orpheum theatre, where Ails was headlining.

Fox and Mayo have dissolved partnership. Harry Mayo has teamed up with Jack Cook in a new combination.

The Valley theatre, Springvalley, N. Y., a new 1,100-seat house, has been opened by Henry Hopkinson playing five acts booked by Faily Marcus.

Jimmy Carr, a cousin of Eddie Cantor, has joined the Stoddard jazz band with Ed Wynn's Carnival.

Jule Delmar and Lew Golder were catching the show at the 58th Street theatre the first half of this week taking to the balcony box where smoking is allowed. During the course of the evening a young lady leaned over toward Jule and said, "Brother, what time have you?" Jule responded without a smile, "Southern."

Jim and Betty Morgan had a try-out on the New Amsterdam roof this week, and go into the show regularly, starting Monday night.

Edwin Rosen is reviving "In 1993," in which he will feature Dorothea Sadler. The act was first presented two seasons ago.

Phyllis Gilmore has taken off her vaudeville sketch, "Blackmail," and will return to stock.

"Le Chasseur de Chez Maxine," a French comedy has been secured by Sam H. Harris from Archie Selwyn, who recently returned with the American rights to the piece from the other side.

It is planned to make the piece into a musical comedy, negotiations now being under way with a well known composer to make the score.

NEW CANADIAN COPYRIGHT PROPOSAL PROTECTS AUTHOR

In Compelling Prompt Accounting of Royalties, New Act Before Dominion Commons, Said to Be Improvement on American Law.

By NATHAN BURKAN.

During a session of the Dominion Parliament held in 1920, a copyright bill was presented and passed its first reading. This bill did not proceed, however, because the various parties interested in Canadian copyright could not agree among themselves as to certain provisions of the act, and consequently it was shelved before the completion of the 1920 session.

During the present session an entirely new copyright bill was presented to the House of Commons of Canada, known as "Bill 12," the first reading of which occurred on the 23rd of February, 1921. The bill was presented by the Minister of Justice.

The bill in the main follows the British copyright act of 1911, with a number of variations, none of which are material to the dramatic, motion picture and musical interests except the following:

Section 19, subdivision 3, provides that if a phonograph record or music roll is adapted to represent two or more different works and the owners of the copyrights therein are different persons, then the fixed royalty shall be apportioned among the several owners of the copyrights equally. In the British act the fixed royalty is apportioned among the various owners of the copyrights in such proportions as, failing agreement, may be determined by arbitration.

A very significant provision is found in section 19, subdivision 6, which provides that mechanical royalties shall belong to the author or his legal representatives and not to his assignee, notwithstanding that the author has made an assignment of the work before the passing of the act, and the royalties shall be payable, to, and for the benefit of, the author of the work or his legal representatives. The intent and purpose of this provision is to guarantee the payment of the fixed mechanical royalties to the author and not to his publisher.

Section 19, subdivision 2, fixes a royalty of 2 cents for each playing surface of each disc record and 2 cents for each music roll, but if, at any time after the expiration of seven years from the commencement of the act it shall appear to the governor and counsel that such royalty is no longer equitable then the governor and counsel may, after holding a public inquiry, make an order either decreasing or increasing such royalty to such extent as under the circumstances may seem just, but such order must first be confirmed by Parliament.

Section 19, subdivision 5 of the act, provides that the governor and counsel may make rules and regulations prescribing the mode, time and frequency of the payment of royalties, including regulations requiring payments in advance or otherwise securing the payment of royalties. This provision is to insure the payment of the royalties as and when due, to the authors and the publishers. The American act has worked great hardship upon the authors and publishers because of the frequent failures of disc and roll manufacturers to keep proper books of account. This is a distinct improvement upon the American act.

The act applies only to British subjects and citizens or subjects of a foreign country, which has adhered to the revised Berne Convention of the 20th of March, 1914, also the residents within the British Dominions, also to works first published within His Majesty's Dominions, and the act also applies to countries not signatories to the Berne Convention who have given assurance that they grant reciprocal protection to citizens of Canada. It is under this provision that American citizens would be entitled to the protection of the Canadian act.

A work shall be deemed to be first published within the British Dominions if the time between the publication in one place and the other place does not exceed fourteen (14) days.

As a condition for securing a Canadian copyright upon any book, (Continued on page 17)

MAY STOP GERMANS DRAWING ROYALTIES

Suit Threatened Over "Blossom Time" Music.

It was said this week that an appeal would be made through the American Society Authors and Composers to Washington to hold up the payment of royalties to the German authors of "Blossom Time," recently produced by the Shuberts. The piece drew extravagant notices out of town and is claimed to be a better property than "Maytime," also an imported musical show of several seasons ago. On the opinion of legal authority, any measures to stop royalty payments would hardly hold, since the government has dismissed the Allen Property Custodian and has control over German rights and titles though this country is still technically at war with Germany.

A dispute over the music publication rights is believed to have led to the royalty report. Leo Feist and E. B. Marks, successor to Jos. W. Stern, are mentioned claiming the rights for publication in America.

The show was bought by the Shuberts from Karovag, a Vienna play broker, through Amberg, their European representative. When played abroad it was called "Das Drei Madel Haus" (House of Three Girls). It was first called "Spring Blossoms," "Blossom Time" later being adopted, although Arthur Hammerstein has had a piece of the same name for several years and intends producing it in the fall. A new title may be forced for the Hammerstein show.

EFFIE SHANNON JOINS POST

In "Masquerader," Set for Tour of the World.

Philadelphia, March 30. Effie Shannon joined the cast of "The Masquerader" here this week, playing the lead opposite Guy Bates Post for the first time on Monday night.

It is announced that Miss Shannon will play this role of the statesman's wife when Post makes his "world tour." The show goes from here to Boston, and is then scheduled to go to England. Alice John played the role during the first five weeks of the show's successful run here.

REPLACES JEANNE EAGLES.

Marie Louise Walker, recently leading woman of George M. Cohan's "The Acquittal" until that company closed in San Francisco, undertook the stellar role in "In the Night Watch" at the Century Theatre on two hours notice last week and played it for the balance of the week.

Thursday evening Jeanne Eagles, the regular incumbent, was taken suddenly ill and at almost the last moment it was found she was too weak to appear, so a hurried call was made for Miss Walker, who, without a full rehearsal and with a hurriedly gotten together improvised wardrobe, went on and played the part. Miss Eagles was back Monday evening.

HARVARD BOYS ON TOUR

Boston, March 30. The "47 Workshop," the name of the company that presents the plays turned out by the dramatic class at Harvard, some of which have been taken over to the professional stage, are to go on tour early in April. They will play New York city, New York state and finish the tour at the Tremont theatre in this city.

AMATEURS GET \$12,000

Boston, March 30. The "Tech" boys in three performances at the Boston opera house cleaned up \$12,000. This is a record for an amateur show in this city.

GERMAN OPERAS TO BOLSTER BOX OFFICE

Caruso's Absence Drag on Met. Takings

With the undisputed decrease in interest for grand opera in New York and the attendant drop in patronage ever since the forced withdrawal of Enrico Caruso, it is freely predicted that German opera will return to the Met in the fall.

By reviving German operas which have been kept away from the Met for four years, new faces and voices will be brought to the stage and the way may open for new subscriptions. It is said that wealthy German adherents are ready and anxious to be included on the subscription list.

It is stated with authority that 15 to 20 new voices will be in the Met line-up for next season. Gallucci has been engaged for a number of appearances as has been Ruffo, and there is a strong chance for Tetravzini to rejoin.

THEN AND NOW

Boston Censor Has Change of Heart on "Masquerader."

Boston, March 30. Several seasons ago "The Masquerader," with Guy Bates Post in the lead, ran for several weeks at the Plymouth theatre and was one of the hits of the season. It was a big money maker and not a word of protest was heard.

The Shuberts announced that the show would come into the Boston opera house for a run and there was a howl and the censor said nothing doing.

The show cannot play in Boston because there are certain scenes where the taking of "dope" is portrayed and Boston's censorship rules does not allow such a thing.

SHE DIDN'T WANT MUCH

Millionaire's Wife Would Open New Woods House.

Chicago, March 30. A local millionaire whose wife was at one time on the dramatic stage, but who never was prominent, tried to rent the opening night of the Apollo, A. H. Woods' new Rialto theatre, for one performance of an untitled play written by his wife and to be played with her in the star role.

Woods raised his eye-brows, gave it a moment's thought, and said it couldn't be done. The husband offered \$10,000 for the night. Woods refused. The millionaire shook his head and said it was too bad—his wife would be quite unhappy over the disappointment.

"BEGGAR'S OPERA" OFF

Bohemians' Attraction Drops Roll on Road and in Chi.

Chicago, March 30. "The Beggar's Opera," owned by Albert Jones and the Bohemians, closes next Saturday at the Shubert-Central and will probably be taken off. The venture came in some \$12,000 in the hole and lost steadily here.

WATSON OUT OF GARDEN.

Harry Watson left the cast of the "Passing Show" at the Winter Garden Saturday night, March 26, being replaced by Al Roberts.

Prior to the opening of Irving Berlin's "Music Box" theatre, Watson will play several weeks for the Keith Exchange, opening a week from Monday (April 4) in a metropolitan house.

Rumors that Marie Dressler is about to step out of the cast of the "Passing Show" are prevalent following the appearance of an understudy at the Winter Garden.

BACON'S MUSICAL COMEDY

Frank Bacon, appearing in "Lightnin'" at the Gaiety, in conjunction with E. J. Blunkhall, has just completed the book of a musical comedy entitled "How Come" for which Leon De Costa has written the lyrics and music.

It is the first musical comedy book ever written by Bacon.

"FIRST YEAR" FOR ANTIPODES

John Golden has disposed of the Australian rights to "The First Year," the Frank Craven comedy, to J. C. Williamson, Ltd. It will be produced in the Antipodes immediately.

ATLANTIC CITY THEATRE AND NEWSPAPER DEADLOCK BROKEN

Amusement Men Call Off Boycott on Press and Union—Producers Complained Feud Was Costly to Visiting Companies—Pressure from Bookers.

"FOLLIES" BEAUTY AVOIDS RICH HUBBY

Millionaire Dan Caswell Waits in Vain at Stage Door.

Cincinnati, March 30.

Unable to secure a reconciliation with Jessie Reed, Ziegfeld "Follies" show girl, who is his wife, Dan Caswell, 21, of Cleveland, O., heir to a \$500,000 estate, announced before leaving Cincinnati that he would begin suit for divorce. Caswell had been here since Wednesday in a vain effort to win Jessie back. Each night Jessie left the Grand Opera house by the Vine street front entrance to avoid her husband, waiting for her at the stage door on Opera place. Caswell tried his best to patch it up with Jessie, even going to Manager Ed. Rosenbaum, but it was no use.

"I haven't seen my husband and don't expect to. I don't care to discuss my family affairs," quoth Jessie. They were married in Boston four months ago. She left the Follies at that time, but returned after Ziegfeld had reminded her of her contract.

"MASCOT" IN AGAIN.

Charlotte Learns Spells Luck to "East is West."

Chicago, March 30.

Charlotte Learns replaced Mildred McDonough in the cast of "East is West." Miss Learns is in private life Mrs. John J. Garrity, wife of the manager of the Garrick, where the company is playing, and the other local Shubert houses.

Miss Learns is happily domesticated, but every season or so comes out of retirement to fill an emergency vacancy, and has come to be known hereabouts as the "mascot," being credited with lucky influences. The week she joined "East is West" it went up about \$7,000, and took the first rank in town for non-musical attractions. When she joined "Scandal" it exercised a similar influence—or coincidence.

WOODS' APOLLO, APRIL 18.

"Broadway Brevities" to open New Chicago House.

Chicago, March 30.

A. H. Woods' new Apollo Theatre is now scheduled to open April 18, with "Broadway Brevities" as the initial attraction. The show will be reinforced by an added feminine "name," with Bert Williams featured. Woods is now in Chicago, preparing for the premiere of his star house. Lou M. Houseman went to Detroit to see the "Brevities" show and reported favorably.

STOCK AT PHILA. LYRIC.

Philadelphia, March 30.

Definite announcement has been made here of a stock company at the Lyric during the summer months, something which the city has not had for a number of years. L. Shubert Lawrence, manager of the house, who leased the place for the summer, says a number of new plays will be tried out by the Lyric stock preparatory to a possible New York run in the fall. Popular prices will exist.

LEAVING "HONEYDEW."

Kuy Kendall, who is at present with "Honeydew," now in Boston, will leave that piece Saturday night. It is reported Kendall desires to enter the producing and staging end of the business and will undertake the new enterprise immediately.

MARY NASH'S "CAMILLE."

It is understood Mary Nash has in preparation a big production of "Camille," in which she will star next season, with Jose Ruben in the role of Armand Duval. Details are being withheld for the present.

Atlantic City, March 30.

The amusement men of Atlantic City have resumed the use of the Press-Union newspapers after a lapse of nearly eleven months, in which the Atlantic City Daily Press and the Evening Union have carried only occasionally a stray amusement advertisement. No legitimate theatre or all-year playhouse has advertised its attractions within the columns of these publications since last May until Monday of this week.

The resumption of advertising has been the result of negotiations of several weeks' standing and, with the exception of the Apollo Theatre, which, it is understood, will appear in a few days, every one of the larger houses is now in the Press-Union columns.

No particular emphasis has been put upon the absence of the amusement ads or reason given for the so-called "boycott," which came, apparently, as the combined result of strained business relations and editorial matter linking the amusement managers with political machinations then being brought before a grand jury.

In the Monday issue, co-incident with the initial publication of the advertisements, the Press contained both a front page reference and an editorial announcement of the resumption. Both articles tended to the same purpose in regret of the "misunderstanding" that had existed and which is now smoothed over.

During the absence of the advertisements the Press carried a daily column indexing the amusement attractions, and criticized the openings of all plays in the usual manner.

A Boardwalk glut that banked the holiday throngs to the rails ushered in the new season Sunday.

There are no material additions to the Boardwalk's string of interests. Oscar Journey, an offshoot of the Collier Luna Park, Coney Island, regime, is nominally behind the only essay at novelty in a Boardwalk fun shop now fast completing down near the Shelburne. Steeplechase, Young's and the other piers are now in full swing.

The show shops along the Boardwalk, theatrical and screen, have had a moderate Winter's business, everything considered. The chief bad spot in this summary is that the ocean highway is never populous enough in the late fall and throughout winter to support three regular theatres, which it is asked to do.

Save for its convenience as a try-out spot for shows, the resort is never a profitable stopping point now, as it was when the Apollo was the only legitimate playhouse.

With attractions with big payrolls hopping in here for split weeks on the way west or south, the result is invariably discouraging and often calamitous, the three houses, Apollo, Woods and Globe, often offering three big ones of the same character. Practiced showmen holier blue blazes, as a rule, against the Simon Legree way the three shops are run. Pooled in an association of the resort's theatre and film shop managers, the local theatre men run their theatres with the bullying methods forgotten by regular managers since Johnstown was flooded. The local men are a unit in the decision that the 25,000 odd natives of the place are not potential audience material, no matter what drive is made at them. This judgment means that the fifty million dollars of stores along Atlantic avenue are conducted by residents who have "nobody home." As a show town Atlantic City is as peaceful and pleasing as a flaming carbuncle to the conscientious advance agent. Here the A. A. is told to keep "hands off" and ride with the machine.

Reason being viewpoints of the theatre managers' association. Nut was screwed down so that one newspaper only was used, the Gazette. The Press, oldest and largest seller, was passed up because of a year-old scrap. This Press occupies a relatively the same position with the local residents as, say, the New York (Continued on page 17)

EQUITY'S DRESSING ROOM BILL DIES IN N. Y. LEGISLATURE

Measure Requiring \$250 Bond for Actors Sent on Road—Up in Senate Committee This Week—“Anti-Shimmy Bill” Also Advanced to Order of Final Passage.

Albany, March 30.

State legislators took action on several measures of interest to professionals last week, chief of which was the killing of the bill that was sponsored by the Actors' Equity Association demanding better dressing rooms in theatres by the Labor and Industries Committee of the Assembly.

At a hearing held on the bill by the committee, representatives of the A. E. A. said the dressing rooms in New York theatres were all right, but declared the accommodations outside of the metropolis were in need of remedial legislation, and in the small towns—“sticks” as they termed them—they were a disgrace.

The proposal of the actors that every dressing room should have an exit to the street did not meet with the approval of the committee, the members of which thought this requirement was too much of a demand upon the owners of theatres. As a result the solons decided to let the bill die in committee.

The Assembly Judiciary Committee last week reported the T. K. Smith bill designed to drive New York ticket speculators out of business to the order of final passage, and it will come up on the floor of the lower house this week. The Smith measure is intended to take the place of the one vetoed recently by Governor Miller, who held that the bill limiting the amount that ticket agencies might charge in advance of the box office prices to 50 cents, was unconstitutional.

A section in the Smith measure provides that on the reverse side of the ticket shall be printed a contract which stipulates that the purchaser of the ticket cannot sell it at more than an advance of 50 cents over the price printed on the other side of the ticket. Any theatre that does not wish to have this contract printed on its tickets is compelled to print on the reverse side that the ticket may be sold at whatever price the purchaser wishes to charge.

The bill of Senator Salvatore A. Cottillo, Democrat, of Brooklyn, providing for the regulation and licensing of dance halls in New York city also was advanced to the order of final passage by the Assembly last week. The measure, which has been termed the “anti-shimmy bill,” authorizes the license commissioner of New York to “adopt reasonable rules and regulations to prevent any disorderly or immoral behavior or conduct calculated to disturb the public peace or safety.”

The Codes Committee of the Senate this week will take action on the legislation introduced by Senator Farrell of New York prohibiting the advertising of a performer who is not to appear, as well as requiring managers of road companies who send troupes outside of the state on tour, to file a bond of \$250 for each member of the troupe to insure each player will be given return railroad fare in event the company disbands while on the road.

“COGNAC” FOR BROADWAY.

To Be Recast and Given a New Road Trial First.

“Cognac,” which closed at the Studebaker, Chicago, recently, after a short tour in the middle west, is to be recast and set for another try in the east.

The Shuberts are producing the play, which was written by David Arnold Balch. Balch is connected with the Metro publicity staff. Following a preliminary, “Cognac” will come into New York in one of the Shubert Broadway houses.

“DULCY” NEXT FALL.

Chicago, March 30. Contracts were signed between H. H. Frazee and George C. Tyler setting the opening date of “Dulcy” at the Frazee in New York next Labor Day. The piece is now at the Cort with indications of going on through a good part of the summer.

FAVERSHAM OPENS NEW HANNA IN CLEVELAND

Memorial to Mark Hanna—Has Premiere.

Cleveland, March 30.

Playhouse Square welcomed the latest addition to its coterie, when the new Hanna Theatre threw open its doors here Monday night. Simplicity marked the initial exercises throughout.

A capacity house greeted Max Faetkenheuer and his orchestra, and the curtain rose on the opening scene of “The Prince and the Pauper” by William Faversham and his players.

At the close of the second act, responding to insistent demands, Mr. Faversham made a speech, paying high tribute to the late Senator Marcus A. Hanna, to whose memory the theatre is built, and Dan R. Hanna, owner, and eulogizing Cleveland as a theatrical center.

Lee Shubert and Crosby Gaige, two of the lessees and managers of the new house, were present.

The Hanna is a one-deck house, the gallery being eliminated, has only two boxes and the seating capacity is 1,445.

The proscenium opening is 37 by 50 feet, and the stage is 40 feet deep. Special attention has been given to the lighting system and precaution against fire.

John S. Hale, resident manager of the Shubert-Colonial, will assume the management of the Hanna as well, and A. H. Halle will preside over the box office.

OLCOTT'S FAREWELL

To Bid Public Adieu in Next Season's Tour of “Ragged Robin.”

Troy, N. Y., March 30.

Chauncey Olcott will bid adieu to the American public next season in the “Ragged Robin,” according to an announcement of his wife at Saratoga last week. The play was originally presented at Saratoga and Mrs. Olcott hinted that it might open there again.

The tour, which will be an extended one, will mark his twenty-sixth on the road. Upon his retirement from the stage, the Irish star will enjoy the peace and quiet of Saratoga at Inniscarra, now his summer residence.

“HORSEMEN” IN BIG TOWNS

Opens in Boston, Phila., Detroit and Frisco.

Metro announces premieres of “The Four Horsemen of the Apocalypse” in the immediate future in Boston, Philadelphia, Detroit and San Francisco. In every case of the presentation in a large city it will be in the manner of a regular theatrical production.

SELWYNS' SUMMER DRAMA.

The Selwyns are preparing a dramatic piece for summer presentation in New York. It is understood that the play will go into rehearsal as soon as the cast is completed.

An all star gathering will be collected. At present an attempt is being made to secure John Drew.

DINEHART AS POE.

The Selwyns' production of “Edgar Allen Poe” is due to go into rehearsal during the summer for early fall production. Alan Dinehart will do the title role. Bernard L. Rethy and Samuel Shipman collaborated on the piece.

Bayes' Engaged for “Whirl.”

Nora Bayes will open in Philadelphia next Monday under the direction of the Shuberts in the production of “The Whirl of the Town.”

CENTURY ROOF WILL BECOME A THEATRE

Revues Did Not Pay—One Floor Seating 600 or 700.

The “Midnight Rounders” show at the Century Promenade will be withdrawn Saturday. The roof at the Century is to be converted into a one floor theatre to seat between 600 and 700, and is due to open next month, the first attraction slated being a revival of “The Belle of New York.” The conversion of the Promenade leaves the New Amsterdam roof alone in the field for regular after theatre revues.

The Century roof has been a loser ever since the Shuberts took over the plant last season, and it never made money for its prior managers. In making it over into the present promenade, it was hoped the out-of-doors dining feature would supply a paying novelty, but it failed too. It is said the roof has been losing \$5,000 weekly.

In converting it over to a theatre, it is not expected that an attempt to erect a gridiron will be made. Settings will be “tripped.”

“BRINGING UP FATHER” GOES INTO \$3 HOUSES

Hill Show to Play Manhattan and Washington, Belasco.

Gus Hill's “Bringing Up Father” goes into the Manhattan Opera for two weeks, beginning April 4. Another “Father” show operated by Hill plays Dockstader's Wilmington week of April 4. Dockstader's plays Keith vaudeville in the regular season, closing April 2.

This is the first time in several years Dockstader's has played a combination after closing its vaudeville season. A third Hill “Father” will play the Belasco, Washington, April 11. This is also a rather unusual booking for the Belasco for this time of year, “Father” being a pop price show, and the Belasco, playing the Shubert \$3 shows regularly.

ANOTHER “BREVITIES”?

Show Cleaning Up on Road—Le Maire to Produce Another.

George and Rufus Le Maire are to produce a new musical show for summer showing. The former is writing the book in collaboration with Andy Rice, the score source not yet fixed. George Le Maire produced “Broadway Brevities” in association with several others last fall.

The “Broadway Brevities” title belongs to the Le Maires, who still hold an interest in the attraction. It is not set whether another “Brevities” will be produced. “Brevities” is going at an excellent clip on the road, the profits within the last three weeks being around \$25,000. When the show started on the road around the first of the year it was heavily in debt. It is claimed now to be entirely in the clear. The piece may receive a Chicago berth at the new Woods theatre. If so, George Le Maire will return to the cast for that engagement.

Detroit, March 30.

“Broadway Brevities” cleaned up during its two weeks' engagement ending March 26. Receipts the first week were \$23,500 and the second week around \$17,000. In the face of the Lenten season and Holy Week this is a remarkable business at \$2.50 top. In Cleveland and other cities the Brevities has been getting \$3 top.

“ERMINIE” CLOSES SEASON

Washington, D. C., March 30. The opening here last night of “Erminie,” with De Wolf Hopper and Francis Wilson co-starring, attracted a capacity house with a splendid advance sale ahead for the week. The piece closes here on Saturday night for the summer, opening early in the fall.

HOWARDS SIGN FOR 5 YEARS

Asked about the reports of a severance of professional relations, Eugene and Willie Howard declared they had just signed a new point contract with the Shuberts for five years at salary and percentage of profits. Willie added that he had not even been approached to sign separately.

B'WAY ACTORS' SALARIES CUT; FILMS TOP LEGIT OFFERINGS

“Four Horsemen” Does \$21,256, and “Way Down East,” in 30th Week, Leads Some Dramatic Attractions—More Shows Give “Two for One.”

MANAGER AND STAGE HANDS FAIL TO AGREE

Stage Hands' Wage Dispute Goes Over to Summer.

A number of meetings between a committee representing the United Managers' Protective Association and officials of Local No. 1 of the I. A. T. S. E., which had for their purpose the setting of a new stage hands' local scale for next season, have failed to reach an agreement. It was suggested by the managers that if a scale could be agreed upon, it would be well to grant an increase starting now instead of waiting until the summer. In return they asked certain concessions from the stage hands, principally the elimination of extras which have caused the principal managerial objection.

It is a fact that the New York scale is lower this season than that of any of the other principal cities. In Chicago, Boston, Philadelphia and St. Louis the men are receiving \$4 per performance, as against New York's scale of \$3.75, while heads of departments are scaled at \$10 over that in New York. The difference in scales was the actual cause of the agitation during the winter when the situation grew serious. At the time there was a general shifting of crews, the only houses escaping being the Century and Hudson, “Mecca,” playing the former house, granted an increase. At the Hudson a bonus of \$100 was split among the crew.

On appeal to the I. A. T. S. E. the U. M. P. A. forced an end to the shifting. Charges are now before the national organization for settlement, the managers basing their claim on the two-year scale contract which expires the first of September next.

All the agreements in the principal cities outside of New York also expire before the start of next season, and it is likely that a general scale will apply all around, the settlement going over until the summer. Crews in New York, however, contend they should be paid a higher rate than that accorded outside. Managers take the position that there is no basis for the claim because of the opportunity in New York to earn more wages through shop work.

SHAPING 1921 “FOLLIES.”

Three More Weeks of Present Show—Ziegfeld Back.

Three weeks more will see the end of the 1920 “Follies.” Flo Ziegfeld returned from the South last Saturday and is now busily occupied getting things in shape for the new series of 1921.

Carl Randall and Ray Dooley are present principals to go with the new show. Others in the present cast may also be included. There is some talk of Gene Buck returning to the Ziegfeld banner on the music end. Irving Berlin will probably again have his fingers deep in the pie.

SPECTACLES CLOSE EARLY

“Mecca's” N. Y. Date Off—Comstock & Gest Shows in Early.

The road's three spectacles will all close down this month. All are under the management of Comstock & Gest. Two will be brought in Saturday, “Aphrodite,” ending its season at the Auditorium, Chicago, and “Chu Chin Chow” closing at Harrisburg.

“Mecca” will close April 23 in Toronto. The plan to bring the attraction back to New York this spring for a repeat engagement has been called off.

HAZEL DAWN STEPS OUT.

Hazel Dawn is reported leaving “Getting Gertie's Garter,” now playing in Boston. Miss Dawn is understood to be dissatisfied with her role and has turned in her notice.

Cutting of salaries has begun on Broadway and has extended to several attractions out of town. It is the first considerable movement of the kind in several seasons. Last season, the first following the actors' strike, little or no attempt was made at salary slashing. Business last year continued strong up to the warm weather, the seasons practically merging. The slump which has been on for a month shows no signs of ending and various methods of retrenchment are in order. It is required by the terms of the actors-managers' agreement that salaries be stipulated on contracts. In the matter of cutting salaries, therefore, lists of those players reduced are to be submitted to the A. E. A. and new contracts issued. Players having protected contracts which do not permit of cutting are guaranteed against the movement. Several lists are reported on file now at the A. E. A. and in several of the big musical attractions cast changes are being made where the players refuse the cut.

Reduction in admission price scales has not extended further over last week, though a general cut is due for long run shows during the month. What amounts to the same thing is the “two for one” ticket which is now applied to three attractions. It was started this season at the Century with “In the Night Watch” and the success of the plan has brought it into use for “The Rose Girl” at the Ambassador and “Three Live Ghosts” at the Bayes. It has been several years since the “lithograph” ticket scheme has been used for Broadway.

The success of the special feature picture offerings in legitimate houses at about legitimate admission scales is one of the outstanding features of the season. Holy Week (last week) takings at the Lyric with the “Four Horsemen of the Apocalypse” went to a new figure with \$21,256 in. That was a greater gross than that of any Shubert theatre last week, including the Winter Garden and in fact takes third for the entire list, topped by the marvelous “Sally,” which, at the New Amsterdam, is in a class of its own and “Tip Top” at the Globe. “Way Down East” at the Globe, “Over the Hill” in its thirtieth week at the 44th Street played to a better gross last week than many legitimate offerings. Indications this week are for the “Four Horsemen” to come close to the Griffith picture business record, whose biggest week, other than a holiday week with extra performances, was \$21,373. “Over the Hill” is still in the going at the Broadhurst. “A Connecticut Yankee” at the Selwyn, is doing but fairly, it being in on an eight week guarantee.

The newer offerings are topped by “Nice People” at the Klaw. The demand in the agencies leads the non-musical division and the house is getting all it can hold—around \$14,600. “Toto,” with Leo Dirichstein opened to capacity and is a close second in the comedy demand. It is the big winner of the Holy Week openings, though continuance (Continued on page 14)

\$900,000 FOR PLAY HOUSE

Wm. A. Brady Theatre Co. Acquires Property

A deal was closed last week whereby the William A. Brady Theatre Co. purchased the lot and property occupied by the Playhouse theatre. The latter house heretofore was only under lease to the Brady interests, but C. William Funk, the owner, a Philadelphia financier, has disposed of all right and title to the producer.

The selling price is said to be upwards of \$900,000.

APHRODITE DOESN'T REPEAT.

Chicago, March 30. The return run of “Aphrodite” at the Auditorium was cut to two weeks. Patronage on the second engagement was not up to expectations. The first week's receipts were reported below \$17,000.

SHOWS IN N. Y. AND COMMENT

"Afgar," Central (21st week). Will close for the season Saturday. Lost both matinee and night Wednesday through slight indisposition of star, Delysia. Griffith's "Dream Street" picture will open here April 8.

"Bad Man," Comedy (30th week). One of the long-run successes. Slipped off in the last month and was around \$10,000 last week. Should easily stay for the season and into warm weather.

"Blue Eyes," Shubert (6th week). Gross since moving over from Casino worse, with the Holy Week takings dropping to \$3,000. May recover, but new attraction due here soon.

"Broken Wing," 48th St. (17th week). Has held on well. Cut rates have aided, and attraction should be in the running until warm weather.

"Cornered," Astor (17th week). Goes out next week, attraction going on road in eastern stands into May. "Four Horsemen of the Apocalypse" will succeed, moving over from the Lyric.

"Dear Me," Republic (11th week). Fell off, with takings last week under \$6,500. Management claims continuance into May.

"Deburau," Belasco (15th week). Capacity through Holy Week, with the takings ahead any drama in town at well over \$17,500. Gallery a sell-out, too. Its rank as the season's finest dramatic production settled.

"Emperor Jones," Princess (9th week). Last week's business bettered the takings of the previous week. Gross at \$6,200, which is profitable in this small house. Matinee daily of "Diff'rent" included.

"Enter Madame," Fulton (33d week). Dropped another thousand last week, the gross being \$10,000 or slightly better. Has been one of the season's smashes and is one of the longest run attractions of season.

"First Year," Little (24th week). One of the few attractions to play extra matinee Monday (Easter); "Lightnin'" also with special matinee, giving both shows 10 performances this week. Late week extra afternoon performances being continued by both.

"Ghost Between," 39th St. (2d week). First week was a doubtful one. Local reviewers divided in comment on show's merits. This week should supply a better line on attraction, which is admittedly entertaining.

"Gold Diggers," Lyceum (78th week). Had its lowest gross of run last week, when \$11,200 was in. Pretty sure to recover starting this week, and management figures continuance into summer (August), when show starts on tour.

"Good Times," Hippodrome (34th week). Heavy matinee attendance Holy Week, with the Easter school holidays supplying the extra draw. Grossed \$52,880, a fine gross for this time of season.

"In the Night Watch," Century (10th week). The system of half rates here has been a "two for one" ticket, similarly used at Crescent, Brooklyn, and out of town. Reduction plan has brought good takings, with the gross around \$18,000 since cut rate started.

"Irene," Vanderbilt (71st week). Slipped back a little further last week and the gross around \$14,000. Chances favor this musical run record maker to hold on until summer.

"It's Up to You," Casino (1st week). Premiere Monday. Opening postponed from last week. Is third musical attraction here with \$2.50 top.

"Ladies Night," Eltinge (34th week). Has been hurt a little within past three weeks, but farce leader still drawing big money and will last out the season.

"Lady Billy," Liberty (16th week). Should run another month. Mitzi show has been strong since opening, and completely fooled Broadway talent. Takings around \$16,000 of late supplies a good proof.

"Lightnin'," Gaiety (133d week). Ten performances this week for the run leader. Claimed Holy Week did not affect the gross but about \$50. Pace is better than \$45,000 weekly.

"Little Old New York," Plymouth (30th week). Gross for Holy Week the takings being about the lowest for the run. Looks good for continuance until warm weather with return to form this week.

"Love Birds," Apollo (3d week). This attraction fooled the talent by drawing a good first week gross. Holy week business was \$13,700. Figures for a 10-week run.

"Maid to Love," Times Square (3d week). Has shown little strength to date. Holy Week gross was around \$8,000. Show, however, is well regarded as an entertainment. Current week should indicate its chances.

"Mary," Knickerbocker (24th week). Has three weeks more, then goes to Garrick, Philadelphia. Third engagement there. Succeeding attraction is "June Love," opening April 25.

"Mary Rose," Empire (15th week). Will go out at end of next week. House will be dark one week, reopening with John and Ethel Barrymore in "Claire de Lune" April 18.

"Mary Stuart," Ritz (2d week). Acclaimed as one of best of John Drinkwater's writings. Is drawing a smart audience on lower floor, with no call upstairs. Drew \$11,700 first week.

"Meanest Man in the World," Hudson (25th week). Will go out Saturday, with Geo. M. Cohan's "Nemesis" succeeding next week. "Meanest Man" slipped badly of late. Slump in receipts started about three weeks after Mr. Cohan withdrew from cast.

"Miss Lulu Bett," Belmont (14th week). Within last three weeks this comedy has gone off about \$1,400. Gross last week was around \$7,000. Claimed satisfactory for house.

"Nice People," Marc Klaw (5th week). Broadway's new comedy hit. Demand has grown steadily since opening and is equal to anything on non-musical list. Capacity throughout last week, with the gross about \$14,600.

"Passing Show of 1921," Winter Garden (14th week). About the worst business last week, when the takings went to around \$20,000. Should recover to better pace and continue until warm weather.

"Peg o' My Heart," Cort (7th week). Buy off for this revival which was hurt in slump. Should run into May, the star's draw aiding. Gross last week \$9,700.

"Rollo's Wild Oat," Punch and Judy (19th week). Has been holding up surprisingly. Last week the gross again beat \$6,000, which is very good in this 299-seat house. Special matinees of "Mixed Marriage" now offered. Latter attraction was on some weeks ago at Apollo.

"Romance," Playhouse (5th week). Was hurt somewhat last week, but takings here have been as good as the best of the run when show was originally presented at Maxine Elliott's.

"Rose Girl," Ambassador (8th week). Cast changes have brought down operating expenses. Management watching show, which, with a break will run into May or longer.

"Sally," New Amsterdam (15th week). Broadway's star attraction, leading in demand and gross business, which is around \$34,000 weekly. Figures to hold up, no musical attraction contesting its honors.

"Spanish Love," Maxine Elliott's (34th week). Will probably run into May. Has been hurt in slump like most of the other long run offerings.

"Survival of the Fittest," Greenwich (3d week). Has another week to go. Gross last week was \$3,800. House guaranteed. "The Tenth Man" will be succeeding attraction.

"The Bat," Morosco (32d week). Is playing to big business, with the house selling out except boxes, of which there are many in this house. Demand in agencies has dropped; box office sale brisk.

"The Champion," Longacre (13th week). Comedy success which was hurt in slump, but made the \$10,000 mark last week. Listed to remain until warm weather, and will then go to Chicago for summer stay.

"The Green Goddess," Booth (12th week). Holy Week made no difference whatsoever. Standees in for most performances and the gross was \$14,200. That has been the capacity gait of show since first weeks.

"The Tavern," Cohan (27th week). Will continue into May. Run of this comedy was not expected. Its takings have not been among the leaders, but management made it a winner.

"Three Live Ghosts," Bayes (27th week). Another long run play that should weather out the month. Has had but one or two losing weeks since its premiere, and is a substantial winner. Two for one ticket plan here now.

"Tip Top," Globe (26th week). Demand not as vigorous in agencies, but box office picking up the slack. Will run to big takings until June.

"Toto," Bijou (2d week). Though it opened in Holy Week, the first week's business was virtually a sell-out all the way. Draw of the star should pull gross to around \$11,000. Good run indicated.

"Wake Up, Jonathan," Henry Miller (11th week). Has two weeks more to go. Weight of star's name should make attraction good on the road. Show liked but pulled no heavy trade.

"Woman of Bronze," Frazee (30th week). Had its worst week last week. House not big enough for "Trail of Joan of Arc," which Margaret Anglin appeared in special performance at Century on Sunday. That show will likely be offered elsewhere this spring.

"Welcome, Stranger," Sam H. Harris (29th week). Last week's takings an improvement over previous week of about \$1,000, the gross hitting \$11,500.

"Way Down East," 44th Street (31st week). Grossed better than many legitimate offerings last week.

"Over the Hill," Broadhurst (26th week).

"Four Horsemen of the Apocalypse," Lyric (4th week). Topped the Shubert houses in business last week, going to \$21,256. Moves to Astor at end of next week.

"Connecticut Yankee in King Arthur's Court," Selwyn (3d week). Extra advertising pulling fair business. Is a comedy. House guaranteed five more weeks.

SHUBERT TRIO IN WINNING PLACE

Garrick, Princess, Studebaker Lead Chicago Hits.

Chicago, March 30.

To help the worst week in show business there were four solid days of rain. The sun not showing once and with all this only one or two shows had a drop in box office receipts.

Estimates for the week: "Shavings" (Powers, 5th week) \$11,700; will stay until May 2, when "Call the Doctor" tries for a summer run.

"East Is West" (Garrick, 3rd week) \$22,800; looks like a run into the hot weather.

"Way Down East" (Woods, 15th week) just got over the \$10,000 mark, with the "Four Horsemen" taking the edge off on loop pictures.

"Night Boat" (Colonial, 3rd week) went to \$19,000; though not considered bad, not much money in this large house. Next week, "Mary."

"Dulcy" (Cort, 5th week) dropped under \$9,000; should last about four more weeks. Gregory Kelly leaving the cast next week.

"The Tavern" (Cohan's Grand, 8th week), one of the hardest hit shows during the slump, went to \$12,000, which is making money for all concerned.

"Four Horsemen" (LaSalle, 1st week) opened Saturday to society turnout.

"The Bat" (Princess, 13th week) \$19,000; will easily go back to \$20,000 after this week.

"Irene" (Studebaker, 17th week) \$22,000; for length of stay and unlimited run is head and shoulders above anything in town. Has wonderful hold and tremendous advance sale. Will most likely approach \$30,000 again after this week.

"Beggars' Opera" (Central, 1st week), though treated hospitably by the critics, failed to get a play on the theatre goers; doubtful if it will last two more weeks.

"Hitchy-Koo" (Illinois, 4th week) Owing to its limited run, packing them in on every performance, went to \$29,000.

"Woman to Woman" (Playhouse, 3rd week) \$6,000. Leaves this week.

"Deliverance" (film), with Helen Keller, comes in for two weeks, followed by the musical comedy "Pitter Patter," Ernest Truex featured.

"Just Suppose" (Blackstone, 3rd week) \$12,000. Patricia Collinge, its star, is a Blackstone favorite, having put this theatre on the map with "Tillie"; keeping it up with her present show.

"Aphrodite" (Auditorium, 1st week) \$17,000. Originally advertised for a four-week return engagement, has been cut down to two weeks, proving again they don't come back.

"Thurston" (Olympic, 1st week), the first show in years to play to \$1.50 prices and failing to show phenomenal speed. Good until April 10. "Linger Longer Letty" to follow.

HOUSES HANDICAP TWO PREMIERES IN BOSTON

"Storm" and "Honeydew" at Globe and Majestic.

Boston, March 30.

Having put behind them the leanest week of the season, with the result not being so very bad as these things go, theatrical managers looked for a substantial pickup in business starting Easter Monday night.

Only one new real first-class opening was recorded at the Boston houses Monday night, that being "Honeydew" at the Majestic, a house which has been playing films for several weeks past. It was well received at the premiere, despite poor weather conditions, as the

house was practically sold out on the half price plan, which the Shuberts have used to advantage at their openings this season.

"The Storm" opened at the Globe and while this would be rated as a first-class attraction, the fact that several "revivals" at popular prices have played this house interfered in the consideration the show was given. Up to the time "It's Up to You" departed from the Globe it appeared there was a good chance of getting this house out of the "step-child" class, but the booking in there of shows that the public must realize are not up to the highest standard has hurt the house. Another season may see a change in this policy.

Estimates were: "Scandals of 1920" (Colonial, 3rd week). This show was hit to the tune of about \$8,000 by Holy Week. Takings for last week were about \$14,000.

"Abraham Lincoln" (Hollis, 7th week). While show could easily stay here several weeks longer and clean up it has to pull out on Saturday night. Did about \$15,500 business.

"Call the Doctor" (Tremont, 3rd week). Just about getting by. Figure for last week \$10,000.

"Honors Are Even" (Park Square, 13th week). About \$3,000 last week. Has now run longer than any show here this season; indications it will hang up a new record.

"Honeydew" (Majestic, 1st week). Made a big hit at the opening and "Earthbound" (film), on final week did \$3,000.

"Samson and Delilah" (Wilbur, 2nd week). Show on final week. Did not do as well last week as was expected and probably won't do much better this week. Takings \$6,000.

"Greenwich Village Follies" (Majestic, 4th week). This was supposed to be the final week of local engagement but business has warranted tacking two more weeks on. Did \$18,000.

"Gertie's Garter" (Plymouth, 4th week). Show will be transferred to Wilbur at the end of this week and will stay at new location a week, then will go on tour. Did about \$9,000.

"The Storm" (Globe, 1st week). Got away in good style opening night. Has the handicap of the house to overcome. "Twin Beds," in final week did about \$4,000.

"Way Down East" (Tremont Temple). Now on the 28th week and going strong.

6 PHILA. OPENINGS SET FOR NEXT WEEK

Advantage to Nixon-Nirdlinger in Lineup.

Philadelphia, March 30.

With an unusually disastrous Holy Week box-office record behind them, Philly managers and show people are looking hopefully ahead to the final drive of the year.

The most prominent feature of next few weeks is the opening of six shows, all on one evening, April 4. This is the record crop of openers for the year. All six shows have the New York stamp, and one, "As You Were," has been here before.

Neither of the two shows which will play through the general moving day have been setting any records, and they are likely to flop even more with warm competition. "The Whirl of the Town" has disappointed, even with its \$1.50, and "Adam and Eva" will have trouble sticking very far into April.

"The Acquittal" (Broad, 2d week). Hit here at a bad time, but did better than some of its neighbors. Generally liked and had a substantial draw downstairs at a \$2.50 top. \$12,000 last week.

"Jimmie" (Shubert, 3d week). With an expensive overhead show isn't breaking any house records. White is popular here, and curiosity to see Ben Welch gave it better than an even break. Also ending this week, although originally booked for a week or so more. About \$13,000 in a big house.

"Mask and Wig" (Forrest, 3d week). Almost a complete sell-out for this amateur show. Glowingly treated by the critics and a revelation in dancing. Last week of "Erminie"; sank to about \$13,500. "The Follies" here next week.

"Smilin' Through" (Lyric, 6th week). Cowi's show ending fairly extended run for location of theatre. N.T. however, a big money getter. Dropped to around \$8,000 last week.

"Adam and Eva" (Adelphi, 2d week). Not as good as expected. Things broke badly from the first with rival openings, and Holy Week slump did the rest. Around \$8,500. "Nemesis" (Garrick, 2d week). Cohan's newest production not a knock-out here as "Mary," but not a flop like "Genius and the Crowd." Good house at opening, but weak

during middle of week. Gloom of end not box-office asset, but names of Cohan and Thomas help draw downstairs. Probably under \$11,000.

"Whirl of the Town" (Chestnut Street Opera House). Shuberts have no whirlwind in this one. Rumored changes and friction constant, with no absolute verification. Hussey still with show. Average of house, which started high with "East Is West," has fallen recently, and "The Whirl" will probably be followed shortly by pictures. About \$10,000.

"The Masquerader" (Walnut, 6th week). Hit by Holy Week slump, but will round out a good run Saturday. About \$10,000.

CUTTING B'WAY SALARIES

(Continued from page 13)

at top speed is conjectural. "Mary Stuart," which opened the new Ritz, is drawing smart audiences, but confined mostly to the lower floor. It played to \$11,700 last week.

The recently arrived musical offerings do not stack up strongly. "Love Birds," at the Apollo, pulled a Holy Week gross of \$13,700. "The Right Girl" played to \$3,000 at the Times Square. "It's Up to You," the only opening of this week, was not warmly greeted at the Casino, but is credited with having a much better chance than predicted.

Three attractions will be withdrawn and possibly a fourth will be added. "Afgar" ends its season at the Central, the house getting Griffith's "Dream Street" on Thursday next. "The Meanest Man in the World" will leave the Hudson, and "Nemesis," George M. Cohan's new drama, will succeed, it being the only premiere scheduled for next week. "Blue Eyes" gave notice of closing Saturday, but the attraction may be continued at the Shubert. "The Midnight Rounders of 1921," the midnight offering at the Century Promenade, will also stop, plans calling for the roof to be converted into a theatre.

There are three "Mary" shows on the list. "Mary Rose," the Barrie play at the Empire, will leave next week, the house going dark, and opening April 18 with "Claire de Lune" with John and Ethel Barrymore. Cohan's "Mary" has three weeks more at the Knickerbocker, and it will be succeeded April 25 by "June Love." Drinkwater's "Mary Stuart" has an indeterminate run in sight at the Ritz. The piece is classed as "highbrow," and the appeal is therefore figured as limited.

Margaret Anglin made a fine impression in a special performance for charity at the Century on Sunday of "The Trial of Joan of Arc." First plans called for her to succeed "Woman of Bronze" at the Frazee, but the show is too large and another house is expected for it.

Business this week showed a natural increase over the very bad takings of Holy Week. But general business is far from good. But five attractions attempted a special matinee Monday (Easter). The Ringlings, Barnum and Bailey Circus got off to a start Saturday night at Madison Square Garden, retaining the \$3 top of last season. Business there was reported capacity early this week.

Twenty-two attractions were listed as "buys" in the agencies where it was claimed some of the newer offerings "couldn't be given away."

"It's Up to You" (Casino) was bought for four weeks with a 25 per cent return privilege. The balance is: "Rose Girl" (Ambassador); "Love Birds" (Apollo); "Deburau" (Belasco); "Toto" (Bijou); "Green Goddess" (Booth); "In the Night Watch" (Century); "Bad Man" (Comedy); "Tip Top" (Globe); "Nice People" (Klaw); "Mary" (Knickerbocker); "Lady Billy" (Liberty); "First Year" (Little); "Gold Diggers" (Lyceum); "The Bat" (Morosco); "Sally" (New Amsterdam); "Romance" (Playhouse); "Dear Me" (Republic); "Mary Stuart" (Ritz); "Blue Eyes" (Shubert); "The Ghost Between" (39th Street); "Right Girl" (Times Square).

The cut rates offered the biggest list of attractions since last summer, there being 20 shows regularly listed. Two others were also handled, one on order at the box office and another for gallery seats only. The list was: "Rose Girl" (Ambassador); "Love Birds" (Apollo); "Cornered" (Astor); "Afgar" (Central); "In the Night Watch" (Century); "Mary Rose" (Empire); "The Broken Wing" (48th Street); "Woman of Bronze" (Frazee); "Wake Up Jonathan" (Miller); "Spanish Love" (Elliott); "Three Live Ghosts" (Bayes); "Little Old New York" (Plymouth); "Emperor Jones" (Princess); "Rollo's Wild Oat" (Punch and Judy); "Dear Me" (Republic); "Blue Eyes" (Shubert); "The Ghost Between" (39th Street); "Right Girl" (Times Square); "Passing Show" (Winter Garden).

NEWS OF THE DAILIES

Two benefits took place this week at the Ritz, where "Mary Stuart" is playing. The house was sold out Tuesday night in aid of the Society for the Relief of Half Orphan and Destitute Children and Friday night for the Catholic Young Women's Club.

It has just been learned that Mary Pickford and Charles Chaplin played extra roles in Douglas Fairbanks' production of "The Mollycoddle." They made no attempt to disguise themselves, but were unrecognized.

Henry Clapp Smith, of Dutton's, the publishing firm, has sent his resignation to the Amateur Comedy Club because he is receiving money for his appearance in "The Man About Town," at the Ritz.

The censor of Paris, France, has attempted to suppress "In the Night," starring Norma Talmadge. The film tells of a dictator who permitted his male subjects the greatest liberties with women. The attempt is arousing a pronounced protest.

Mrs. Sylvia Gough, one of the pals of the much-discussed Lady Diana Manners, daughter of the Duke of Rutland, is here to go into the chorus of "The Right Girl." Apparently she did not go on the stage in London because of her husband's objections.

Jeanne Eagles has been ill and out of the cast of "In the Night Watch." Her place was taken on a few hours' notice by Marie Louise Walker.

In a featured article in the Herald Sunday attention is called to artists who have gone into picture directing. Rex Ingram, whose career is elaborately sketched; Penrhyn Stanlaws, Hugo Ballin, Malcolm Strauss and others are mentioned.

Ralph Spence, who says he is in the picture business to accumulate enough money to go back to the newspaper game, is given a big spread on the basis of his titling of the Fox picture, "A Connecticut Yankee," in the Sunday American. He read Mark Twain's book four times and then wrote titles as he thought Mark Twain would have written them.

Mrs. Maude Goldman, wife of Eddie Kane, vaudeville, got an order from the court last week directing him to pay her \$50 a week and \$150 in counsel fees. She alleges he makes \$10,000 a year as a member of Kane and Herman and that he has given her only \$40 for herself.

JOLSON'S \$7,000 NIGHT.

Record in Tulsa, Okla., at \$4 Top Scale.

Tulsa, Okla., March 30. A new record for a single performance is claimed for Al Jolson, who appeared here in "Sinbad" Monday night, drawing a gross of \$7,000 at the Auditorium. The admission scale was \$4 top. Some weeks ago "The Passing Show of 1918" played to \$6,900 with the same admission scale.

On the strength of the "Passing Show" business, the Jolson show was switched on its way to the coast to include Tulsa and several other stands in the oil territory. The Auditorium is also used as an armory. It is owned by the city, but leased out for attractions.

'JUNE LOVE'S' SECOND TRY

Sherman Brown Has Book Rewritten by Otto Harbach

Sherman Brown, of the Davidson Theatre, Milwaukee, is readying "June Love" for another try. The piece, a musical comedy, which was produced and played for a few weeks earlier in the season, is slated to open at the Apollo, Atlantic City, April 11.

Otto Harbach has rewritten the book. The music is by Rudolph Friml. Cast includes Johnny Dooley, Lola Josephine, Bertie Beaumont and Clarence Nordstrom. It will play the K. & B. time, reaching Broadway within a few weeks.

Two Boston Openings

Boston, March 30. The openings scheduled for next Monday night here are "The Skin Game," Brady's show which will come into the Plymouth, and "The Famous Mrs. Fair," which will come into the Hollis.

Kellard's "Rep" for Canada.

A Shakespearean repertoire company, headed by John E. Kellard, was scheduled to open Wednesday in Kingston, Ontario. It is planned to take the "rep" through Eastern Canada.

and child since March 13, when he said he wasn't coming home any more.

After spending \$350,000 to establish a country home at Great Neck (Continued on page 17)

O'BRIEN IS HELD.

Grand Jury to Inquire Into Equity Slander Case.

In the criminal libel action begun by Leo Stark against J. Arthur O'Brien, wherein the plaintiff charges O'Brien with circulating slanderous statements concerning him in a letter to the Equity council, Magistrate Levine in the First District Magistrates' Court late last week bound the defendant over to the Grand Jury under no bail. The Magistrate was but 15 minutes in arriving at a conclusion that there was grounds for a grand jury inquiry. There was no actual argument before the court; that day, because briefs had been submitted by parties concerned and the court decided therefrom.

The Equity council maintained that such communications are "privileged," but Kendle & Goldstein, the plaintiff's counsel, insist on a public hearing. O'Brien's personal counsel moved to dismiss the complaint on the ground that the plaintiff had failed to establish malice in O'Brien's communication to the Equity.

"FOLLIES" DOES \$30,000.

Village Co. Rivals "Passing Show" in Los Angeles.

Los Angeles, March 30. "The Greenwich Village Follies" came within an ace of breaking the house record at the Philharmonic Auditorium here that is held by the "Passing Show" and would have done so had it not been that the latter attraction had the advantage of an extra holiday performance. The "Village Follies" gross for the week was just over \$30,000, with a \$2,800 midweek matinee to its credit. The attraction could have stayed for two weeks judging from the business done.

Harry Bailey, manager of the show, celebrated his first wedding anniversary here on March 22, being tendered party by members of the company and by a number of former cronies in the east who are now located here.

SUIT AGAINST WOODS.

Martin Herman, general manager for A. H. Woods, was examined before trial Monday morning in a \$7,800 breach of contract suit begun by Marie Alexander (professionally Marie Reichhardt) against the A. H. Woods Productions Co. to determine the truth of her allegations as to whether Herman had signed for her services for the season of 1920-21.

Mrs. Alexander, who appeared in the "Friendly Enemies" with Louis Mann (after Sam Bernard left the cast) in the role of "Mrs. Pfeiffer," alleges she had received an offer from David Belasco for the season of 1920-1921 at \$150 a week but that Mr. Herman had induced her to remain with him, and then not taken advantage of her services to her estimate damage of \$7,800.

RIALTO, MUSICAL STOCK.

Chicago, March 30. The Rialto theatre, Indianapolis, booked by Billy Diamond, will close the vaudeville season next week, opening April 3, for a run of musical comedy stock. Jimmy Stanton will do the producing.

SHOWS CLOSING

The McIntyre and Heath show "Hello Alexander," which has been out on the road since August 1, will close in Washington April 23.

Get "Rose Girl" Cast.

Charles Purcell is out of "The Rose Girl" at the Ambassador. Several other changes have been made, reducing the operating cost of the show. Fred Hillebrand is now featured. Robert Hilday replaced Purcell.

One Nighting "Human Hearts."

A company was being recruited this week to present a revival of "Human Hearts." A one night stand route has been laid out for the piece through Canada, starting April 14.

SPRING MUSICAL SHOW PRODUCTIONS PILE UP

Even Boston Overcrowded as Broadway Slumps.

The spring's crop of musical shows is steadily mounting, with half a dozen in sight to date. There is a tendency to hold the productions out of New York probably because of the business slump. Boston is named as a temporary anchorage for at least four of the musical pieces. Judged from the box office pace there it will be as much a case of survival of the fittest there as on Broadway.

George M. Cohan's new Louis Hirsch, Otto Harbach, Frank Mandel piece called "The O'Brien Girl" is slated for the Hub, and "Blossom Time," which the Shuberts plan to hold out until August, is also booked there. Also listed for Boston is A. L. Erlanger's "Two Little Girls in Blue," while Edgar MacGregor's "A Dangerous Maid" (formerly "The Dislocated Honey-moon") may be among Broadway's early summer arrivals. The former may come into the Cohan late in the spring.

"June Love," which is being re-produced, will succeed "Mary" at the Knickerbocker April 25, Sherman Brown being the producer. "The Whirl of the Town," a Shubert piece now in Philadelphia, is due in town about the same time. "Caprice" will be offered before summer, the Ray Goetz show, "Vogues and Vanities" also being a possibility. "The Kiss Charm," an operetta, has also been added to the spring production list.

"STRANGER" FOR LONDON.

Bought by Jenbird, Ltd., Collections by Trust Company.

Though the English rights for "Welcome Stranger" were reported disposed of several times, it was not until last week that the arrangements were finally settled with Jenbird Productions, Ltd. Ernest Edelstein handled the matter in London, Lewis and Gordon closing the deal here. Sam H. Harris produced the show and is said to have the major interest. Lewis and Gordon and Aaron Hoffman who wrote "Stranger" are the other owners.

Harry Green, who is appearing in English halls now, will play the lead, the show being due to open in London in August. The royalty agreement ranges upward from 10 per cent., with 12½ and 15 per cent. attaining as the gross mounts. The initial advance royalty payment was \$7,500.

A new wrinkle in handling the royalty interests in England has been agreed on. This calls for the Guarantee Trust Co., through its London office acting for the American owners. Through such a system any disputes will be obviated, it is believed. The trust company plan was asked for following reported difficulties in the collection of royalties within the last season or so.

Pending is an offer to purchase the Yiddish theatre rights for this country. As yet no terms have been agreed on. It has been decided to withhold the Yiddish presentation for about two years.

FRAZEE VENTURES OFF

Will Defer All Productions Until Fall.

Reported this week was the fact that H. H. Frazee had cancelled all plans for spring productions and would not take active part in producing any more shows until the fall. Blanch Merrill had two scripts placed with Frazee for production but the pieces will have to wait for the autumn season before representation will be made.

The reason for the postponements, it is said, is the baseball magnate's desire to be with his team, the Boston Red Sox, at Hot Springs, Ark., during their training period and for the opening of the regular season.

ROBERT MILTON SAILING.

Robert Milton is sailing on the Olympic April 20. He will produce while in England a play of his own authorship entitled "Ladies Must Love." Sailing with him is Arthur Rickman, with whom he is collaborating on a play called "The Five Little Roses."

Milton will be absent from this country for an indefinite period, going from England to Italy for a vacation.

DE FOE ON EQUITY SHOP.

Says A. E. A. Will Harm Itself by Closing Doors to Outsiders.

Louis V. De Foe, dramatic critic and dramatic editor of the New York World, asked by a Variety representative what his "individual" opinion might be on the recent decision of the Actors' Equity Association to enforce the closed shop, declaring the opinion he was expressing was his own, not the World's, said:

"I don't think the Actors' Equity or any power can ruin dramatic art. I think the closed shop or the Equity shop, which is one and the same thing, would be very hurtful to the theatre. It won't be disastrous. It can, however, be harmful and the better element in the theatre can be hampered.

"Every manager should have the right to choose the artists who shall participate in his plays, irrespective of the artists' association in an actors' organization or not. A manager should have a free hand.

"The closed shop is nothing less than an arbitrary restriction on art. There is the danger point, and the Equity is harming its own interests."

HUNEKER FUND PROPOSED.

Opera Co. Would Present His Books to Public Library.

An effort to augment the "meagre" estate left to his widow by the late James Gibbons Huneker is being conducted by the Metropolitan Opera Company, which in a letter to the artists of the Metropolitan organization advises as follows:

"It is planned to invite a number of the friends of the late James Gibbons Huneker to subscribe to a fund with which to buy Huneker's working library of books and music and present these to the New York Public Library, where they will be known as 'The Huneker Collection.'"

Edward Ziegler, administrative secretary, who sponsored the letter, writes further: "I ask if you wish to contribute to this fund, and if so, will you kindly send your cheque made out to the order of Otto Well, treasurer."

"The proceeds will be given to the widow to supplement the extremely meagre estate left by this brilliant man. The Public Library has signified its great pleasure in anticipation of receiving this gift."

ERLANGER MUST APPEAR

He and Klaw Must Answer Subpoenas in Lawyers' Suit.

The Appellate Division last week affirmed the decision of Judge Delehanty, directing that A. L. Erlanger and Marc Klaw be examined as witnesses in a suit pending in Boston brought by David Gerber, Dittenhoefer & Fishel, the attorneys, for services rendered in connection with injunction and other proceedings to restrain the enforcement of a strike order issued by the A. E. A. in the summer of 1919.

The Boston court ordered the examination of these witnesses, and when subpoenas were issued, Mr. Erlanger moved to vacate them. His application was denied by Judge Delehanty, whereupon he appealed to the Appellate Division and that court also decided against him.

ROBINS' TORONTO STOCK.

E. H. Robins will inaugurate his seventh season of stock in Toronto at the Royal Alexandra theatre in that city during May. Mr. Robins and his company will play there throughout the summer in a repertoire of plays and incidentally will try out a quartet of new ones for New York managers.

SMITH SETTLES DOWN.

Los Angeles, March 30. Edward Smith, former general manager of the Shubert houses in Boston, is now located in Hollywood. He has just taken a half interest in a block of stores at Hollywood boulevard and Western avenue, near the Fox studios. He is building a home here.

"SCANDALS" CLOSING.

Boston, March 30. George White's "Scandals" will close its season here at the end of next week. White will start early on the production of his third "Scandals," which will be ready early in June.

It is practically set for the new "Scandals" to go into the Globe New York, when Fred Stone's comedies for the summer.

OTHER UNIONS MAY COME OF EQUITY

This Has Been the Experience in Jewish Theatre.

That which is more to be dreaded than the "Equity closed shop," and in its principle as applicable to the Jewish Theatre, which is a unionized institution in every conceivable way, is the ultimate springing up of other unions, who will be but too eager to grasp the opportunity of the actor fighting his battle, is the statement in part of Charles W. Groil, who for several years managed Jewish players and productions. Notably among them were Jacob P. Adler, the late David Kessler, Kenney Lipzin and others. He is still affiliated with the Jewish Theatre, operating the Liberty in East New York, and represents other theatrical enterprises in association with P. F. Shea.

"Your question is," he said, repeating it to a Variety representative, "What will ultimately follow and confront the theatre—if the 'closed shop' principle now sought to be enforced by Equity becomes a reality? And 'What has been the effect of the Yiddish theatre under the unions, who have practically since its inception been affiliated with it?'"

"Whether or not the Hebrew Actors' Union was a necessity," he began, "in so far as the individual actor is concerned, is open to question. But assuming that the answer is in the affirmative, they have directly been the cause and have fathered other unions in the theatres, which have not alone been a great burden to the theatre and to the actors, but have greatly hampered the progress of the Jewish theatres."

"The offsprings of the auxiliary unions (I am not speaking of the stage carpenters or musicians which have a direct bearing on and connection with the theatre); I am speaking of a Dressers' Union, an organization affiliated with the actors' union which compels the managers to employ from four to six dressers or valet, whether the manager wants to engage them or not; the ushers' union, the door-keepers' union, and another now in the process of organizing."

(Continued on page 24)

SHOWS IN FRISCO.

San Francisco, Mar. 30. Holy Week was extremely quiet in show circles just as the rest of lent has been this year. The attractions at the legitimate theatres were "The Sweetheart Shop" playing the final week of a four-weeks' stay at the Columbia; "Way Down East," on a return date at the Curran, and "Bringing Up Father," at the Savoy.

Business was uniformly bad in Oakland with Alice Gentile, as "Carmen," at the MacArthur theatre, and Manager MacArthur decided to hold the show over for a second week.

BETH MERRILL IN STOCK.

Beth Merrill, who followed Jeane Eagles in the leading role of "The Wonderful Thing," has been engaged as leading woman with the Malcolm Passet stock company in Albany, N. Y., this summer.

Miss Merrill took the assignment through the Jenie Jacobs office.

AUTHORS' LEAGUE CHANGE.

Elaborate plans are going forward to make the coming dinner of the Authors' League of America at the Commodore, April 11, an event. The following day the annual meeting will consider changing the league's title to the Authors and Artists' League of America.

Rehearsing "Princess Virtue."

"Princess Virtue," understood to be Gerald Bacon's show, will open at Atlantic City April 11. It is now rehearsing under Leon Erroll. Included in the cast are Earle Foxe, Robert Pitkin and Grace Russell, all placed by the Max Hart Agency.

No. 2 "Broken Wing"

A No. 2 "Broken Wing" company is due to take to the road early in the fall. The New York cast will go to Chicago.

Peggy Bornstead, formerly one of the premier dancers at the Hippodrome, is now with Margaret Anglin's "Aphrodite."

OUT OF TOWN REVIEWS

"THE NIGHTCAP."

Baltimore, March 30.

Col. James Constance.....Jack Rafferty
Jerry Hammond.....John Daly Murphy
Mrs. Knowles.....H. Dudley Hawley
Mrs. Knowles.....Elizabeth Rindon
Charles.....Nathaniel Sack
Robert Andrews.....James Patrick
Fred Constance.....Grant M'Is
Anna Maynard.....Sylvia Brough
Rev. Dr. Forbes.....Wilson Day
Policeman.....John Wray
Coroner Watrous.....Charles Burnell
Seldon.....W. W. Shuttleworth

Max Marcin presented "The Nightcap," a new mystery comedy in two acts, written by Guy Bolton, for its premiere performance Monday evening at the Lyceum. It was most enthusiastically received even in its then unfinished form by a capacity house.

Judging by the getaway Max Marcin and Guy Bolton have a sure winner in "The Nightcap." Though the title sounds like the name of a race horse it turns out to be a little drink of the "real stuff," which is taken by the president and the directors of a certain bank to mark the occasion of a most important confidence made by the president to his three directors. It is this confidence that starts things going, and there are developments galore.

The play is still in a very uncompleted form, most of last week being devoted to an entire rewriting and necessary rehearsing up until the last few hours before the opening. By the end of the engagement here with all the comedy concentrated into the usual time limit this should be a laugh from end to end.

Few plays of this type have been seen here with such a distinguished cast. It is evident that it was the skill of the players rather than the real value of the piece that roused the audience.

The action of "The Nightcap" takes place at a house party, the story concerning the jealousy of a man who supposes the host is making love to his wife and the necessity of doing away with this same young man in order that certain insurance money may be obtained to prevent the bank of which he is president from closing its doors. A series of unexpected and mysterious crimes result that hold the attention even if nothing that takes place on the stage seems particularly real or plausible. When Robert Andrews goes to Mrs. Knowles' door to ask her to change her room, for instance, there is no reason why he should go in and help her pack; but if he hadn't been there there would have been no play.

Yet even though such a strain on plausibility are frequent throughout it makes for extremely good entertainment though its value as a play is doubtful. But, as said before, it is the very capable acting that makes the play as acceptable as it was the opening night.

Mr. Patrick brings an air of real distinction to the role of the young host, who is deeply involved in financial and amatory difficulties, and Violet Heming as his ward enacts the role of the young girl with fine sincerity and sympathy. John Daly Murphy as a grouchy pessimist carries away the individual honors of the cast, and Elizabeth Rindon rises to the heights required of her in an emotional part.

The play would come under the same general classification as the "Seven Keys to Baldpate," and in its line is the best to have been played in Baltimore for several seasons. It received exceptional notices Tuesday morning in the locals.

The play is handsomely staged, and with the necessary brushing up in some of the situations which it will receive will be in shape to hold its own on Broadway attractions.

O'Toole.

"HAPPY NEW YEAR."

Atlantic City, March 30.

John Golden departed from the usual this week at the Apollo theatre when he offered to the public "Happy New Year," a new American comedy, that for two acts was serious drama and only in the last episode presented a modicum of laughter.

To those who remember back to the "Fortune Hunter" and can recall "Three Wise Fools," "Turn to the Right" and "The First Year" there have always been tears in a John Golden presentation. But there has always been more laughter than tears, while the optimism has usually bubbled.

But Hale Hamilton and Viola Brothers Shore seem to have persuaded Mr. Golden, perhaps with the success of "The First Year" before him, to try a straight play wherein the easy going folk can be persuaded to cry at the end of the first two acts, and then polish the whole with an amusing but logical denouement finale.

Their tale is of a child of 15 brought to the home of a railroad president as the daughter he lost in infancy. There is a son with socialistic tendencies who fights for an accused railroad engineer sent to jail, and in the end the engineer proves to be the real father, and the daughter falls in love with the socialistic son. For a final curtain the hard-headed railroad president

sits in the engineer's easy chair and eats the daughter's doughnuts with a bland smile.

This sounds very trivial; but if you have lived through the summery philosophy of Bill Lightnin or the trials of the young lady in "Turn to the Right," you know that it is not the story that makes a John Golden production seem human. The reality comes from the cast and the producer counts for a large share of the addition of another "pleasant" play to our list.

In cast, John Cope has the honors of "Happy New Year" with the role of the railroad engineer who loves his daughter, and, in reprisal for injustice, secures her a place in the president's home during his sojourn in jail.

Phyllis Rankin is the mother, Lillian Foster a rather pretty daughter, and Edwin Nicander, released from the outlandish role of Tangerine, is a secretary named Rosenberg, playing the part with unquestioned success. Harry Daventport has been successfully cast as the father in John Golden style.

Oh, yes; that title! In the first act the employees and the son say "Happy New Year" to each other, and you learn that on a New Year's many years ago the daughter, then an infant, was kidnapped. Pleasant association, this, of title and plot, for an optimistic "comedy."

Schuer.

WITHOUT THE WALLS

Albany, March 30.

"Without the Walls," a story of the first Easter time by Mrs. Katrina Trask Peabody, of New York and Saratoga Springs, widow of Spencer Trask, the head of the banking house of that name, who was killed in a wreck on the New York, New Haven and Hartford railroad a few years ago, and present wife of George Foster Peabody, multi-millionaire banker, had its premiere as the feature of an Easter community program at Proctor's Harmanus Bleecker hall Sunday afternoon. Three thousand persons saw the performance, several hundred standing through the play, which was given by the Albany Players, who volunteered their services free.

"Without the Walls" is a three-act drama of the City of Jerusalem, year 33 A. D. There are ten scenes in the play, three in the first act, three in the second, and four in the third. The story deals with a romance between Alceda, beautiful daughter of the Pharisee, Jahdiel, and Tiberius, a Roman centurion; the opposition of her father, who wishes her to wed Josephus, another Pharisee of great wealth, and the influence of the Christ over the Pagan Roman and the daughter he would wed. It illustrates in vivid manner the Christ's compassion for sin and the humanity of His treatment of the erring woman, concluding with the resurrection of Christ, the news of which brings relief to the Roman and happiness to him and loyal Alceda.

Mrs. Peabody, who is the author of several plays on Biblical subjects, shows literary grace in dealing with her play. The lines of the drama are well written, and the play inspires because of the nobility of its theme.

The Albany Players, who have been appearing in one-act plays in Albany and the Capitol district for the last year, presenting several at Proctor's Grand as part of the vaudeville bill at that house, scored their biggest hit since they were organized by Jacob Golden, assistant city editor of the Knickerbocker Press, who is business manager for them. Their triumph was an unusual one, the entire company taking half a dozen bows at the end of the play with Thomas C. Stowell, who was a star in the Harvard Dramatic club during his college days, receiving three additional ones individually.

Myretta Chatham, society editor of the Knickerbocker Press, made a very appealing Alceda. Thomas C. Stowell, as Tiberius, scored his biggest hit since his affiliation with the Players. His wife, Faye Smiley Stowell, handled the comedy element of the play well in her characterization of David, the roguish servant boy. John O'Day, as Jahdiel, impressed as the stern and forbidding Pharisee. Miss Mary Ida Hare, as a faithful nurse of Alceda; James C. Jones, as the Pharisee suitor; Raymond Becker, as Nicodemus, a ruler in Israel; Laurence S. Hill, as Marius, a gay Roman courtier, and Guinevere Rifenburgh, as a servant, contributed to its success.

The costumes, which were historically accurate, were loaned by Mrs. Peabody, who was unable to attend the premiere presentation of her play. The setting of the court of Jahdiel's home was designed by Dorothy Lathrop, of Albany.

Devotional selections were given on the organ by Floyd Howard Walter, organist at the Mark Strand theatre. Prior to the play Easter solos, arranged by the Albany community chorus, were sung by the audience, led by Russell Carter. The hall was donated for the entertain-

ment by F. F. Proctor, and House Manager John G. Wallace and attaches volunteering their services. Boy Scouts acted as ushers.

As the result of the success of the play it is believed the Albany Players will ask Manager Joseph F. Wallace, of Proctor's Grand, to book the drama at the vaudeville house the latter part of April. The Players have already appeared at the Grand several times this season in one-act plays.

Burke.

"SOMEBODY'S LION."

Philadelphia, March 30.

This year's production of the Mask and Wig Club of the University of Pennsylvania, as disclosed in a dress rehearsal Monday night at the Forrest theatre, is even more than ordinarily a "dancing" show.

There is a Russian dance in the first act that made DeWolf Hopper and Francis Wilson and other members of the "Ermine" cast who watched the rehearsal from the wings last Thursday, open their eyes. That dance, paralleling the Spanish affair from last year's show, is a knock-out. Twelve men, six straight and the other six as girls, take part, and they bring it to a conclusion with an acrobatic flop, that pulls the audience off their seats. Looking at it from any angle, amateur or professional, that dance is top-notch. On Monday night it got three recalls and was asked for more which was physically impossible because of the strenuous business.

A "mirror dance," participated in by the same twelve men, features the last act. In it, the dancers wear hundreds of small mirrors all over their costumes. It is novel, but the mirrors do not show up as well as was expected.

A cabaret specialty in the last act which was crude and rough at the rehearsal, and at the opening in Atlantic Saturday afternoon, was whipped into better shape by Monday. It is opened by a man in conventional evening get-up who sings something about the various girls' names used in songs. He was rather lacking in voice, and didn't have quite the pep or personality, to put his stuff over, but he could shake a wicked leg. For the refrain, various "girls" came on, such as Margie, Mary and others, the entrance of each being accompanied by a verse from a popular song using that particular name.

A South Sea Island dance, which was followed by the song hit of the play, also reflected credit on Charles Morgan, the director, and the man especially responsible for the chorus work. Morgan has done the Mask and Wig shows for a number of years.

Aside from the dancing, this year's show is under par, and considerably under last year's standard. The music of Charles Gilpin, who has written previous scores, is not as tuneful as usual. "Zulu," the previously mentioned second act hit, is a hummer, and ought to please the jazz bears. There was a minimum of sentimental song stuff this year, probably because that is so hard for the boys to do. As a result, the score is top-heavy with comic and topical songs, all of which sound pretty much alike. The voices are excellent.

The first act is laid on the deck of a yacht, and the second on a South Sea Island. Both sets are hummers.

The best female impersonator by far is J. H. Hoff who had the leading role in last year's show. This young fellow is a comer, has a good voice, and possesses shapely curves. The rest of the cast ranged from good to indifferent. Many of them would probably have been better with better lines to speak than those afforded by the commonplace book of E. M. Lavino, the author.

"Somebody's Lion," in addition to its Atlantic City and Philly runs, will play a single engagement in Wilmington, and another, following last year's precedent, at the Metropolitan in New York. It is a complete sell out for its week here at the Forrest. As usual, almost every paper in town has given the show all kinds of free advertising, especially on the rehearsal. "Somebody's Lion" is charging a \$1.50 top.

SCHEFF IN "O'BRIEN GIRL"

Fritzi Scheff has been engaged by George M. Cohan for the new musical comedy, "The O'Brien Girl."

Brooks
THEATRICAL COSTUMERS

Leading Makers of
Stage Attire
For Men and Women

We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.

143 West 40th St., New York

BROADWAY REVIEWS

JOAN OF ARC.

Winchester, Cardinal of England.....Eugene Powers
Earl of Warwick.....H. Langdon Bruce
Duke of Bedford.....Fred Eric
Jean Beaupere.....Sydney Mather
Pierre Cauchon, Bishop of Beauvais.....Albert Gran
Henry VI of England.....Katherine Roberts
Queen Catherine, Queen Dowager.....Marion Barney
Jeanne d'Arc.....Margaret Anglin

Margaret Anglin's production of "The Trial of Joan of Arc," given at the Century Sunday afternoon under the auspices of the Knights of Columbus in aid of the Hoover European Relief Fund, was disclosed as one of the finest presentations the American stage has witnessed in many a day.

It is a dramatic work of notable dignity, and Miss Anglin's stage creation of the Maid of Orleans earns a place of real eminence in the annals of the theatre, probable as close an approach to perfect poetry on the stage as is attainable.

It was a happy conjunction of dramatist, artist and stage designer, and to make the occasion complete an augmented symphony orchestra gave Tschalkowsky's opera, "The Maid of Orleans," during the performance. The musical setting was brilliantly played, but the overwhelming tragedy of the story needed no interpretative score to make its poignant message carry home. An inspired artist and an equally inspired playwright were for once in accord to that end, and they were supported by a company of singularly sincere players and a production that for dignity and a certain splendid simplicity touched spiritual heights.

It is difficult to deal with this moving drama comprehensively. Perhaps something of its grip and appeal will be indicated by reciting a few of the details. Some conception of its power may be conveyed by the statement that the single scene of Jeanne's examination by her French clerical judges and her English enemies, occupied 40 minutes by the watch, and grew from its beginning to its absorbing end in intensity. Miss Anglin stood almost motionless during this almost infinite stretch of time as time is measured in the theatre. For moments there was scarcely a gesture, but there was not an instant in which the tension of rooted interest was relaxed. The action involved a background of a stageful of people and progressed by a series of eye-holding pictures, but the frail figure of the Maid was always the center of paramount attention.

The response of the audience at the curtain was a tribute to the actress such as does not often fall to the lot of an artist. Ordinarily a scene without change of person lasting nearly forty minutes would be an ordeal to exhaust any audience. At the Century Sunday afternoon its climax found the audience at tip-toe of sympathetic intensity.

There are four acts and each ends in a tremendously moving picture. These groupings have the force of tableaux, although they fall into place with a naturalness and an artlessness devoid of the slightest suggestion of artificiality. The second act closes with Jeanne fainting after the terror of tortures, as the sinister English cardinal, moved to admiration in spite of himself, murmuring in awe, "She never even trembled." The curtain rises again. Jeanne has been carried from the chamber and the whole assemblage stares through the portal.

For richness of color and for mute power, this moment was only surpassed by the final picture of the third act, an act of such dramatic force that it left the audience spellbound. Jeanne kneels quietly in her dungeon, head up and crucifix pressed to her lips and eyes lifted in weird mist of light. The audience would not be satisfied to have the curtain stay down. Just as a picture it would rivet attention; as a dramatic scene it was supreme. From first to last this wealth of sumptuous color is always an element in the play, but it never intrudes. Rather it merges into the spirit and poetry of the whole presentation. The settings and costumes never strike one as ornamentation. Rather they are part of the whole complete illusion of reality. Stage presentation can go no further.

The sense of simplicity doubtless is intensified by the most skillful treatment of the story. From the rise of the curtain the playwright's purpose is the single one of picturing Jeanne in her infinite solitude, crushed and halted by the ponderous machinery of self-seeking, relentless politicians. The situation is built up with masterly skill. The progress of events moves inevitably to a very poignant of cruelty in the tribunal hall, where all the forces of church and state concentrate on the frail little creature at bay before her judges. An epic of pathos, the last act writes a new chapter in splendor of staging. Jeanne has been condemned to the stake, and the personages who have been concerned in the infamous persecution

are assembled in a palace chamber looking upon the market place, all of them shaken according to the degree of their part in the crime, all with eyes transfixed upon the square beyond the just visible balcony. A sense of doom hangs in the air, and grows and grows as the conscience-stricken plotters watch the gruesome ceremonies. Bedford staggers into sight, as the others make to flee from the spectacle, forces them to watch the accomplishment of their design, and, standing at the foot of the throne denounces them one by one, until they lie huddled about prone on the floor as a mist of smoke rises from the pyre and envelops them.

The acoustics of the Century were too much for some of the players. H. Langdon Bruce, who plays Warwick, has a voice in keeping with a field commander, but many of his speeches were lost to the audience. It was Miss Anglin who triumphed over the difficulty. Her bell-like voice carried to the furthest corner and lost none of its exquisite textures. Truly a great artist in a great dramatic work.

Rush.

IT'S UP TO YOU.

Ned Spencer.....Charles King
Dick Dayton.....Douglas Leavitt
Jim Duke.....Harry Short
Freddy Oliver.....Ray George
Colonel Stephen Forrest.....Albert Sackett
A Collector.....Frank Michel
Sheriff McCabe.....Royal Catter
Harriet Hollister.....Litt Rhodes
Ethel Hollister.....Ruth Mary Lockwood
Mrs. Van Lando Hollister.....Florence Earle
Loita De Vere.....Norma Brown
Hortense Gessitt.....Florence Hope
Suzanne.....Madeleine Dars
Rose.....Rose Chester
Lorraine.....Lorraine Garrison
Therese.....Thea Thompson
Ruby.....Ruby Hart
Marcia.....Marcia Byron
Belle.....Belle Mayelfitt
Dorothy.....Dorothy Seiridge
John.....John Cluby
Major.....Major Grant
Claire.....Claire Daniels
Patricia.....Patricia Mayer
Violet.....Violet Lobell
Madeleine.....Madeleine Dars
Suzanne.....Suzanne Chase
Peggy.....Peggy Ellis
Phyllis.....Phyllis Reid
John.....John Cluby
Carl.....Carl Levoy
Thomas.....Thomas Dawber
Jack.....Jack Andrews
Lawrence.....Lawrence Harry
Harry.....Harry Levoy
Leonard.....Leonard Mooney
George.....George Carpenter

William Moore Patch brought "It's Up To You" to the Casino March 28 and thanks to some unusual individual performances and a regular musical comedy last act it should ride with the money for a reasonable time. Various experts have been out on the road trying to discover just what the trouble was with this show. The trouble with it lay right under their noses all the while. It opens on a cold stage. The attractive set is in green, the coldest color there is and for what seemed ten minutes a burglar tip-toes round a darkened stage. From off stage to tantalize the audience comes girls' laughter and Frank Stammers, who staged the piece, would better have opened in the good old-fashioned manner. These girls are at a house-party and could have been making things hum when the curtain rose.

Directors lately seem to be forgetting that when people go to a girl show they expect to see a girl show. Two-thirds through "It's Up To You" there was a conspiracy on to keep the girls off the stage and things didn't really get started till the middle of a second act given over mostly to farce comedy efforts to advance Augustin MacHugh's and Douglas Leavitt's plot. At this point Florence Hope, assisted by Harry Short, started a riot of applause and stopped the show with "When I Dance Alone." This song and Miss Hope's amazingly amusing eccentric dancing got things really started and when the curtain rose on a rich, deep last act set the audience finally settled down to enjoy what a musical comedy really should be.

Mr. Patch has dressed the show throughout in perfect taste. There is fine costuming and such of David Bennett's dance numbers as were seen before the last act were cleverly devised and made one wonder why there weren't more of them. This thirst for more was quenched finally, but the show hung in the balance for too long a time while the authors attempted to develop a farce. When finally real entertainment values were loosed the face of things changed.

The curtain rises on a third-act tableaux, revealing Ruth Mary Lockwood as the center of picture. Her singing here, perhaps, made more impression than elsewhere, but all through she worked with speed and expression besides being very charming to look at in a succession of elaborate gowns by Schneider-Anderson. Her song, done, a half circle is formed to frame a series of specialties done by Arthur Corey, the Norri Sisters, Mr. and Mrs. Earl Gates and Maslova and Makliff. All scored, but Corey was a feature of the show.

Covered with gold-leaf from head

to toe he executed a dance and poses that won hearty applause. Mr. Patch got him from the Chicago Opera Co. and his work proved interesting beyond its sheer novelty. The balance of the play and what preceded was carried by the regular cast with Douglas Leavitt (formerly Abe Leavitt of burlesque), revealed as no mean comedian. His grimacing worked in particularly well with the "cuttle" smiling and eye winking done by Miss Lockwood. Charles King was, as always, sure of himself and boyishly youthful while Lila Rhodes, who took Ivy Sawyer's place on three days' notice, did her double numbers with Mr. King acceptably, but danced with anything but her one-time abandon. Harry Short, who has won excellent notices on the road, seemed to have New York stage fright, but came through in the last act when he had Norma Brown with him, a young woman who lent real distinction to the ensemble. Florence Earle also gave a well calculated performance and after a little preliminary nervousness got her lines over for all they were worth. In a real beauty chorus a youngster named Majory Grant made her dancing stand out while Susanne Chase and Marcia Byron were pleasant contrasts in püchritüde.

In a program footnote, Mr. Patch serves heated warning on mental burglars, second story men and cut-throats that they must not steal any of the play's stuff, but he should worry. The book was well enough and the wheezes not extraordinary. It was when the two young men and a burglar after losing their money at the races (a cut-back visualizing all this was effectively shot into the first act) had established themselves as out to get back their fortune and so be able to marry that the show really began. Up to then its best moments were due to the unusual dancing and the song numbers credited to Harry Clarke and Edward Paulson with music by Manuel Klein, John L. McManus and Ray Perkins. Among these "That Oriental Strain," "Loveland," "Moonlight and I'll Tell the World" stood out though Miss Lockwood and Mr. Leavitt individually made a lot of "Umy-Gumty Goo." *Lead.*

ATLANTIC CITY DEADLOCK

(Continued from page 12)

World does with New Yorkers against an Evening Telegram rating of the Gazette. The consequence was that possibility of en-ehusing localities was comparatively nil but a moderate number read the manager's sheet. The fight started with the ignored paper's opposition to a political nominee that the theatre men were charged with raising a slush fund to elect. Overtures to end the fight for the benefit of the visiting shows got nowhere for ten months of sporadic agitation on the part of visiting agents and managers. Meanwhile the shows kept coming in, counting their losses in the main and exiting ungracefully. One hour is about all an agent spends in this town unless he's down for pleasure. He alights, gets at once to the Boardwalk, hands in his packet containing press puffs, plots, cuts, etc., then turns right around again and is back in Philadelphia in an hour and in Pittsburgh or Chi next day.

The time was ripe for a bust in the taboo and the news was expected because of the influence the two big booking syndicates were asked to swing by the many attractions who've booked in and lost out.

CANADIAN COPYRIGHT

(Continued from page 12)

the owner before publishing such book in Canada or simultaneously with such publication must deposit with the Minister of the Crown, three copies of such book and register with the Minister a notice specifying the publisher of such book, and stating whether it is intended to print such book in Canada or whether it is intended to import such book.

The word "book" is defined to include a sheet of music, a volume, pamphlet and a sheet. I am of the opinion that the word "book" as used in the act would include a drama as well as a musical composition.

Section 14, provides if it shall appear by such notice that any book is not intended to be printed in Canada or if such book is not printed in Canada within two months after filing such notice or if it is shown to the satisfaction of the Minister that the owner of the copyright has failed to supply the reasonable demands of the Canadian market for such book, then any person other than the owner of the copyright may apply for a license to print such book in Canada; in other words, compulsory printing is required in Canada as a condition for securing copyright, otherwise any other persons may make application to the Min-

ister for leave to print upon terms and conditions prescribed by the Minister.

NEWS OF THE DAILIES

(Continued from page 15)

Oliver Morosco is now auctioning off \$250,000 worth of furnishings here, saying he will be in California so much he cannot occupy this residence.

Featuring several of the dramatic novelties given at the New York benefit the first benefit for the Actors' Fund ever given in Brooklyn will take place at the Montauk Sunday evening, Sept. 17. Mrs. Fisks, John Drew and George Arliss head a distinguished bill.

A bench warrant has been issued for John Channing Bernard, promoter of the "Revue de Fashion," who forfeited his bail March 24.

"June Love" will be the first production under "Equity Shop" rules.

D. W. Griffith was the principal guest at the dinner and dance given March 27 at the Astor by the Friars. Alice Brady, Mae Murray, Dorothy and Lillian Gish, Norma and Constance Talmadge, Hope Hamilton and Marion Davies were among the ladies in attendance. William A. Brady and Thomas Dixon spoke against the "Blue Laws."

Dorothy Miller, 16, who said she would marry any white man who put up \$1,000 for her mother's operation, has been given the money by an unknown donor who will not insist upon the privilege.

Paris has banned the shimmy. "Too exotic," say the dance masters.

The Lambs will give at the Globe April 10 a performance for guests of the club of the best playlets presented during the winter at their private clubhouse gambols.

Brooklyn's newest neighborhood theatre, the Boro Park, at Fifty-first street, New Utrecht and Twelfth avenues, has been bought by the Keith Circuit. It seats 2,500.

The Senate Judiciary Committee of Connecticut has reported unanimously against Senator Brown's bill to repeal the local option law permitting Sunday pictures.

After being held three days by immigration authorities at Ellis Island Mrs. Hannah Chaplin, mother of Charlie Chaplin, was released and left for the West with Mr. Chaplin's secretary. Her alleged mental disorder is said to be due to shell shock. Chaplin has had several consultations with Washington authorities with a view to bringing her into this country.

German film producers have combined to keep down the salaries of motion picture stars in the Fatherland.

Mme. Alice Delysia, star of "Afgar," was ill two days last week and the Central gave no performance.

The Yale Club is to give three of Clare Kummer's one-act plays ("Bridges," "The Robbery" and "The Choir Rehearsal") at Yale University soon after the Easter holidays.

Olive Reeves Smith has rejoined the cast of "Three Live Ghosts" after her trip to England to settle affairs connected with the estate of her father, Major H. Reeves Smith.

Luigi Galli-Curci, former husband of Mme. Amelia Galli-Curci, will remarry in June. The bride-to-be is Wanda Tirindelli, daughter of the head of the violin department of the Cincinnati Conservatory of Music.

The Hasty Pudding Club at Harvard will present this year a musical comedy by Denning Duer Miller, son of Mrs. Alice Duer Miller, and Joseph Alger, president of the Lam-poon.

Sam H. Harris has accepted for production "The Talkin' Shop," by Michael Morton, based on "Sunshine Sketches," by Stephen Leacock.

D. W. Griffith's "Dream Street" will be shown privately at the home of Mrs. Vincent Astor, 840 Fifth avenue, for the benefit of the Junior League on April 6, the day before it begins its run at the Central.

A bomb, believed to be the work of anarchists, exploded in the Diana theatre, Milan, last week, killing twenty persons.

J. Arthur O'Brien, accused by Leo Stark of criminal libel because of a letter written to the counsel of the Equity, was held in \$50 bail March 24 by Magistrate Levine to await the grand jury's action.

The Allied Amusement Industries of California last week went on record as opposed to the appearance of Clara S. Hamon in pictures. She was recently acquitted of the murder of Jake L. Hamon.

To meet the competition of American motion picture companies French cinema producers have launched an effort to film opera, the idea being for the parts to be sung by singers of the highest class, while the picture, acted by the best mo-

tion picture talent, unfolds on the screen. The singers themselves will appear in the Paris productions of these opera-movies, while for the provinces phonograph records made by the singers will be used. The leading feminine singer selected for this experiment is Miss Luella Melus, a young American coloratura soprano, who has captivated French critics in Monte Carlo and Nice recently. Jean de Reszke, it is said, has hailed her as the American Patti.

The Motion Picture Theatre Owners' Association of New York State at its meeting Albany, March 24, went on record as opposing censorship and also declared against the appearance on the screen of Clara Smith Hamon.

Dorothy Miller has also received an offer of \$100 a week to go on the vaudeville stage for ten weeks and so raise the money she needs for her mother's operation. The offer was by telegram, came from Philadelphia and was signed L. A. Blumberg.

Bebé Daniels was sentenced to jail for ten days for speeding in Los Angeles March 23. An appeal and stay of sentence was granted.

A. H. Woods will shortly put in rehearsal "Tin Pan Alley," a play by Le Roy Clemens and William Charles Lengel based on a story by Thomas Grant Springer.

F. Ziegfeld, Jr., and his wife, Billie Burke, returned this week from Palm Beach. Mr. Ziegfeld immediately announced that Edward Royce would direct the new Follies and Joseph Urban provide the scenery.

One William J. Bull this week had his name changed from Bull to Goodman. Jest and merry quips and the difficulty of getting employment with the anti-British brought him to his decision.

Berthold Spitzner is suing Griot and Fisher of Yonkers for \$30,000 damages. He is instructor in the corner at the Hebrew National Orphanage. One of the G. & F. trucks ran over him, fracturing five ribs, and, he says, due to the impairing of his "blowing power," he can no longer play the cornet properly.

Viola Clark, formerly a chorus girl, has been mentioned as a possible witness in the Stillman case. Seemingly, she has disappeared from her former home at 424 East Fifty-fifth street.

Samuel A. Bonner, Buffalo steel man, died this week, and Elsie Fay, his widow, is expected to come into his fortune.

LOGAN SQ., CHICAGO

(Continued from page 9)

high light. They offer as fine and comprehensive an example of getting much out of little as ever entertained patrons for 15 minutes and drew a dozen bows and recalls from a sparse, scattered, numb audience. Silber is a "boob" comic of superlative order, working with such subtle finesse that before he goes 5 minutes he has the house in a state that brings screams if he moves a finger or raises an eyelid. Miss North is a peachy girl of Blue Book appearance and manner, as soft and sotto as Silber. After considerable quiet, wallowing, clowning and gagging, the pair execute a novelty song, entirely in keeping with the rest of it, each point standing forth like a white diamond on black velvet. This turn, next to closing, pulled the show up with a jerk and kept the emergency brakes on until released by an encore, bows, more bows and a final giggle-away. If big time doesn't draft Silber and North, big time is either to be criticized for overlooking an extraordinary act in "one," or is to be congratulated on having so many great acts that it can spare this gem.

Frear, Baggott and Frear, the juggling comics with a production and an idea, closed and held in the entire house until 11.05. Their work is swift and clever and their surroundings are showmanly. Harry Tsuda, the wonder Jap who does bends and poses on a chair on another chair on a ball on a table, went strong in second position. "The Champion," a sketch briefly seen at Orpheum houses this season, and a flop there, is worse now, having lost the gentle and excellent character woman who got what honors the skit then drew. At the dramatic climax here even the thick-skulls who populate the Logan Square, howled derisively; the finish got nothing. Myrl Prince Girls, a feminine four, opened, harmonizing fairly well and reaching their best work in a newsboy's quartette imitation.

Lat.

STOCKS CLOSING.

Corse Payton will close his stock at the Academy, Scranton, April 30, at which time his lease with the Miles interests expires. The house will be reopened by Miles on May 9 with a new company controlled by the owners. The theatre is reported as having been one of the best stock stands in the East during the past season.

OBITUARY

C. Haddon Chambers.

Charles Haddon Chambers, the playwright, died in London March 28. He leaves a wife (his second), now appearing in London under the stage name of Pepita Bobadilla, a daughter, Marjorie, an artist, and a brother, H. Kettel Chambers, of the New York Sun. He was born in Sydney, Australia, on April 22, 1860, and after an education there he was employed under the civil government of New South Wales from 1876 to 1879. Thence he went to London in 1882 to enter journalism, subsequently becoming a short story writer and a dramatist.

His last work was on a play for Charles Dillingham called "The Card Player," two acts of which the manager received only yesterday. Almost at the same time came a cablegram from the widow announcing his death. Mr. Dillingham, who knew the author of "The Tyranny of Tears" and other noted plays well, told how his first prominent work, "Captain Swift," came to be produced. After his maiden effort, "The Open Gate" was written in 1887. Chambers took "Captain Swift" to Beerbohm Tree, but the producer declined to have any dealings with the young playwright.

So Chambers hired a cubicle in a Turkish bath alongside the one habitually occupied by Tree and proceeded to ingratiate himself with the manager so well that the latter finally presented "Captain Swift" at the Haymarket in 1888. It was a big hit, and when presented on this side at the Madison Square theatre shortly afterward by A. M.

ing many repeat engagements. He toured the Orpheum Circuit in its younger days, and played for Kohl and Castle, the Chicago theatre owners.

His later activities were mostly in Europe, he having been out of active work on the American circuits for past five years.

A widow, Marguerite Sato, survives. Mr. Sato was about 55 years of age.

Charles Terris, of "Preacher and the Man," died March 22 of malnutrition. Terris at one time was studying for the priesthood, but gave up that career for the stage. He was known for his kindness

IN FOND MEMORY OF

DAN MAHONEY

Who Left Us March 21, 1921

Loved by all who knew him. Gone but never to be forgotten by his life-long Pal.

MARTIN E. LYNCH

and charitable acts to the lesser people of the profession. Age 55 years. In later years he was incapacitated for theatrical work and gamely made his living as a Western Union messenger.

Frank Sadler, who has done orchestrations for the Hippodrome and many musical comedies, died on his farm at Brewster, New York, March 29. He was born in Penn-

JACK CRISP

MARCH 30th, 1919

IN CHERISHED AND LOVING

MEMORY OF OUR DEAR ONE

Mother, Dora and Winnie

sylvania and educated in Munich, and is said to have been the first to synchronize the playing of music with motion pictures by timing the pictures with a stop watch.

The wife of Walter M. Leslie, manager of the Casino theatre, Philadelphia, died at the Atlantic City Hospital March 28. She had been operated on for cancer.

BIJOU WASHBURN.

Bijou Washburn, stock leading woman, died suddenly last week. She is survived by a husband, Dudley Clemons, with "Shavings" in Chicago.

Professor J. Warneson, well known manufacturer of theatrical and toilet requisites out in Chicago, died at his home there Feb. 25 of diabetes. His children will continue the business.

Sarah Grossman, mother of William Gross, died March 21, age 68 years.

H. F. KEENE.

H. F. "Pop" Keene, manager of Keene's Company of Players, Civil War veteran, died Friday, March 25, age 91.

Jennie Tintle, mother of Laura Tintle, of the Paul Scott office, died March 25 after a lingering illness.

IN AND OUT.

Clinton and Rooney were off the bill at Proctor's, Newark, after the Monday night show through illness. Tuesday Rule and Richards took the vacancy.

Alexandria was out of the bill at the Prospect, Brooklyn, Tuesday, due to illness, with Rome and Cullen in.

Josie Heather was out of the City bill last week, because of illness. Allen Stanley also cancelled the Fox's Albemarle, Flatbush, engagement the last half.

Harry Tighe and Edna Leedman left the bill at the Fifth Ave. Friday after the matinee. Lew Hilton and Ned Norton doubled into the vacancy from the Broadway for the balance of the week.

Ward and Wilson left the bill at the Delancey St. the last half of last week due to George Ward temporarily losing his voice. Tilden and Carroll substituted.

Fagg and White were forced to leave the bill at Loh's Avenue B Friday of last week due to Julia White suffering from a cold. Martin and Elliott secured the spot.

Tyler and St. Clair dropped out of the bill at the Lyric, Hoboken, Monday, Tyler being seriously ill in his room at the N. V. A. Lindsey and Hazel secured the assignment.

Joe Whitehead reported ill at the National Monday. Rice and Francis filled the spot.

Walter Fenner and company left the bill at the Victory, Holyoke, Tuesday, Fenner being confined to his bed with an attack of laryngitis. Calvin and Thornton substituted.

IN MEMORY OF

Our Dear Departed Pal

JACK CRISP

Passed away Mch. 30, '19

GEORGE SOFRANSKI

AUS. STAN STANLEY

BILLY DUNHAM

JACK GROSSMAN

Palmer it did much to make famous the name of Maurice Barrymore. It was in this play that the well known phrase "the long arm of coincidence" was first used.

In spite of its success, Tree and John Hare refused his next work, "The Idler," and the play went begging until Miss Ellsabeth Marbury induced Daniel Frohman to produce it here at the old Lyceum theatre, with John Mason making an impression in it. It was on that occasion that Chambers met Charles Frohman, resulting in a close friendship for many years. It was Mr. Chambers who identified Mr. Frohman's body after the sinking of the Lusitania.

SHEPARD FREEDMAN.

Shepard Freedman, newspaper man and theatrical publicity man, died in the Mt. Sinai Hospital, March 24, aged 52. A news reporter on several prominent Texas papers, the deceased came to New York in 1901, attaching himself at once with the New York World, and shortly thereafter joining the Morning Telegraph. Later he became publicity agent for theatrical attractions and

MRS. PETER DE FINA

Sacred to the memory of our dear sister and daughter, who departed from this life Saturday, March 26th, 1921. May her soul rest in peace.

FLORENCE TIMPONI and MOTHER.

toured the country in that capacity. He returned to the N. Y. World staff several years ago, on which paper he was employed at the time of his death. A genial, adventurous nature, with a flair for sensing the humor of the most commonplace things, his work was always distinctive. As city editor, managing editor or reporter he was equally facile. During his Morning Telegraph affiliation he numbered thousands of the theatrical profession among his friends.

O. K. SATO.

O. K. Sato, eccentric comedy juggler, well known in this country and Europe, died March 22, at his home 114 Linden Ave., Irvington, N. J., after a lingering illness.

The deceased has been prominent in vaudeville circuits in this country and abroad for the past 25 years. He appeared at the old Hyde and Behman's and Tony Pastor's, being a favorite at both houses and pay-

ASKS RECEIVER FOR BRONCHO BILLY'S CO.

Business Associate Sues Anderson for \$35,000.

San Francisco, March 30. Application for a receivership for the O'Day Investment Co., owner of the Hippodrome theatre building, and three suits aggregating \$35,000 were filed here last week in the Superior Court, all against B. M. (Broncho Billy) Anderson, majority stockholder in the company, by Thomas O'Day. O'Day owns one-fifth of the stock of the investment company and the receivership is asked to protect his interest, valued at \$100,000, according to Leon S. Morris, his attorney. Anderson's stock in the company and his interest in the Casino theatre building have been attached to protect O'Day's other claims against him, Morris said.

The application for a receivership sets forth that Anderson, Mrs. Leona Rosenstirn, his sister, and A. M. Rosenstirn, her husband, the directors of the investment company, have loaned to Anderson on his unsecured note all the available cash derived from the rental of the Hippodrome building to the Marcus Loew interests as fast as it has been received.

Two of the suits filed are to recover principal and interest on two promissory notes aggregating \$15,000, of several years standing, and the remaining suit is to recover \$20,000 and accrued interest on an account stated.

PANTAGES, SAN FRANCISCO.

San Francisco, March 30. The show here this week had merit, but was not properly assorted for a well-balanced bill.

The house filled slowly for the first show Easter Sunday and early acts suffered accordingly. "Last Night," with Earl Cavanaugh, Ann Francis & Co., was headlined, but did not get all it deserved, most of the dialog sailing over the heads of this clientele. The dancing of Miss Francis, however, received its just desserts and the nifty work of Mr. Cavanaugh also impressed, but otherwise the act passed quietly.

Wilkins and Wilkins woke them up next to closing, getting powerful laughs, particularly for the man's comedy and dancing. Paul Petching in "The Musical Garden" provided a good comedy musical offering in the opening position, while Orville Stamm was an outstanding feature closing the show, his fine muscular poses and nifty acrobatics creating genuine surprise following his rather frail appearance. He began his act with a couple of songs.

Wells and Boggs offering Ball and West's former vehicle, "The Grand Army Man," were well received. The lightness of this combination gives it its strength, the character work being far below requirements. William Smythe, with Gladys West at the piano, was on too early for his talk to get over, but his excellent tenor voice had them calling for more.

Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, March 30. Comedy, singing and dancing moved along at a good pace here together this week, with the honors of the occasion going to Beagry and Claus. They appeared in opening position. This mixed team of roller skaters climaxed a fast routine with a double aeroplane spin and brought down the house.

Rainbow and Mohawk, working in Indian costumes, did quite well with some tame talk, better singing and the usual Indian dance finish.

Plunkett and Romaine did some soft shoe and eccentric dancing in a style that gets them much applause. Their novel opening and attractive setting rounds out their act in good shape.

Downey's tramp bicycle stunts gained big applause and the singing and dancing of Armstrong filled in nicely.

Bartlett, Smith & Shay gave a good account of themselves and got some laughs from the comic's efforts.

"Whirl of Variety" offered a group of specialties, the girls displaying numerous costumes in closing position.

Jack Josephs.

ORPHEUM, SAN FRANCISCO.

San Francisco, March 30. The Orpheum bill this week was almost entirely switched from the program arrangement Sunday night, and the show moved smoothly, averaging high in comedy values. Alice Lloyd, Will M. Cressy and Blanche Dayne in "Town Hall Tonight" and Herbert Williams and Hilda Wolfus all share in the top billing.

Miss Lloyd, programmed fourth, appeared sixth with several costumed character numbers containing entertaining qualities that placed Miss Lloyd in high favor. Her success was so pronounced the audience would not let her leave till she encored with "Splash me" and made a speech.

Cressy and Dayne, programmed sixth, appeared fourth. The sketch, though lacking anything new, got laughs, but was let down easy at the finish. Williams and Wolfus, moved from fifth position to next to closing, got scream after scream with the breakaway piano, following riotous laughter for the various travesty bits throughout this excellent "nut" production offering.

Bert and Betty Wheeler were another pair in the "nut" class, putting over a real hit from the start. The business with the horn had them laughing hard and Bert Wheeler's dancing got a lot of applause.

Ralph Ash and Sam Hyams started off to good laughs in third position with familiar material but well handled. A recitation by Hyams which Ash parodied brought laughs, and they got away good with a comedy number. Ash made himself useful and drew some regular giggles by his important appearances in nearly every act on the bill.

The Oscar Mirano Trio with perch and ring work finished a show that got a corking start with Paul Nolan and Co., who took more encores in opening position than any one seen here in months. His clever juggling and comedy scored all the way.

"Four Queens and a Joker," with Bobbie O'Neill back in the cast but unable to dance because of his recent operation, was in second position and gave the early section a great boost, repeating exceptionally well.

Jack Josephs.

FRISCO NOTES.

San Francisco, March 30. Tom Chatterton returns to the Alcazar cast for a limited engagement April 10 in "Three Faces East." Chatterton was a member of the Alcazar company for several seasons.

Roy Burke, electrician at the Orpheum, returned to his duties after an absence of two weeks, on account of influenza.

Clair Starr returned from her trip to New York and resumed her place as ingenue with the Will King show, with the current offering, "Mary's Ankle."

Al Cunningham will retire from the Alcazar cast next week.

The Price-Waterhouse representatives are installing a new system in the Famous Players-Lasky houses out this way.

The Nat Goldstein music publishing company's catalog has several new numbers. Ford Rush, formerly with Remick's, is professional manager.

Niobe and Harry Stone, her husband, will spend six weeks on a fishing trip before returning East.

A tie resulted in an 18-hole game of golf played here last week between Charles Irwin, on the Orpheum, and "Diamond" Jim Fursness, of the Continental Hotel. The tie game will be played off before Irwin leaves these parts. Considerable money were wagered on the game.

Minnie Rhodes, sister of Billie Rhodes, has declared her intention of returning to the profession after an absence of more than four years.

Marjorie Rambeau will play Oakland during the week of April 18 in "The Sign on the Door." The dramatic stock company at the MacArthur will go on tour for the week Miss Rambeau is holding forth.

ART AND COMMERCE.

San Francisco, March 30. Monte Carter, musical comedy manager, producer and comedian, denies the report that he has retired from theatricals, which was circulated when he invested surplus money in a shoe store in Los Angeles with Nat Berkowitz, who was also formerly identified with the show business. Berkowitz will devote his time to the shoe emporium while Carter will continue to be active in musical comedy circles.

"INTOXICATION" SCRATCHED.

San Francisco, March 30. Pauline Garon in the "Intoxication" of "Temptation," the Arman Kaliz offering at the Orpheum, was let out on short notice and did not open with the act last Sunday night. Trudy Lawrence, her understudy, replaced her in the act. Gene Cleveland, who portrays "Passion," got two weeks' notice and leaves the act at Oakland this week.

Both will be supplied railroad transportation to New York. Miss Cleveland intends remaining on the coast.

LASK QUILTS FULTON.

San Francisco, March 30. George Lask, who replaced Hugh Knox as stage director of the Fulton, has resigned. The resignation is said to have followed a disagreement with the management as to a dress the leading woman was wearing, Lask contending that it was out of harmony with the stage picture.

LOEW'S CASINO.

San Francisco, March 30. A fairly good vaudeville bill at the Casino, the program being longer than usual, having six acts instead of five, which has been comprising the vaudeville section the past few weeks. Formerly for a time only four act bills were offered in conjunction with the King show. The vaudeville section was increased for the purpose of accommodating the full bills coming into San Francisco and not for a business stimulant, as business was never better here where the King show continues to draw a steady and healthy clientele. If anything, the second evening show appears to be getting bigger crowds. Tuesday night at that show the house was packed.

Clifton and Spartan opened after the Consolidated comedy picture which had Chester Conklin. They have a neat routine of lifts which are presented in a parlor set. The boys strive for class, with some dignified pantomime efforts, and do not attempt any comedy. The violin playing by one of the members at the start and again at the finish for a slow curtain gives the act some individuality. Babe Sherman and Eddie Pierce were second. Their Frenchy stuff opening didn't get much and the girls' ballad set them back another notch. The audience applauded when her partner kidded her voice. Some familiar nut lines by male member, who wears goggles, were good for laughs, and both finished with a fast number that did not call for much applause. George W. Moore had a rather good spot in No. 3 for his juggling turn, which is more suitable for the initial position. He tried for too much comedy, probably because he was in the middle of the bill. Some of his efforts were rewarded with laughs. His juggling of kitchen utensils to close got good applause. Martha Russell and Co. next presented "Thy Neighbor's Wife," a sketch every one seemed to enjoy. Miss Russell showed some good work highly appreciated. The act has a little prolog and a few explanatory lines at the finish. The latter gives it a rather quiet ending and undoubtedly diminishes the applause. The stage hangings are pretty, although the lighting effects should be more subdued during the conversation with her supposed departed mother. Thomas Race and Fred Edge were very well liked in the closing spot with their English and Irish characters, and most of their material went over especially big.

The Englishman's impression of a baseball game also landed heavily. Their eccentric dancing finish nearly stopped the show. The Emery Quintet, programmed fifth, did not appear at this show. The King show closed.

Plans are being made by James G. Rohan, manager of the Columbia, to close the Oakland house for a month for remodeling and redecoration. The musical comedy company will be sent to one of the valley towns, perhaps San Jose, for the period the theatre is closed.

LEGIT RIVALS OUT.

(Continued from page 1.)

the comparatively new Shubert crowd, have voices so loud and deep growled against their situation as the producers playing either side this season are growling now.

Even with success, the men behind the payrolls say they can't win. Too many theatres in the cities relied upon for profits, and musical comedy slapped up against musical comedy in opposition, a condition due to the antagonism between the two factions, are given as the causes.

A bunch of the principal musical comedy losers got together early this week to decide whether their material would stand any road chance next season, with the result that they have appealed to both syndicates for something like definite assurance of booking next season comparatively free from musical comedy opposition in the principal cities. If they don't get the assurance, the productions they control—a group of 10 now playing—will close this season for good.

What the syndicate heads will do is at present a suspended sentence.

The \$2,000,000 loss that went to authors, printers, railroads, actors, costumers, scene painters, stage hands, musicians was made up of a long list of this season's losers.

Among some of the productions and loss figures, all estimated, but all as great or greater than here recorded, are "Broadway Brevities," \$200,000—show still playing; "Pitter Patter" \$80,000 to \$100,000—out, came in, now out again; William Rock, "Silks and Satins," \$125,000—closed; "Love Birds," Rooney and Bent, lost from outset, taken over by Equity, now playing; "Hitchy Koo," \$200,000, still playing; "Rose Girl," \$80,000, still playing; "Blue Eyes," out and in and out again, \$100,000. Other shows that lost and have either closed or had suspensions: "It's Up to You," \$140,000, this week at Casino; "Tangerine," renamed "Caprice," out and in and scheduled to go out next season; "June Love," \$80,000, out, in, out again.

Exact figures of losses by syndicate heads are necessarily unobtainable. Losses on "Half Moon," judged at \$100,000—closed; "The Whirl of the Town," originally called "Tattle Tales," with Jimmy Hussey, \$80,000. Among individual managers booking with one or the other syndicates down for big losses are John Cort with "Jim Jam Jams"; Sanger & Jordan, sponsoring "Kissin' Time" and "Good Morning Judge"; Gerald Bacon with "Princess Virtue."

The howl of the musical comedy producers against opposition of their own kind arraigns the theatre and booking conditions in all the week stand cities of an average route.

Detroit, sure fire for but a single big attraction a week in the present industrial depression, has three houses, all pitting legitimate attractions against each other, the Erlanger house, the New Detroit, fighting the Detroit Opera House, and the Garrick of the Shuberts; Pittsburgh, good for but one real theatre with similar conditions, the Erlanger house being the Nixon, and the Shuberts' opposing two, the Alvin and the Pitt; Cleveland, big enough for but two shows a week since its great expansion in manufacturing, sports four houses, two Erlanger and two Shubert—the Colonial and the new Hanna controlled by the latter, and the Euclid Avenue Opera house and the new Ohio, directed by the former; Boston, with the Shuberts booking seven—Boston O. H., Shubert, Majestic, Wilbur, Plymouth, Park Square, Arlington Square—against the Erlanger trio, Colonial, Tremont, Hollis; Philadelphia with the Shubert five against the Erlanger three, the latter the Forrest, the Garrick and the Broad, and the former the Lyric, Adelphi, Chestnut St. O. H., the Shubert and the Walnut.

Viewed liberally, Boston is good for but three legitimate theatres instead of its ten; Philadelphia for but three instead of its eight. Washington normally good for but one theatre devoted to legitimate has four, the National of the Erlanger camp, and the Belasco, Garrick and

Poll's of the Shuberts. Baltimore, another one legitimate house town, has four, with Ford's and the Academy of the Erlanger control fighting the Auditorium and Lyceum of the Shuberts. Chicago, good at best for five legitimate houses, has twelve, the Shuberts controlling the Studebaker, Garrick, Princess, Central, La Salle, Woods, and the Erlanger side the Colonial, Illinois, Blackstone, Olympic and Powers. Indianapolis at best a three-night stand and one theatre, has two legitimate theatres playing attractions a whole week, the Murat of the Shuberts and English's Opera house of the Erlanger faction. Buffalo, at best but a three-night stand for one attraction, has the Majestic of the Erlanger control against the Shuberts' Teck, each making a week stand imperative.

The same over-showed conditions prevail in greater or less degree in San Francisco, Los Angeles, Syracuse, Cincinnati, Toronto, Kansas City and Atlantic City.

The belligerent producers are hopeful that their kick may bring something like order out of the destructive chaos. They bank their expectation upon their group "holier" and the hope of further increasing the number of rebels like themselves.

United they feel that the syndicate heads on both sides will have to give way to their plea for fair play in fear lest the producers be all killed off, thereby putting it up to the Erlanger side and the Shubert side to do more of their own producing to keep their houses booked up.

EQUITY TO FORCE.

(Continued from page 1.)

used but in addition a clause will be inserted in which it is provided that the player signing the contract will not be required on the stage with any player not a member of the A. E. A. This new form of contract will be supplied all managers not in the P. M. A. Actors will be instructed to ask for this form.

The effect of the new contract system for independents is believed a method to force players to join the association. It has the opposite effect of forcing those members who have not paid dues into the Actors' Fidelity League.

One of the leading independent producers has taken the position that the "Equity Shop" is closed shop, that the principle laid down by the A. E. A. is in restraint of trade and that it is without the legal power of the A. E. A. to force any person to work nor to limit the means whereby he may secure work, by making rules with whom he is permitted to work.

George M. Cohan in a statement last week said he would take legal action if any attempt to interfere with his casts was made. Mr. Cohan has engaged many players for next season's presentations and he will stand on the validity of the contracts issued.

The A. E. A. takes the position that it is not a closed shop arguing that its membership rolls are open for any player who speaks lines upon the stage. In answer to the questions of the independent managers if it was intended that the Equity would dictate the complement of casts, it was stated the A. E. A. never intended to make such an attempt.

It was said that an addition would be made to the A. E. A. by-laws setting forth the position against ever closing the membership rolls and against the dictating of casts.

Ned Doyle, formerly comedian with May Yoko in "Marrying Mary," has been engaged by Keating and Flood to replace Ben Dillon at the Lyric, Portland.

Doris Halcom, pianiste, has been made amusement manager at the Pals.

Lada will make her first appearance in California April 2, in the Greek Theatre. Music for her dances will be provided by the Pawling Trio.

When in SAN FRANCISCO

YOU'RE SURE TO MEET THEM AT

THE PALS GRILL

GOOD FOOD — POPULAR PRICES

ANNA LANE, Between POWELL and MASON Streets
CONTINENTAL HOTEL LOBBY—125 ELLIS Street.
PAUL HANSEN, Mgr.

A. C. BLUMENTHAL & CO., Inc.
REALTY BROKERS

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

58 SUTTER STREET

SAN FRANCISCO

SCENERY BY EDWIN H. FLAGG STUDIOS

CLARA HOWARD.
Singing Comedienne (Special).
16 Mins.; One.
Broadway.

Clara Howard is back in the East with a raft of new costumes and songs. Miss Howard makes several dazzling changes at wardrobe in view of the audience. She uses a lounge and a novelty muf that encloses the dresses.

Her songs sound restricted and were evidently written to fit her personality and "nuttisms." "If I Only Had a Back Like Kitty Gordon," followed by a change to gingham house dress for "I'm Not Making Enough to Support a Husband," a good comedy song, is followed by another change to green decolette for some monologuing about "marriage." It is bright material and landed solidly.

Stripping down to gold negligees she next dons a black low dress with hat trimmed with paradise for "Play That Dixie Melody," sung with patter chorus to jazzy movements and delivery. An "essence" dance is interpolated, and the applause that follows is acknowledged with travestied classical dance.

A monologue of "kid" stories followed by another change to blue gown and feathered hat with large muf which held the wardrobe originally and she is ready, "Wild, Wild Woman from the West," her strongest comedy number, delivered with clowning and mugging that registered. She stopped the show at this house and has improved her turn immensely since last seen around. Miss Howard is ready for the best of the bills and can hold a spot thereon.

Con.

"THE HAUNTED VIOLIN."

Mechanical Novelty.
14 Mins.; One and Audience.
Broadway.

Male requests audience to name selection. He places violin on music stand and the instrument plays the requests faithfully. He then descends to orchestra aisle and repeats performance without using bow.

A plant is utilized for "comedy" requests and crossfire, also prop laughs. He is Doc Cook, formerly the "Stooge" in the Joe Cook turn.

About a dozen requests are played in the two aisle, when he returns to the stage and takes another instrument to duet "Margie" with the mystery instrument.

It's a real novelty and will mystify the layman; wireless seems to be the answer. The tone reproduction sounds like a replica of the usual violin phonograph record. This would lead one to believe a wireless transmission from some hidden player to the violin was being used. The careful placing of the man's feet while in the aisle was also significant, but apparently unnoticed by the audience.

It's a real mystifying novelty and held the attention of everyone for the duration of the turn.

Con.

DEVLIN AND VAN DYKE.

Songs and Talk.
15 Mins.; One.
Greeley Sq.

An "audience" act which has one of the boys interrupting the routine of his partner when about to continue with a violin. The crossfire back and forth over the lights revealed nothing exceptional in the way of comedy, and, in fact, was below par. The sooner this part of the schedule is brightened up the better it will be for all concerned.

Following the chatter the youth in front makes the inevitable forward movement to gain the boards, on a dare, and there proceeds to go into a ballad, after which his partner also obliges with a song, thence the "double" number for a yodeling finish.

The boys look well in dinner coats and possess average voices for their vocal efforts, but the conversation is in dire need of fixing up and a little more speed in getting under way would not be a detriment to the act.

MELLOR AND BROWN.

Sister Act.
12 Mins.; One.
American Roof.

Two girls in a repertoire of pop songs, singles and doubles. Both are plump, one possessing a sweet singing voice, the other a robust voice suitable for the numbers in the faster tempos. The voices of both blend nicely, when harmonizing. The girl who sings "Rebecca" might tone down her vocalizing a trifle to advantage, while soloing. The costuming is adequate for the pop houses. The girls singing will get them by in good shape in the first half of the pop shows. It did that on the Roof Tuesday night.

Bell.

HIGGINS AND BATES.
Dancing Act.
15 Mins.; Full Stage. (Special).
23rd Street.

Higgins and Bates, two girls, have appeared with several revues and big acts in the big time houses from time to time. As a sister team with dancing their chief accomplishment they evidence plenty of class on appearance and uncover nifty array of double dances. A male pianist starts the act with introductory song. The girls are on following this, singing a lyric carrying out the idea of the introductory number. This tells of the different styles of entertainment in vaudeville, the girls lyrically announcing dancing as their forte. The jingle is intelligently constructed and holds consistently bright lines throughout.

Double dance with kicking predominating, piano solo by accompanist while girls are changing, another double by girls, pianist fills in again and girls back with another costume change. The third number has the girls in Oriental garb, with a pleasing double dance holding a suggestion of Egyptian dancing. More ivory tickling, followed by more double-stepping by girls clad in becoming jetted affair and transparent black lace pantlettes. Pianist is good musician and strong on appearance, but should drop habit of beating time on pedal.

Pretty solid blue cyclorama set makes effective background. Act registered at 23d street. Class turn for pop houses, with excellent possibilities for early section of big time shows.

Bell.

LEAVERE AND COLLINS.

Acrobatics and Talk.
10 Mins.; One.
23d Street.

Man and woman in routine of ground tumbling, hand to hand and head balancing. Following sounds of an argument off stage, woman enters and announces partner won't appear, but she will go ahead with act, etc. Partner walks on and pair go into acrobatic routine. Woman is understander, displaying unusual strength in lifts and balancing of partner.

The acrobatics are speedily run through, the man being a tumbler of experience and ability. The present opening means nothing and has outworn its usefulness through repetition by others. If the team feels they need dialog to supplement the acrobatics, regular material should be substituted for that now used. The tumbling and balancing will get them by in any of the pop houses, without difficulty. Opening the show at the 23d Street, they received appreciative applause for the acrobatics during the act, closing to substantial approbation.

Bell.

MAE AND HILL.

Talk and Singing.
13 Mins.; Three.
American.

Clean cut young comedian in dinner coat and nice looking, statuesque girl in a well varied routine of singing and talk. The arrangement has a capital opening on a dark stage. There is a crash and the comedian enters in the dark with an electric torch which flits about the stage, finally resting on the face of the girl, sleeping on a divan. Lights go up and burglar kisses girl and scoots off.

Girl wakes up and "burglar" returns for give and take of gagging, running sadly to puns, but containing a fair percentage of laughs. This exchange of take continues, varied by comedy songs, all in the lightest possible vein. Much of the give and take of repartee has to do with hooch and prohibition, but the roof audience found it amusing.

Altogether a light, inconsequential affair, but done in a rollicking spirit. No. 3 the pair had to break the ice of the show and did very well under a severe handicap.

Rush.

LEE AND GILLESPIE.

Songs.
14 Mins.; Two. (Special).
23rd Street.

Two girls, assisted by male pianist, in routine of pop songs. Open with "Honolulu Eyes" harmonized. Another double follows. Blonde member of team sings a ballad. Good soprano voice. Rag number by Auburn-haired partner, capably done. Medley for closing. Special drape set and soft lighting and vocalizing and give tone to turn.

Both girls have personality and presence. Vocal ability of both above small-time average. Refined singing turn, holding flash values for early spot in pop house bills, with possibilities for development.

Bell.

IMES AND ALBERTSON.

Talk and Songs.
14 Mins.; Full. Special.
H. O. H., March 25.

June Imes is a sister of Tempest and Sunshine. Kirt Albertson, her support, is from the legitimate stage.

The passenger deck of a steamer with life boats, staterooms, etc., is disclosed with the rising of the curtain.

A young wife who has just been separated from her husband of a month, is seated in a steamer chair. They have quarreled as to where they will go on their honeymoon. Wife prefers Bermuda while he held out for Florida.

The steamer is bound for Bermuda. Hubby enters and they quarrel an introduction for the double song "Marriage," pleasingly harmonized.

The quarrel is continued with both seated in steamer chairs. She is afraid of storms and he aggravates her fears by relating harrowing details of storms at sea. "Nothing the Matter with You," another tuneful double is interpolated consistently.

"Farewell," is solo'd by her. She wants to make up but he is hard to impress. Finally he relents and consents to go to Florida. He then discovers that the boat is headed for Bermuda, and that she has had her way after all. This is compromised by her promise to leave for Florida immediately the ship docks. "Last Waltz," the last double song, takes them off to a natural finish.

The sketch is a delightful little playlet cleverly written and capably played by two intelligent and artistic people. Marie Nordstrom has fitted it out with some catchy tunes and a complete story that holds interest at all times. Both principals can sing and read lines, the whole turn shaping up as a welcome adjunct for an early spot on the better bills.

Con.

GEORGE NAGEL (1).

Talk and Whistling.
15 Mins.; One.

There's enough ability shown to make George Nagel's offering a fixture in the smaller class-A houses. Nagel is opening the routine alone with conversation and a bit of whistling, also going into conference with the audience on the presence of his wife in the wings and using the prevalent gag of late in asking for applause to make the entrance good. At length he announces he'll invite "the wife" out and try to induce her to sing though "she's never been on the stage before."

Follows the action of the woman registering stage fright and warbling a melody with side remarks and admonition from her partner. Her delivering of the song evoked more enthusiasm from the house than the remainder of the routine. She has a voice of a quality worthy of more than a single number and that "clowned up" by her partner. The awkward gestures and frightened actions of the feminine half of the act, incidentally not named on the card, will register decidedly before certain audiences but the result would be problematical with a "wise" crowd. Nagel is a secondary consideration with the material provided. The girl pulls the act out of classification as a rather dull affair.

BRAXTON AND HAWKINS.

Songs, Talk and Dancing.
10 Mins.; One.
Greeley Sq.

A duo of colored boys depending mostly upon their fast stepping for a bid to popularity and gaining same to the extent of making them an acceptable act for an early spot in any of the smaller houses. Besides the footwork the boys render three melodies interspersed with some talk, a bit of which smacks of a comedy recitation sometime ago published in one of the popular magazines. It had to do with the war, as did also a few of the lines during the patter, and they might all be replaced to advantage.

The turn carries enough speed to put it across and outside of the few gags in reference to the past this team seem to be about set to keep going regularly.

HELEN CLARK AND CO.

Trapeze.
10 Mins.; Three.
City.

Woman and two men working simultaneously on a triple trapeze. Go into average routine of stunts, finishing so-so. Reception of a volume in proportion to mediocre act. Just a small time opener, similar to dozens of other trap acts.

HICKEY AND HART.

Singing and Dancing.
13 Mins.; One.
American.

Young man and woman, both of pony size, working with a wealth of pep and ginger. They make friends instantly on their appearance and brisk manner of getting to work. There is early exchange of talk, fairly bright, but scoring more on style of delivery than on its substance.

They have several song intervals which fill in time agreeably enough until they get into their real specialty, which is sprightly dancing. The girl is an especially cute little person, first in a "dapper" dress and later in a slightly bathing suit of black and orange satin, which sets off her pony figure most attractively.

Their dances together are graceful and lively, but the feature of the act and the item in the routine that should get them past anywhere is the acrobatic stepping of the young man. That boy is a sure enough top grade dancer. He has everything in tumbling incidentals to go with stepping. Midway on the American show they furnished a thoroughly pleasing interlude in a rather mediocre bill. They deserve better billing in the lobby frame than they got last week.

Rush.

ARDELL AND TRACY.

Singing and Instrumental.
14 Mins.; One.
American.

Apparently newcomers to vaudeville from the concert division. Man playing cello and woman singer with unusual range from female baritone to soprano. Act is devoid of showmanship. Man enters "cold," carrying cello and takes seat center, playing a semi-classic number as solo. Woman in elaborate party frock, walks out in concert manner and warbles to the cello accompaniment.

On her exit the cellist goes another number straight, and then livens up the proceedings with a jazzy selection. His jazzing on the cello is interesting and one of the bright spots in the turn. The woman returns in another impressive frock of white and rainbow hues and sings "Kiss Me," getting a burst of applause on the final high note.

The whole act is listless. For example, the woman does her two or three songs without a smile or a change of expression. The opening, too, is slow to the degree of coldness, and neither of the pair seems to know how to establish friendly relation with the audience. Some sort of device to get the pair on the stage would be desirable, either a preliminary strain of music off stage by the cellist or a note by the singer. As the arrangement stands it does not deserve anything better than No. 2, which it held at the American.

Rush.

BOYD AND KING.

Songs and Piano.
12 Mins.; One. (Special).
23rd St.

Man and woman. Man opens with piano solo. Woman follows with introductory song, leading up to Italian dialect character number. Costume change for this and succeeding numbers is made in view of audience. A baton held by woman on her entrance is converted into a hatrack.

An Irish number next, also costumed, and supplemented with a neat bit of stepping. A third change reveals her in white bodice and tights. She registers immediately on the tight proposition. A topical number with the white costume, with an encore ditty, which says in effect she will not make another change for closing. Man plays piano accompaniments for all of the numbers. A pleasing character singing specialty, suitable for No. 2, which spot it held creditably at the 23rd St.

Bell.

FOUR USHERS.

Female Quartet.
15 Mins.; One.
City.

The girls used to open from the audience in ushers' get-up, but now enter on the stage, attired in soothing gray frocks. It is a capable singing quartet, using chiefly ensemble numbers with a double and solo relieving the straight quartet warbling.

The outstanding feature of the act was the lyric soprano's rendition of "Tired of Me." The ensemble work is capable and pleased immensely No. 4 on the program at this house.

Good feature on the big small and pop house time.

KRANZ AND WHITE.

Songs.
15 Mins.; One.
Fifth Ave.

Harry Kranz and Al B. White formed a team some time ago. That was after they withdrew from the White City Trio. White has teamed with several partners since then, also appearing as a single. Kranz for a number of seasons was with Bob La Salle, who is now doing a single with a piano accompanist.

The new team has just returned from southern bookings. Their routine is the same in style as formerly, the purveying of popular songs. All the numbers are duetted. They opened with a jazz number and followed it with "Palestina" which one mentioned as a bit old, but it got over well aided by a snatch of special lyric. "Regular Girl from Killarney" was the newest part of the routine. It was delivered with vim, a medley being worked in between choruses. They harmonized with a "mother" song to purpose and encored with "Tennessee."

Kranz and La Salle start with an edge because both are known in the song field. In the keystone position on a nine act bill here they landed strongly.

Iber.

HARRY WEST AND CHUMS (3).
Singing and Comedy.

15 Mins.; One.
American Roof.

A girl appears first, announcing, in rhyme, her partner has not put in an appearance or something to that effect. Two boys, in usher's uniforms, come down the aisle and offer to help the girl out. A man in property man's garb joins the three now on the stage, and the act resolves itself into the familiar comedy singing quartet arrangement. One of the supposed ushers does "wop" and the other, (Harry West), a youthful type of Hebrew comic. After harmonizing to good effect, the man costumed previously as prop, is back in a tux for a solo singing a ballad. Girl back in changed costume, likewise the boy who did the "wop" usher, now arrayed in a tux, with Harry West in misfit garb. More harmonizing, supplemented with standardized quartet comedy. The turn appears set for the pop houses, where it should make good feature specialty. The four landed for plenty of applause next to closing on the Roof Tuesday night.

Bell.

SENSATIONAL TOGO.

"Slide for Life."
10 Mins.; Full.
Broadway.

Togo is a short stocky Japanese. He has evidently been in this country for considerable time, for he speaks perfect English, despite he uses the services of an announcer who introduces him.

Some Japanese top spinning in full stage, topped off by running the top up a string, which releases the flags of the Allies, and Togo gets down to his real mission, which is to thrill with capital T.

A rope attached to the second balcony over the head of the orchestra and down to the stage is utilized in the "slide." Togo ascends the rope walking with shoeless feet, using a large fan as a balancer. After a short rest and a few Americanisms for comedy purposes, he slides down the rope in an upright position with his back turned to the stage.

The house isn't through gasping, when the announcer informs them that Togo will repeat the trick blindfolded. With his head incased in a black bag and a safety belt encircling the rope attached to his waist, he repeats the "thriller."

It's a real novelty for vaudeville or any other kind of entertainment.

Con.

WILSON AND KELLY.

Singing and Talking.
15 Mins.; One.
23rd St.

Two men, one straight, the other not comic. The comedian has an easy, likable method, and a knack of making familiar stuff appear new. Straight possesses good singing voice. Comedian does a lot of laughing, but does not make it obtrusive, frequently laughing his audience into a laugh.

A travesty ballad duetted is productive of excellent comedy returns and a double whirlwind dance burlesque also lands heavily. The team stopped the show Monday night, some feat at this house. An encore bit with the comic playing a trombone, demonstrated his versatility. Both have ability much above small time average. With a change of material here and there the team will be likely candidates for better houses.

B-R

Dutiel and Covey.
Talk, Songs and Dancing.
12 Mins.; One.
23d Street.

Man and woman. Man starts to sing, woman interrupts, preceding interruption with camp meeting shout style of song, off stage. Woman does comedy, man straight. Talk routine, some of it familiar with good average of bright spots. Woman sings "I'm a Nut," with encore verse in which she gives impression of chorus girl singing same number with a mild souse. Nicely handled.

Man solos "mother" song next. Has excellent voice but should eliminate facial mannerisms while vocalizing. For closing man sings standard ballad in two-four tempo, while woman executes simple but likeable dance routine. Woman wears spangled costume at opening, changing to knickerbockers for finish. Small timers with ability and material suitable for No. 2. They pleased in that spot at the 23d Street, passing creditably.

Bell.

KELLY and BROWN.
Song and Dance.

14 Mins.; One (Special Drop).
City.

Man and woman. Man is a capable vocalist sporting an effective tenor. Woman is the stepper, in abbreviated costume, bare knees and all. The patter revolves around their entertaining abilities, the man singing "Old Pal" and the girl stepping to it. "Swanee River" vocalized, is danced to by the girl for the Dixie number. An Irish song is treated in similar fashion, the man first singing it and then standing by for the girl's dance solo. A "Poppy Blossom" song was dealt with similarly; all in all monotonously.

Considering the duo's abilities it is rather wasteful of one's talents to drift on hitting the deuce spot on small time shows when a little enhancement in showmanship and staging could elevate it to something worth while. They have personality, make excellent appearances both, are capable in their individual lines and all but please on the routine.

GIBSON AND PRICE.
Juggling and Comedy.

15 Mins.; Two.
Fifth Ave.

Dave Gibson and Sylvia Price impress as having been out for some time. Gibson juggles while Miss Price first acts as his assistant and then makes sketches in colored crayons.

Gibson keeps up a running comment throughout the routine which has him juggling balls, hats and the like, with an occasional comedy balancing stunt. One remark about button hole making went for a "local" at this house, which attracts traveling salesmen at the matinees. He kidded the audience several times, but always in good humor and generally for a laugh. Once he said in commenting on the way his gags didn't get over that it was just like telling jokes in London. At that, Gibson has "mixed them up" with some old boys plainly recognized.

The turn amused on No. 3, Gibson's comedy chatter taking it out of the juggling turn groove.

Ides.

CELIA WESTON and Co. (1).

Songs.
16 Mins.; One.
Greeley Sq.

Assisted by a piano player Miss Weston is presenting a singing turn that is abundant with material and "catch" lines, all of which scored, including the short "pop" selection played by the pianist during a change of costume.

Miss Weston offered a quartet of numbers, one of which was in the nature of an encore, all being delivered in dialect. There is room for improvement in this girl's method of "selling" a melody, as at present she is delivering in a listless manner void of personality. She never allows herself to approach the audience except in a chilly manner, the songs getting over simply on the strength of the lyrics.

The young lady's voice is of fair enough quality for the type of ditties used and with the needed polishing off and touching up should bid fair to go a bit higher than where she is now situated.

George McClelland has produced a new five-people revue, "Peppermint," in which Harry Downey, the female impersonator in "Every Sailor" is featured. Suzanne Sicklemore and Lester Lee also have principal parts in the piece, which was written by Sam Coslow.

RINGLING-BARNUM SHOW AT GARDEN

The big top season for 1921 was opened indoors as usual when Madison Square Garden's annual fixture, the combined Ringling Brothers and Barnum & Bailey Circus had its premiere last Saturday (March 26). It will remain five full weeks, with the eastern stands following, the "kick-off" taking in the Ohio Valley and the show then jumping toward the coast, where the combined shows will have their first appearances.

The outfit this season presents more of a change than at any time since the two big shows were fused. There are two outstanding features in the displays of wild animal exhibitions and riderless equine group training, known as "Liberty Horses." They lead the importations of which there are a number, practically all coming from Germany. The weakness of the show is the absence of individual performances, principally the missing equestriennes. There are no star bareback performers like in other years. May Wirth and Family are in vaudeville and will play the falls later. The Hannefords are going into the Sells-Floto show. No attempt has apparently been made to replace the individual riding acts.

The Ringlings have sought material overseas for the first time since the war. They bought the major part of the Hagenback circus at Hamburg. That included the big animal turns, the trained stallions of Adolph Hess. The program named the smart horses as being Hungarian. The animal features are virtually the only pictorials used in the billboard stands, around New York and likely will constitute the main lithograph display throughout the tour.

The first night crowd that filled every point in the Garden was greeted with a strange sight, the three rings being converted into as many steel arenas. That was necessary because of the wild animal exhibitions. Steel tunnels led from the cages to the Garden's north exits, which sent most of the audience on a tour of the southern portion of the track to their seats or else back into the arena proper. The animal acts being at the start of the show pushed the elephants down to a late spot. This makes for a peculiar problem in getting equipment aboard the trains while on tour. It is necessary for the animal cages to be loaded first, along with the heavy equipment, and the elephants are aboard the early train. If the mammoths are down late in the show some switching must be done. It is one of the questions that probably has called for the decision to do without street parades this season. Whether the parades will be managed later has been left open.

The dismantling of the animal arenas is another nut to crack. The time consumed slowed down the show, and it was responsible for the throwing out of one entire number—that of the seals, exhibited by the Hullings-James, Frank and Mark. Special stands for the seals are on the boards, and if there is any way of reinserting the number they will go back into the show. The cages, too, disintegrated another display of mixed animal training stunts.

The three animal cages started the show after the "pageant." Peter Radke took the center arena with four African lions and Christian Schroder was in the third arena with seven polar bears. Both are German acts from the Hagenback Hamburg outfit. In the first arena Olga Celeste with five leopards drew plenty of attention, both on appearance and training skill. She has been in vaudeville and the turn actually is part of the Selig zoo. While the nets were pulled up and the two end cages taken apart the freaks paraded to fill the wait. That helped because of the novelties brought from abroad. But the wait was actually lightened by Pallen's bears, two working on either stage. The bears are part of the eliminated mixed animal number. The roller skating and bicycle stunts were given the right spot for once and drew applause.

The center cage remained and was taken by seven full-grown tigers. It is the feature turn of the wild animal importations, but the trainer's name was not on the program. The big striped cats looked dangerous enough to hold strict attention throughout their exhibition, and the Bengals snarled enough to provide a thrill. The trainer displayed a bit of inside skill at the close in forcing the beasts to leap the barrier and rush through the tunnel to their feed in their proper position. A hundred property men ran to the cage to dismantle it, and a group of elephants was brought out for a parade around the ring with football stunts.

It was 8.45 when the show proper got started—that is the individual performances. Joe Boghangli, listed as "Mlle. Spangelti," was in the center ring with horse and suspending rope. He remained alone for the finale and cleaned up the number, in fact, about copped the comedy end of the evening. Gymnasts, acrobats and equilibrists formed the balance of the display. They were Stirk and Arena, Rice Trio, H. Rittley, Four Comrades and the Hardigs,

virtually a line-up as last year. The "Iron Jaw" acts followed. Three of the five looked like new names, but such turns are made up over night. The display was neat, as always, with the Tybell Sisters, Eugenies, Kinkalds, Latell Sisters and Seafords in the air.

The first of the two equestrian displays came next. Two doubles were programmed, but John Carrelia and Charles Rooney took the end rings and Mme. Bradna was in the center. She was the winner of the display, with her pigeons used for the finale. While the bell curtains were being mounted for the posing exhibitions, Mme. Bradna circled the ring with her white horses and dogs, a pretty picture, as always. The posing acts included the "statue" horses as in former seasons. Ena Claren took the center, and though of slight build looked the classiest of the women. All rings and stages were used for the posing work, two platforms being added on the ends, to make up for the stages on the road (there will be four, as against two in the Garden).

The wild west exhibition, usually the next to last number in other seasons, was the eighth display, placing the number in the middle of the show. It looked like the same bunch. The ropers got more attention than usual, with Cy Compton starring. High trapeze and head balancing took the tenth display, the change of pace here being welcome. De Mario, the Cromwells, Milletes, Hillary Long, Rooneys and Zerados performed. All have been with the combined show, and they all fared well.

Adolph Hess, the European horse trainer, then took the center ring for the third of the animal features from the Hagenbacks, working alone. Hess worked 24 stallions in groups, matched in colors. The first two groups were of six, each being gray and brown, and the concluding group was of 12 coal black stallions. Each animal is numbered. The exhibition is one of training, with the stallions taking positions in numerical order. The work is pretty and drew general applause. When the final group was shown Lew Graham announced the animals, although then mixed in numbers, would take position in the circling line without direction from Hess. The stunt was well worked, the trainer not employing his whip, though it was apparent that he called them by name. It is said that all continental shows have horse acts of similar formation display, but the Hess turn is the best of them. Men and whips surrounded the ring during the display, for the stallions had been leaping over the bank in practice.

A mixed display was twelfth. It held five acts that have been in eastern vaudeville during the winter. Alf Loyal took the center ring with dogs. "Toque" was not alone featured. "Chiquita," the clown dog, sharing the honors. The Bruno troupe (Weisse), Roeders and Jeanne troupe were the balancing turns in the display, with the woodchoppers (Jackson and McLaren featured) going into the contest at the finale.

Lillian Leitzel, the only single feature this season and the only spotlighted attraction, started the show on its last section. Mlle. Leitzel mounted the webbing and shifted to the rings high up, her work on them calling for a net being spread. She descended for the announcement of her endurance test and again was pulled high in the air. She swung to 65 "dislocations" on the webbing. Petite in form and dainty in dress, Mlle. Leitzel is the class of the performers. While her rigging was being stowed, John Agee circled the ring with a "jazz" stepping mare. Hess circling from the opposite side with a high school stepper. The next display, which was to have had Mmes. Branda, the Pallen turn, R. Meyers performing camels and E. Daniels' Shetland ponies, was out, the latter two turns not being in the show at all.

The second and finale of the equestrian displays followed. The Davenportes were in the center ring, with Orrin Davenport doing the comedy. He was easily the best of the display. The Four Rooneys were in the first ring and the "All-American Team" in the third ring. The latter was really the Clarkes, an English family.

Five perch turns got into the going in the 16th display. Four of the acts are imported. The Silvas, an American turn, took the center. On either end were the Andresen Brothers, a Norwegian act, and the De Moll Brothers, from Belgium. In between the Wise Troupe and the Two Jahns, both German acts, performed. All were interesting, though the De Molls flashed a novelty when the top mounter unhinged a little extension from the top of the perch, the extension acting as a support for two gymnastic rings.

The tumblers were out and in position to go on, but were held by the attempt of clowns to get a "hooch factory" working. There was a dead wait. Finally Fred Bradna blew his whistle and the athletes got into action. It looked like the storehouse for the clown device. Of the tumblers, the Joe Dekoe Troupe carried the pace fast. But the Pecchiani Troupe was the outstanding turn, with the leverage four high somersault getting the attention. The girl in the act,

though very sturdily built, displayed much nerve.

At 20 minutes to 11 the elephants came on, with nothing particularly new noted in the three-ringed routine. George Denman was in the center ring, with J. B. L. Clarke and George Hennessey on the ends. For the finale the balance of the bulls, mostly used for parades, were brought on, with the entire line-up of 25 rising on hind feet for a "bow."

The aerialists then virtually closed the show. The Clarkonians were in the center. The many-filied Siegrist-Silbon Troupe was in No. 1 position and the Chas. Siegrist Troupe at the other end. The women floures in the latter two acts drew the attention for the first night. The trio of turns held the house with a number of falls to the nets making for interest. The jockeys, ponies, whippet dogs and chariots wound up the evening.

The show was over at 11.10, which is 20 minutes overtime at least. The way the show is routed now there are a number of waits to be worked out. The dismantling of the animal arenas cannot be eliminated and the cages must be set up before the show starts. The animal feature is suggestive of the Hagenback-Wallace outfit. It is brand new for the Ringlings, and the show in general is interesting and entertaining because of its considerable change from the past half a dozen seasons. On tour there is another angle to the wild animal displays, for in some communities such exhibitions are banned. For the show in total, the question is whether the animal importations counterbalance the lack of individual talent. For this season at least the signs favor the new Ringling line-up. Lew Graham is again the big figure in the tent, announcing and in charge of the side show. Fred Bradna is again general equestrian director. John Agee is the equestrian director and Merle Evans leads the orchestra.

The clowns failed to show novelties. Buck Baker's auto stunts stood out best. A group of imported German midgets were present but not important.

Ides.

PALACE.

Easter Monday was not a holiday draw for some reason; at least that goes for the night attendance. The house was slow in filling up, the orchestra floor finally going clean except for the boxes, which were but partly occupied. That went for the upper part of the house, too. A few standees in, but no sign of an overflow.

A many-sided shift in the running order worked to advantage, the frequent high scoring during the evening pointed to the best possible value secured from the bill. William Rock was the headliner, and Kitty Donner, plus brother and sister, took the bottom line. Rock, with his "1-2-3-4-5-Girls and Two More" revue, was sent in to close intermission instead of opening it as programmed, while the Donner act was switched to No. 7. With Rock in the first portion of the show, four acts were used before intermission and five after.

Rock is always working on the personal feature of his revue and has evolved a nifty finale. He has retained the kidding idea with the "15th letter of the alphabet" still the main idea, but the girls have a come-back now. After the kissing bit they exit one by one, with excuses of having an appointment and the like, each pleasantly saying "Good night, ladies and gentlemen." There is comedy worked in the stunt, too, one of the youngest of the bunch saying she has a son on the police force and has promised to meet him. There was a sailor number that looked new, Rock doing an old tar with two of the girls, the song being "Speaking of the Ship." Hazel Webb, the song soloist of the act, did "Jazzemova," which was the only popular number in a show singularly devoid of published numbers.

In the late spot Miss Donner, with Ted and Rose, went for a real hit. Kitty is certainly the class of male impersonators in American vaudeville. Perhaps Miss Donner does not class strictly as an impersonator, but her real effort is in boy's togs. The change of pace to the tough number and then to the gypsy bit at the close again points and gives substance to her performance. Rose Donner, the kid of the trio, looks like a comer. A natural dancer, with looks and form, she is rapidly developing as an artist. If it is her first season on the stage, as sister Kitty said in her earned speech, it means something. Ted is an asset and looks best in the Bowery bit.

There were two first Palace appearances with "Blackface" Eddie Ross and the Parkers. It is a real wonder that Ross has never been brought to the Palace before. He was on No. 6 for the individual clean-up applause of the night. With his "African harp" (banjo) tucked under his arm, he started without fluster, confident that he would get over, and he certainly did. Mention of the word "drunk" now being an immortal word started the laughter. They yelled when he told of the family of 14 children and may be more, and howled at his cross-eyed sister failing to see a drink that was put down in front of her. When Ross ran his dextrous right hand back and forth over the banjo it was a foregone conclusion

that he was in by a mile. How he can strum the "harp"! Few these days can reach him. Ross was on 17 minutes. It was four minutes later when he escaped, a speech taking up most of the extra time. He can take almost any spot desired now, and his repeat date here looks certain.

The Parkers are an acrobatic turn formerly billed as the Parker Brothers. The billing now says they are father and son, and the thin white hair of the elder man makes that look true. Their hand-to-hand routine was so successful at the New Amsterdam concert Sunday that they were booked into the Palace bill Monday. Closing with the leap over a piano to a hand-stand was the final trick. It has been used by the act for several years. The returns were hearty enough to bring the men back after their bows, and they encored with a leverage trick. The scoring entitled them to a hit.

William Demarest, the man who cannot do a nip-up, and the raven-haired Estelle Collette were on third, especially early for them. In that spot they were of splendid value to the show, actually the real scoring. There are few fiddlers with Demarest's comedy ability and fewer still that combine both with comedy acrobatics. The plant comedy worked out all the way, with Demarest starting something by saying something about a song "Blambo on Blackwell's Isle." The act would doubtless have done as well later, but a hit is a hit in any spot.

Marie Nordstrom opened intermission with Frances Nordstrom's little cycle, "Tick Tock." The "Mme. Butterfly" number was the most colorful. The offering drew a big measure of appreciation, but it is doubtful if the routine is as bright as Miss Nordstrom's former chatty single.

Glenn and Jenkins brought the show's measure of comedy up to full content, again appearing next to closing, which has been the spot for the colored team in its swing around the Keith houses. This act is said to be after new material, claiming portions of their act have been lifted by others. That hasn't affected it, however, and they should be careful in making replacements unless sure of the material. They wrote the present act themselves and came right up from the three-day to the best bookings.

Melissa Ten Eyck and Max Welly and Co. offered their effective dancing turn on No. 2 and it was well liked. Miss Ten Eyck scored in her single, part of which is Oriental but without a wiggle.

The Fillis Family, with high-school horses, closed the show, the

Ides.

RIVERSIDE.

The experiment of having Will Morrissey act as master of ceremonies is being tried at the Riverside this week. Judging by Monday evening, it is doubtful if the stunt will enjoy any permanent vogue. It is all very well for Raymond Hitchcock to do it in the downtown district and "hold forth" on well known men about town, etc., but if the exact routine were gone through by Morrissey at Riverside, it would sound differently—or, at least, would not score as effectively. Morrissey's harangues are not the same as Hitchcock's, resembling those of the more famous comedian only in the opening where he stands in the audience and welcomes those who enter. As each act concludes he makes some comment on the next turn, sometimes from the orchestra and at other times from the stage.

The arrangement of the bill, as set down in the program, was switched about for the evening. The opening and closing acts changed places, and Harry Carroll and company closed the first half, exchanging with Sallie Fisher and company, who were switched to second position following intermission.

Morrissey started off at 8:15 to introduce himself and explain his job for the week. The house was only half seated, so that the later arrivals were not let in on the secret. It was very much like missing the plot of the play and having to guess what it was about.

He was followed by Daly, Mac and Daicy, a trio of skaters, two men and a girl, who go through an altogether different routine. One of the men is a splendid tumbler on the rollers, and the other executes interesting steps on the wheels. A very fast and pleasing act.

Edwin George, a kidding monolog-juggler, starts slowly and gradually "gets" his audience with breezy chatter. Leona Stephens and Len Hollister have a quite legitimate comedy skit, replete with clever dialog and funny bits of business. It comes under the head of up-to-date vaudeville. At its conclusion they had a couple of minutes of travesty melodrama with Morrissey. Hollister accuses Morrissey of stealing the affections of Moss Stephens, pulls a revolver and threatens to kill. Will suggests they shoot the gun twice and pretend both are dead, to see which corpse she will embrace. This done, Miss Stephens enters, sees both stretched out, calls a stage hand whom she embraces and cries out: "Thank heavens, they're both dead."

The Harry Carroll act certainly has a bevy of pretty girls, and the act goes as "big" as when first shown. The little "chicks," how-

ever, should be taught to dress their white wigs properly for the Louis XIV number. With the exception of the prima donna, none of them had the wigs properly adjusted. During intermission Morrissey distributed water and kept up intimate conversation with those seated downstairs. Just before the performance was resumed he brought Mae Marsh and Martha Mansfield, film stars, down to the footlights and introduced them. During the showing of "Topics of the Day" he made but one comment and seemed to overlook several opportunities for laughs. That concluded, he appeared on the stage with a violin, played a few bars, fumbled, stopped and announced Rae Eleanor Ball and Brother, turning the fiddle over to her. Miss Ball and her brother provide a legitimate musical turn, the man being a good showman, with the knack of looking soulful while playing his cello. Morrissey appeared once more with a very brief bit of Felix Adler's burlesque ventriloquist stunt, crediting Adler with the idea.

Saillie Fisher's presentation of Clara Kummer's "Choir Rehearsal" pleased as usual. Morrissey appeared on the stage once more to talk of the benefit theatre party present. He was interrupted by Johnny Hines, the picture comedian, who came down the aisles and presented Will with a bunch of flowers—a little crossfire, a funny fall by Hines and off to make way for Avery and O'Neill, backfaced comedians, who have a few new "coon" expressions and a lot of excellent loose-limbed steps. They were probably the biggest applause hit of the evening. At the conclusion of the act a drop was raised disclosing Morrissey, O'Neill and the organist of the Saillie Fisher act seated on chairs discussing the show. They proceeded to pan everybody on the bill; later joined by Avev, who upbraided them for it, and then went on to do a bit of panning on his own. Nellie and Josephine Jordan, a pair of plump, pleasant-looking and alert young women, closed the show with a very fast routine of singing, dancing, somersaults and tight wire walking. With a special set and showy costumes they held the audience seated and entertained.

Jolo.

JEFFERSON.

Although the Van and Corbett turn was the only "name" draw Monday night, business was rather good considering the twilight down-pour and the sudden change of weather. It looked at first as if the weather man would put a crimp in the gate receipts, but by the time the second act was under way, they were all seated and attentive.

Kinograms, switched from the usual after intermission exhibition, started the program. Ollie Young and April opened with their "Bubbleland" offering, consisting of trick bubble blowing. It's a good sight act for the small big time bills although not quite strong enough for the really high grade houses.

Shelton Brooks pianologued in the duce spot, assisted by a portly vocalizing partner who is not even accorded "and Co." billing honors either on program or annunciator, although worthy of monica delineation. Brooks sings a usual medley of pop songs of which he is author and steps a little for an exit.

Paul Decker and Co. proved a comedy hit with their one-act playlet, "—and Son," by Edwin Burke. Not startlingly original either in plot or development, the cast individually and collectively enhances the lines with sufficiently contrasted paths and humor, as befits the situations, to exact the most possible from the piece. Decker has a penchant for strutting just a trifle too much and interpolating broad laughs into farce and travesty. To come within the limitations of the billing, as "a one-act comedy," some of the business should be dealt with more conservatively. Whether in the act or not, Decker for his solo bend for a final curtain caught the hand of the exiting woman and made her bow off with him.

Pinto and Boyle, assisted by an unbillied audience plant, offered a musical turn in which Jack Boyle announces his regret for his partner's absence, but is interrupted by Pinto entering with a note to the effect he might substitute acceptably for the evening. He goes into his steel guitar work, the audience plant out in the middle of the auditorium acting as interpreter between Boyle and his "wop" partner. For a finish the plant is brought onto the stage for a piece of business with a "mysterious trunk" (thus billed) which he agitates producing a sound akin to a bass viol.

The Max Ford Revue closed the first half and proved itself a well-staged terpsichorean offering. Ford drew a resounding applause barrage with his long distance hard shoe solo in which he showed half a dozen tricky steps that won him recognition.

Jed Dooley followed intermission and proved another hit, mixing his stuff with some telling patter which developed into a continuous round of laughs.

Jay Dillon and Betty Parker showed their "Nic Nacs of Now" two-act in cute style and proved themselves valuable additions to an already good lay-out. The couple's novel double number version of

"Mammy" won them considerable and for a finish they do bits from the various recent musical comedy successes including "Irene," "What's In a Name," "Ziegfeld Folies" and "Mary." In each case the impresario and the title of the show is announced. The act also carries a pianist and a "mald" character who performs a solo on the violin in the music box number from "What's In a Name."

Billy B. Van and James J. Corbett showed their spirited travesty on the Eighteenth Amendment, with Van insisting on telling the red card joke which he alleges is very Frenchy, sly, delectable and without mirth-provoking. Corbett strenuously objects and "burns" Van's already quasi-inebriated partner off the stage.

Miss Robble Gordone closed with her familiar posing turn and despite a rather late hour held their attention to the end.

COLONIAL.

Monday business was good here, this house having an edge on some others. Attendance Tuesday evening was even better, there being a little less than a capacity crowd in.

The name attraction of Francis X. Bushman and Beverly Bayne is credited with a goodly portion of the draw. But an entertaining bill that stood up nicely all the way helped a lot. In addition to novelties, there were two acts with first appearances in the house, and for that matter New York major time. They were Jean Granese, who had the important spot of opening intermission, and Jack Joyce, a fair-haired, smiling, one-legged single.

The Bushman-Bayne playlet, "The Poor Little Man," was seventh. Lewis and Gordon have given Edwin Burke's idea a corking setting—about the richest when properly lighted of any sketch this season. The hangings and the long window effect backstage aid in supplying the illusion of the hero's great wealth. The house found the act interesting, with perhaps a little thrill at the entrance of the crank. Mr. Bushman was there with a neat speech at the close, mentioning the pleasure of the stage's personal contact with the audience as opposed to their former work as picture artists.

Harry Breen may sing to the air of "The Wearing of the Green" that they are "Hanging the agents for booking Harry Breen," but he won the comedy honors of the evening next to closing. He had little opposition in the laugh-getting line, and that made the going fine. For once he did not use the extemporaneous song bit. The orchestra played the melody when he exited, but Breen was wisely content with bows, for it was late and he had been on for over 20 minutes. Toward the close he was serious—more so, it appeared, than usual. He said there was a philosophy in his kind of work, and that if he brought the smiles and laughter to any, he was well repaid, and he spoke on the level. There seemed as much giggling and merriment from the feminine part of the house as ever. Harry takes them back to the days of stick candy and legal short skirts, and in all it is very true. He affirmed his idea of being "off his nut, and I'm going to stay off until I get enough money to get off the nut." At the start he got a comeback from the leader, whom he told not to worry, which brought the rejoinder, "I won't." Breen then said he was going to fix the number so that nobody would ever sing it again.

Jean Granese, an honor graduate from the three-a-day time around Philadelphia, had a very successful 12 minutes, with the assistance of two "wop" boys who started a funny argument in the aisles. Miss Granese has been out for a year or so and only arrived from the slow burg a few weeks ago, with the Colonial her first fling at Broadway. She started with a pretty melody, "No Wonder I'm Blue." When one of the boys reached the stage the other suggested he sing Italian opera, naming "Eli, Eli," or else an American song, "Japanese Askan," both lines finding a mark. Miss Granese did excellently, duetting at the finish of an operatic number, led by the good voice of her supporting singer, and the returns were heavy. She left them wanting more and was brought out to bow after the piano had been trundled off.

Yvette, assisted by Eddie Cook and Kino Clark, closed intermission classily. The bobbed Titian head of the animated violinist flashed about a stage richly decorated with hangings of silken flowers and splendidly lighted. Yvette's frocks, too, are a smart feature of her smart act, which is new throughout.

In Clark she has a clever saxophonist. His one touch of straight playing sounded like more, and he should offer more, for it is a welcome change of pace from the jazz. The finale barnyard bit, done in one, was not quite the spot for it, but it held the house. In the position it would be safer not to drop the curtain.

Schicht's marionettes are rightly billed "wonderettes." It was the novelty of the show, as it would be on any bill. Perhaps there is much of the routine that is new, for this is Schicht's first season on this side in five years. He was caught over seas at the start of the war. The numerous transformations were

constant amusement and surprise. Starting with the dancing Chinese it was all good and all expertly manipulated. The old lady who suddenly was transformed into an auto full of children and the old man who turned into an aeroplane, with a number of other trick devices, were shown without a fumble. Ida May Chadwick and her husband were a strong fourth. Miss Chadwick being a favorite with her "krazy cat" and rural antics. She is doing less of hard-shoe dancing and more of soft-shoe eccentric work. That is designed for comedy, and works out to full effect. Jack Joyce, "the boy with a smile," went over with a bang on number two. If he lost his leg in the war he must be credited with having mastered one-legged dancing with and without his crutch in a remarkably short period, for he has been on for more than a year. Heavy applause brought him on for a speech, and he spoke of the pleasantness of smiling.

Ralph Lohse and Edna Sterling opened. The show is really on any time they are in the spot. Miss Sterling is the classiest woman doing gymnastics, and she goes through a lightning routine without mussing her hair. She is perhaps the only woman in acrobatics who wears high-heeled slippers on the stage. The Clinton Sisters closed. Their dance turn is now billed "Cartooning in Danceland." Between changes there is a film of cartoon style depicting their attendance at a school of aesthetic dancing, the journey to Egypt in a flying machine and the return in a sub. That lends more novelty to the act.

Ibec.

BROADWAY.

The nearly extinct art of booking and laying out a vaudeville show has been revived at the Broadway this week. The house holds the best entertainment from a variety standpoint that it has housed all season, and there isn't a "name" among the eight acts.

Togo (New Acts) a sensational novelty turn, started things on high with never a let down. This turn was spotted exactly right, and gave the bill a rousing start.

Ryan and Ryan in their dancing novelty found the going to their liking in the deuce hole. This mixed combination of dancers have a strong comedy finish with their "skee" dance in Scotch costumes, deriving laughs from the toe work on the elongated brogans. The dance is similar to Toto's "Pavlova" imitation, and was good for big applause.

Davis and Darnell breezed through to a whale of a hit in the third spot. The placing of this turn was also nicely adjusted. The light comedian had them laughing every time he wiggled a finger. The girl reminds of Sadie Burt, and is just such a clever little person. It's one of the really worth while man and woman talking acts left to vaudeville.

Just how long the varieties can hold a light comic of Davis' ability depends entirely on the legitimate and musical comedy scouts. It's another T. Roy Barnes. "Haunted Violin" (New Acts) next. Clara Howard (New Acts), back with new songs and gowns, had the going all to herself, being the only single woman on the bill following. Miss Howard has developed and ripened with experience. Her mugging and nuttisms, coupled with the wardrobe flash, insured her for here without any trouble. She closed to loud noise from all over the house.

Pressler and Klais, fifth, also landed heavily. The comedian pantomimed his way to laughs with the piano stool business, aided materially by his eccentric blonde hair, blacked out front teeth and extreme thinness. The girl slipped her numbers across smoothly with assured delivery, while he accompanied on the piano. They scored strongly.

Lew Wilson, following in a versatile single offering, started quietly but built up to a strong finish with his encores on the piano accordion and steel guitar. Wilson should cut down on the monologuing, for his specialty contains enough meat in the other departments to eliminate much of the talk, which is his weakest contribution. He can sing a popular or jazz number, yodel, play instruments, dances acceptably, and handles imitations of different kinds as locomotive, auto horn, etc., in bang-up style. Wilson's lone fault is in attempting to be too versatile. The last half of the turn contained enough strength to insure him, and he was forced to two encores on the instruments mentioned.

Eva Shirley, with Fied Gordon's Jazz Band, sang and danced their way to sure fire results in the closing spot. It is one of the few surviving jazz turns that still holds plenty of entertainment. Miss Shirley held up the vocal end with her splendid soprano, with the musicians and a specialty dancer plugging up the interludes with instrumental numbers and dancing.

Most of the house remained for the feature picture, which topped off an excellent vaudeville bill. Com.

81ST ST.

About the average total of attendance was a hand Monday night. The sextette of acts played rather slowly, though the center trio of turns made it interesting enough to keep the show above the line. Morris and Campbell did exception-

ally well with their conversation and the former's kidding from a front box providing the first bit of excitement that came along.

Richard Kean, doing three characterizations, followed, being repeatedly called back at the finish for curtains and again after the lights had been dimmed. Mr. Kean is giving an exceptional performance all the way. He uses good judgment in not permitting any of his studies to run beyond the limit. He is less in need of restraint in this respect, however, than most specialty performers.

Whiting and Burt, topping the bill, held the next-to-closing position and lived up to the reputation flashed by the lights out front. Miss Burt looked particularly well in all her costumes, besides scoring with especial emphasis when singing a number. Whiting continues to be up among the leaders as a deliverer of lyrics. The pair have one of the best mixed singing acts now in the twice-daily houses.

Max's Circus opened to a house that was walking in. It could scarcely hope for substantial results under the circumstances. A. C. Astor succeeded and did well enough with his ventriloquism. His departure brought forth enough applause to term his efforts successful, but the return for a somewhat lengthy encore was ill advised.

Princess Radjah closed before a special Egyptian "set," with two dances sending a gasp through the house, due to a big snake, which kept moving from one side of the stage to the other until the Princess caught it by the tail and started the maneuver in the opposite direction. One more bit followed, which took the dancer away very well.

FIFTH AVENUE.

Devoid of the customary number of acts appearing to "show," the first-half bill at the Fifth Avenue, made up of recognized turns, ran through in good shape Monday evening to a house that was comfortably filled from the start. Scamp and Scamp, a male team on the triple bar, opened with a comedy routine that brought forth many laughs, although the business is not the newest. Libonati, performing on the xylophone, rattled off a list of numbers, mostly of the published variety, that seemed to please. A single encore should have sufficed for this chap, but a second was forth coming with but little encouragement.

Burke, Walsh and Nana, a messenger boy team with a girl, appeared to do a best while stepping. The boys appear well schooled in the hard shoe work, and should limit their dialog in favor of dancin' with dancing injected in place of the gags, as there is little chance of the act being placed in the comedy division, whereas it stands a chance with dancing combinations.

Newhoff and Phelps, displaying a special drop of attractiveness, gave the show its first flash. This couple have selected several of the most popular published numbers and knitted them together into a satisfactory offering. Their double version of "Mammy" used as an encore is well handled. They get all that is possible out of the number which is considerable. Keene and Williams easily scored the comedy hit of the bill. The young woman of the act does an amusing rube girl, getting laughs from the outset. With fresh material added the act should stand an easy chance for the bigger bills. In its present shape it should prove a comedy riot in the three-a-day.

Pearl Regay and Band provided the big flash. Miss Regay has a fast moving routine which carries her along nicely from curtain to curtain. The numbers while not speeding the act up add materially to the general makeup, and blend nicely with the dancing which, as done by this young woman, is always sure fire. Just prior to Miss Regay's act a speaker requested that the regular patrons of the house secure their seats for Friday, April 8, on which date the proceeds of the house will be turned over to the N. V. A.

Harry Jolson, employing a girl and a man singer in the audience down next to closing, rattled off 22 minutes mostly devoted to published numbers before calling a halt. The Jolson turn proves a pretty strong boost for one of the music publishers who manages to cram a good many numbers into this single act. Jolson can put over a number, and is not dependent upon a plunger assistant. The comedy derived is remunerative. Dave Winnie, a neat appearing chap on the rings, closed the show in snappy style.

AMERICAN ROOF.

The first half show on the Roof just jogged along in a lackadaisical manner Tuesday night, with an occasional flash brightening up momentarily the generally slow moving character of the entertainment, after which the show would drift back again into its sluggish pace. Bollinger and Reynolds, a comedy wire turn, got things started briskly. The man of the duo held attention with his bounding work on the tight rope, and extracted several laughs with his clowning, the act going better than the average open-

ing turn, notwithstanding the disadvantage of breaking the ice.

Mellor and Brown (New Acts) were second and Coffman and Carroll third, with a likeable mixture of conversational chatter, singing and dancing. A special drop of a railroad depot gives atmosphere to the gab, although Savannah, Ga., is made to look pretty rural, according to the surrounding landscape by the depot. The man does a black-face coon porter character quite naturally as to dialect and mannerisms, but the long middle western "R" infection which slips into his otherwise acid proof southern accent occasionally tends to lessen the effect of his characterization for those familiar with the type represented.

The American Roof, however, is a good many miles from Dixieland and not inclined to be overparticular in the matter of such trivial discrepancies. A pleasing get-away with the man soft shoe stepping and the woman warbling tunelessly topped off the patter of the Coffman and Carroll act, which should have gathered in far more applause than it did.

Tommy Gordon, a youthful monologist, fourth, rambled along with his and misses marking his reminiscences of a birthday party. Mr. Gordon has a good singing voice, personality and a first-rate appearance, shaping up as a smart juvenile, but the art of monology is a science of which he possesses only a partial knowledge. The repetition of "You know what I mean" weakens his delivery and should be eliminated forthwith. He had a cold Tuesday night, but put his songs over capably. Gordon lacks the ease that comes with experience when talking. Time and playing will probably alter that. During the act he mentioned that he was going to do a double. That's exactly what he should do. With a partner with equal qualifications, he should be able to frame a two act that would have big time possibilities.

The Cabaret De Luxe, a jazz band of five men, two girl vocalists and a male dancer, appearing at the finish, closed the first half. The band plays in an average way, although its members seem individually talented, the cornetist frequently interpolating triple tongue variations and the others displaying capabilities that suggested a thorough knowledge of their respective instruments. Somehow, the ensemble effect lacked the sort of harmony that might be expected, due apparently to a lack of team work. The girls, brunet and blonde, deliver numbers in cabaret fashion acceptably. The turn pleased moderately.

Beasie Leonard of Leonard and Porray, a singing and piano mixed team, unrehearsed a couple of numbers preceding a male impersonation by Miss Leonard in A. E. F. soldier costume. She does this splendidly and was accordingly rewarded. It was one of the high spots in the show. Miss Leonard might go in for more of the male costume thing with profit to her turn.

Harold Seiman and Co. in "The Bank Messenger," a mystery playlet, was the sketch offering the first half. Mr. Seiman plays the juvenile role legitimately, and his supporting company (middle-aged man and a girl) both handle their respective parts intelligently.

The sketch is a bit vague in spots, leaving several things unexplained at the finish, but the mystery element is nicely sustained, and, through capable playing, the interest of the audience is held throughout. The exchange of envelopes is a pretty threadbare expedient for the climax, the generally legitimate atmosphere preceding it calling for something of a more original nature. It went over safely.

Harry West and Chums (New Acts) were next to closing, and the Serras, a hand balancing man and woman duo, closed. The woman is the understander. That seems to be the rule with mixed hand and head balancing teams this season. It's a first class turn of its type and can render a good account of itself in any kind of company, whether in the pop houses or the big timers. Attendance was considerably below capacity Tuesday night. Bell.

23D STREET.

A nicely varied seven-act bill the first half. George M. Rosener, headlining and next to closing, and Wilson and Kelly (New Acts) captured the blue ribbon applause honors. Rosener's tough kid and old army man types registered their usual comedy results and the preceding graduate character studies held out to rapt attention.

Way Dalton and Jane Craig gave the show a strong boost in the fifth spot with a likeable blend of singing, dancing and travesty. Mr. Dalton, a tall leading man appearing chap, scored individually with a varied dancing routine. The act is handsomely mounted and notable for the diversity of specialties presented.

Hazel Moran, liarist manipulator, opened. In addition to skill with the rope, Miss Moran owns a personal presence and a good sense of vaudeville comedy values, her patter catching all the laughs in sight, despite the handicap of opening. The closing trick, which has Miss Moran spinning an 85-foot rope, is a corking feature stunt. It landed for deserved appreciation.

Mabel Paige and Co. in "Arbi-

(Continued on page 24)

BILLS NEXT WEEK (APRIL 4)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, where not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manager 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
Belle Baker
Joe Howard's Rev
Clyde & Edwards
Kara McConnell Co
Wood & Wyde
Pearson Newport P
Vernon Stiles
Rajah
Keith's Riverside
Tom Wise Co
Glenn & Jenkins
Vincent O'Donnell
Kitty Donner Co
Margaret Padula
Weaver & Weaver
McIntosh & Maids
The Rialto
Fink's Mules
Keith's Royal
Billy Glason
Mabelle Sherman
Whipple Huston Co
Walsh & Edwards
Maria Lo
Gaudier's Brkly'rs
(Others to fill)
Keith's Colonial
"Viol-Inn Girls"
Tempest & Shine
Forman & Nash
Pearl Regay
Frank Gaby
Margan & Gates
Nana & Co
(Others to fill)
Keith's Alhambra
Kitty Gordon Co
Jack Wilson Co
Jean Adair Co
Swift & Kelly
Jack Joyce
Jean Granes
Delano & Pike
(Others to fill)
Keith's Broadway
"Indoor Sports"
Major Allen
Alexandra
Avey & O'Neil
The Gella
Reynolds 3
(Others to fill)
Keith's Coliseum
Bernie Bros
Gus Edwards & Co
Dave Harris
Bobby Gordone
(Two to fill)
2d half
Clara Howard
Ziegler's
Sharkey Roth & W
(Others to fill)
Keith's Hamilton
Morris & Campbell
Emma Haig Co
Senator P. Murphy
Rae E. Ball
I & J Connelly
Ethel Levey
Greenlee & Drayton
(Two to fill)
Keith's Jefferson
Bushman & Bayne
Anna Munson Co
Kane & Himmans
Sylvia Clark
Sandy Shaw
A. C. Astor
Howard's Ponies
(Two to fill)
Keith's Regent
Clara Howard
Richard Keane Co
Harry Breen
Ziegler's
Sharkey Roth & W
(One to fill)
4th half
Robbie Gordone
Matthews & Ayres
(Others to fill)
Keith's 51st St.
Pearson & Lewis
Gallagher & Rolley
Gordon & Ford
Hobbie McLellan Co
Peggy Carhart
Lohse & Sterling
Keith's H. O. H.
G Wallace Boys
H & R Sullivan
Senator Murphy
Baroness Roussaya
(Others to fill)
1st half (4-6)
Clown Seal
Burns & Frabito
(Others to fill)
2d half (7-10)
G & N Fosto
DuTiel & Covey
(Others to fill)

BALTIMORE

Proctor's 23rd St.
2d half (31-3)
Unusual 2
S & H Everett
Noian & Leary Co
Martha Pryor Co
Great Lester
Ziegler's
1st half (4-6)
"Wonder Girl"
Celeste & Crans
Lew Wilson
(Others to fill)
2d half (7-10)
Clown Seal
Cook & Sylvia
Libonati
Ben Walsh & N
(Others to fill)

BUD Snyder Co

COLUMBIA, S. C.
1st half
Gertrude Newman
Tommie Allen Co
Wanser & Palmer
Lloyd Novack Co
1st half
Fella Girls
Flanigan & Stapp
Merton Jewell Co
Brown & Spencer
Henry Catano Co
(One to fill)
COLUMBUS, O.
B. F. Keith's
Frank Wilson
Hobson & Beatty
Hymack
Fulton & Burt
Eddie Leonard Co
Allen Bronson Co
The Duttons
DAYTON, O.
B. F. Keith's
The Hedleys
Arthur Whitelaw
Pierce & Goff
John B. Hymer Co
Cicolini

JOHNSTOWN

Majestic
(Pittsburgh split)
1st half
Gertrude Newman
Tommie Allen Co
Wanser & Palmer
Lloyd Novack Co
KNOXVILLE
Bijou
(Chattanooga split)
1st half
J & B McIntyre
Wright & Earl
Chas Lloyd Co
Harvey Heney & G
Benzars's Circus
LOUISVILLE, KY.
Mary Anderson
Ruth Howell Co
Dave Roth
Piller & Douglass
Rayne & Rogers
J. De
The Canninos
Ruth Royce
Galletti's Monkeys
Keith's National
(Nashville split)
1st half
Jerome & Newell
Wardlaw & L'Costa
Mile Twinnette Co
Lorimer Hudson Co
(One to fill)
LOWELL
B. F. Keith's
Miss Joleen
H & H Kelly
Francis Renault
Bernard & Garry
Chic Salas
Toney & Norman
Stewart & Mercer
MACON, GA.
Grand
(Augusta split)
1st half
Homer Sile
Arndt Cleaves
Ryan & Moore
Kuter 3
Marie Hart Co
MONTREAL
Princess
(Sunday opening)
The Trelings
Young & Wheeler
Dainty Marie
Harry L. Mason
I & J Kaufman
Horlick & Bar Sls
De Voe & Statzer
Manning & Hall
Stafford De Ross 3
(Others to fill)
MOBILE, ALA.
Lyrle
(New Orleans split)
1st half
Ning Toy
Mullen & Corelli
Lester
Casper & Warren
(One to fill)
MT. VERNON, N.Y.
Proctor's
Amelia
Farrell Taylor Co
Geo M. Rosener
(Others to fill)
2d half
Lew Wilson
(Others to fill)
NASHVILLE
Princess
(Louisville split)
1st half
Nippon 3
Bert Stoddard
Shm'r & T Rev
Milt Collins
Keno Fabies & W
NEWARK, N. J.
Proctor's
Lynch & Zeller
Betty Washington
Brown & Baldwin
I & B Hart
Watts & Hawley
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Valenti Bros
Betty Bond
Faber & Bennett
De La Haye & Doll
5 Avallons
NEWPORT NEWS
Olympia

PHILADELPHIA

B. F. Keith's
Lerner Girls
Sydney & Townley
McFarland Sls
Duffy & Mann
Wilton Sls
W & G Dooley Rev
Demarest & Clitte
Mang & Snyder
Girard
Arthur Baratt
"Heart of Hicrew"
Mack & Reading
Billy Kelly Co
(One to fill)
2d half
Paulette & Ray
Pinks & Lloyd
Hendricks & Stone
(Two to fill)
Keystone
Big Jim
Allie White
Denny & Harry
Vine & Temple
Tip Top Hannah's
Wm. Penn
Gibson & Price
Sabbott & Brooks
Merlin
20th Century Rev
Norris Animals
Bernard & Scarth
2 Rosellas
Billy Kelly Co
PITTSBURGH
Davis
Homer Romaine
M. Waters & Tyson
Russell O. Singers
Mason Keeler Co
V & B Stanton
3 Weber Girls
Sheridan Square
(Johnstown split)
1st half
Wallace Calvin
Wm J Ward & Girls
Dody & Burman
Togo
PORTLAND, ME.
B. F. Keith's
Redding & Grnt
Bobby Folsom
"Twas Ever Thus"
Marcelle Pallett
The O'Mearas
Robins
PROVIDENCE
E. F. Albee
Maxime Bros & B
Green & Myra
Edwin George
L & G Archer
Eddie Rose
Santos & Hayes Rev
Rome & Gaut
Lucas & Ignes
QUEBEC, CAN.
Auditorium
Noel Lester Co
Rolls & Royce
3 Kervilles
(One to fill)
READING, PA.
Majestic
LeClaire & Simpson
Steven & Harrigan
Jasen & Bordeaux
J. C. Mack & Co
2d half
Thelma De Rona
Macart & Bradford
4 Harmony Kings
J. C. Mack & Co
(One to fill)
RICHMOND, VA.
Lyrle
(Norfolk split)
1st half
Paynes
Australian Stanley
"Bells of St Mary"
Geo Nagel Co
(One to fill)
ROANOKE, VA.
Roanoke
Griff
Hal Johnson
Hag & LaVere
Patricia
(One to fill)
2d half
DeWitt Burns & T
Fargo & Richards
Coley & Jaxon
"Snaphoons"
(One to fill)
ROCHESTER
Temple
Lillian Campbell Co
G'ria Campbell Co
Zarado
Walters & Walters
John T Ray Co
Swoor & Westbrook
4 Orion
Bert Wheeler Co
SAVANNAH, GA.
Bijou
(Jacksonville split)
1st half
Fred Elliott
Green & Parker
Scanlon D Bros & S
Roode & Francis
SCHENECTADY
Proctor's
Four Aces
William Ebbs
Dugan & Raymond
Grace Nelson
"Bubbles"
2d half
Monroe & Grant
Wm Hallen
Walter Fisher Co
Edna Evans Co
(One to fill)
SYRACUSE
B. F. Keith's
Sealo
The Leightons
Long Tack Sam
Vine Day Co
Davis & Darnell
Lee Children
Spencer & Williams
Jordan Girls
Proctor's
Chas Ledegar
Al H Wilson
Wm Wilson Co
Adams & Barnett
Kittner & Reaney
Rose & Moon
2d half

Lee Hing Chia

Barker & Dunn
Berkoff & Gordon
Mathews & Mah'll
Morgan & Binder
"My Tulip Girl"
TOLEDO, O.
B. F. Keith's
Lady Atkins's Pets
Elkins & E
Brown & Weston
Mr & M J Barry
Clark & Bergman
Mel Klee
Osborne 3
TROY, N. Y.
Proctor's
Will & Blundy
Mason & Cole
Rice & Ward
Howard & Sadler
"My Tulip Girl"
Harry Price
Bliss City 4
3 Variety Girls
Bob & Tip
YORK, PA.
Opera House
Theima De Rona
Marcart & Brad'rd
4 Harmony Kings
(Two to fill)
2d half
Le Claire & S
Jason & Harrigan
Stevens & Bordeaux
Foley & O'Neill
(One to fill)
YOUNGSTOWN, O.
Hippodrome
Herbert 2

Mathews & Mah'll

Imes & Albertson
Frosen
Resista
(One to fill)
2d half
Kafky & Stanley
Haslam & Wilson
Bernard & Townes
(Others to fill)
WASHINGTON
B. F. Keith's
Van Cleve & Pete
Bartram & Saxton
Jack Osterman
Nat Nazarro Co
Dolly Kay
Van & Corbett
WILMINGTON, DEL.
Garrick
Reck & Recktor
Smith & De Vere
Bliss City 4
3 Variety Girls
Bob & Tip
YORK, PA.
Opera House
Theima De Rona
Marcart & Brad'rd
4 Harmony Kings
(Two to fill)
2d half
Le Claire & S
Jason & Harrigan
Stevens & Bordeaux
Foley & O'Neill
(One to fill)
YOUNGSTOWN, O.
Hippodrome
Herbert 2

Fraser & Beck

(One to fill)
2d half
The Okuras
Tayes & Fields
Carl McCullough
Lewis & Norton
Alice Hamilton
Brown Indians
BRINTFORD, CAN.
Temple
Balsania 3
"Midwestbrook Lane"
(One to fill)
2d half
Shaw & Campbell
(Two to fill)
DANVILLE, ILL.
Palace
Hartman & Meeker
"Maryland Singers"
(Four to fill)
Cameron & Rogers
Murray Bennett
JACKSON
Orpheum
3 La Delias
Weber & Elliott
"Glad Light"
The Okuras
Brown's Indians
3d half
Meryl Pince Girls
Princeton & Winton
"Glad Light"
Fraser & Beck
(Two to fill)
KOKOMO, IND.
Wynn & Carman
Holden & Herron
(One to fill)
2d half
Carmen Ercell
Villani & Villani
Rose Kress 2
MARION, O.
Orpheum
Rinehart M & G

Marcella Shields

With JACK KANE
ACT WRITTEN AND PRODUCED BY
CHANDOS SWEET
1482 Broadway, Suite 301, Bryant 5929
(Four to fill)
FLINT, MICH.
Palace
Patty Reat & Bro
Carl McCullough
Lew Cooper
(Three to fill)
2d half
Herman & Shirley
Gilbert & Saul
Helm & Lockwood
(Two to fill)
FT. WAYNE, IND.
Palace
S. Kashner Co
Muldoon & Franklin
Roy La Pearl
(Three to fill)
GREEN BAY, WIS.
Orpheum
Harris & Harris
C & J Lewis
Williams & How'rd
Smith's Animals
(One to fill)
HAMILTON, CAN.
Regent
Cortez Sisters
Jim Reynolds
Prescott & H Eden
Lockwood & Helm
Jennings & Mack
2d half
Dealhart & Morton
Chabot & Tortoni
Prescott & H Eden
(Two to fill)
HAMMOND, IND.
Parthenon
Lachman Sisters
Harry Ellis
Briscos & Rauh
2d half
Janet Childs
Anderson & Goines
"Spirit Mardi Gras"
BOSTON B. F. KEITH
Vaudeville Exchange, Boston
BOSTON
Perez & Marguerite
Lucy Bruch
Wild & Sedalla
Harry Cooper
Renee Robert Rev
Bowdoin
Kitamura Bros
Mabel Taliaferro
Gordon's Olympia
(Scolley Square)
The Berkoffs
Stephens & Br'nell
H & J Chase
Boyle & Bennett
Rathbourne 4
Gordon's Olympia
(Washington St.)
Angie Cappell
Ryan & Ryan
Geo Frederick Co
Lehr & Bell
Harry Lamore
Howard
Mellon & Renn
Frank Mullane
Casting Campbells
National
Althea Lucas Co
Arthur Lloyd
Brown Jackson
Howard & Fields
2d half
Vee & Tully
Inez & Lillian
Chris Richards
Loretto's Bears
BANGOR, ME.
Bijou
Flottow Bros
Evans & Miller
Prof Peak B'l'k'ds
G & H De Beers
Una Clayton Co
HOLMES and WELLS
With Geo. Jessel's "Troubles of 1920"
ORPHEUM, VANCOUVER (APRIL 11)
Hal Francis
Loretto's Bears
2d half
Welda
Bob Lenny
C & S McDonald
Kelly & Drake
Arthur Lloyd
Duval & Little
Mme Hermann
(Two to fill)
BROCKTON
Strand
Vee & Tully
Rome & Wager
Shriner & Fism'ons
Cartnell & Harris
2d half
The Stenards
Nelly & Pollock
McCool & Glida
Donald Sisters
CAMBRIDGE
Gordon's Central Sq.
Compodore Tom
Leon Varvara
4 Orphan Girls
C & M Dunbar
The Naess
2d half
Prof Peak's B'l'k'ds
Thornton Sisters
Cartwell & Harris
MANCHESTER
Palace
2 Earls
Rappi
Baron's De Hollup
La Fran & Ken'y
Toy Ling Foo
2d half
Zarrell Bros
Brown & Jackson
Elsa Ryan & Co

I Booked Hollins Sisters on the Pantages Circuit Opening April 16th

ERNIE YOUNG

AGENCY

1312-1313 Masonic Temple CHICAGO

BROOKLYN
Keith's Bushwick
Whiting & Burt
Riggs & Witche
Julius Tannen
Henry & Moore
Finley & Hill
Mr & Mrs Norcross
Bostock's School
Novelty Clintons
Marlot's Manikins
Keith's Orpheum
Henrietta Deferis
Julian Eltinge
Eddie Foyer
Rudy Norton
Sully & Houghton
Muller & Stanley
Henrietta Deferis
Le Toy's Models
Moss' Flatbush
Wm Rock Co
Pressler & Klases
Jack Benny
Franklyn C Co
Brooks & Powers
(One to fill)
Keith's Greenpoint
2d half (31-3)
Starrett's Dogs
Vincent O'Donnell
Nat Nazarro Co
(Others to fill)
2d half (4-6)
DuTiel & Covey
(Others to fill)
2d half (7-19)
Ollie Young & A
B J Creighton
(Others to fill)
Keith's Prospect
2d half (31-3)
Scamp & Scamp
I & B Hart
Lulu McConnell Co
Geo M. Rosener
Pearl Regay Co
(One to fill)
1st half (4-6)
Edwards Ornsby D
Nat Nazarro Co
(Others to fill)
2d half (7-10)
Amela
Nash & O'Donnell
Martha Pryor Co
(Others to fill)
ALBANY, N. Y.
Proctor's
Lind Bros
Chester & Allen
Lovett's C'tration
Mayhew & Taylor
Gaudier's Toy Shop
(One to fill)
2d half
Paul Brady
Mason & Cois
Rice & Ward
Lovett's C'tration
Howard & Sadler
4 Aces
ALBANY, N. Y.
Orpheum
Rekoma
Seymour & J'nette
Bobby Bernard Co
Al Raymond
"Reckless Eve"
2d half
Jennier Bros
Tony Grey Co
Mable Burke Co
Bennice & Baird
Schlett's Manikins
Bellis 2
CHATTANOOGA
Halle
(Knoxville split)
1st half
Jess & Dill
B Kenny Nobody
Middleton & S Co
Willie Solar
3 Falcons
CHESTER, PA.
Adgeant
Paulette & Ray
Bernard & Scarth
Pinks & Lloyd
2 Rosellas
Harry T. Linton
2d half
Gibson & Price
Mack & Reading
Sabbott & Brooks
Fitzgerald & Croll
20th Century Rev
CINCINNATI
B. F. Keith's
The Brittons
Wayne Mrsh'll & C
H B Toomer Co
Hall & Shapiro
Frank Dobson Co
Big City 4
Flying Henrys
Keith's Palace
McKenzie Sisters
Gus Bohn
Kubelick & Vardo
Black & White Rev
Grindell & Esther
The LeVoies
CLEVELAND
Hippodrome
The Adroits
Three Chums
Fred Lindsey Co
Ruzzell & Parker
"Little Cottage"
Innis Bros
Beth Berl Co
Margaret Young
ATLANTA, GA.
Lyrle
(Birmingham split)
1st half
Faden 3
Manuel R'maine Co
"Honey Moon"
Marie Dorr
Diaz Monks
AUBURN, N. Y.
Jefferson
Lady Tsen Mei
Eckoff & Gordon
Morgan & Binder
Resista
(One to fill)
2d half
Chas Ledegar
Kittner & Reaney
Wm Wilson Co
Polly & Oz
Rose & Moon
AUGUSTA, GA.
Grand
(Macon split)
1st half
Hughes 2
Bennett & Lee
"Hungarlow Love"
Brooks & Philson
Little Jim

BIRMINGHAM
Lyrle
(Atlanta split)
1st half
Ross & Poss
John O'Malley
Billy Doss Rev
Loney Haskell
Jesse Rooney Co
BOSTON
B. F. Keith's
Daily & Berler
Ryan & Bronson
Muller & Stanley
Valerie Bergers
Brown & O'Donnell
Yvette Rugel
Flanigan & Stapp
Nathan Bros
CHARLSTON, S.C.
Victoria
(Columbia split)
1st half
Nestor & Vincent
Clare Carroll
Amelia Gilbert Co
Chas L Fletcher
West'n & Young Co
CHARLOTTE, N.C.
Academy
(Greensboro split)
BOB CARRIE
AUSTIN and ALLEN
PANTAGES CIRCUIT
1st half
Elliott & West
Pete Gurley Co
Lillian Herlein
Jean Southern Co
3 Ilanos
CHATTANOOGA
Halle
(Knoxville split)
1st half
Jess & Dill
B Kenny Nobody
Middleton & S Co
Willie Solar
3 Falcons
CHESTER, PA.
Adgeant
Paulette & Ray
Bernard & Scarth
Pinks & Lloyd
2 Rosellas
Harry T. Linton
2d half
Gibson & Price
Mack & Reading
Sabbott & Brooks
Fitzgerald & Croll
20th Century Rev
CINCINNATI
B. F. Keith's
The Brittons
Wayne Mrsh'll & C
H B Toomer Co
Hall & Shapiro
Frank Dobson Co
Big City 4
Flying Henrys
Keith's Palace
McKenzie Sisters
Gus Bohn
Kubelick & Vardo
Black & White Rev
Grindell & Esther
The LeVoies
CLEVELAND
Hippodrome
The Adroits
Three Chums
Fred Lindsey Co
Ruzzell & Parker
"Little Cottage"
Innis Bros
Beth Berl Co
Margaret Young
ATLANTA, GA.
Lyrle
(Birmingham split)
1st half
Faden 3
Manuel R'maine Co
"Honey Moon"
Marie Dorr
Diaz Monks
AUBURN, N. Y.
Jefferson
Lady Tsen Mei
Eckoff & Gordon
Morgan & Binder
Resista
(One to fill)
2d half
Chas Ledegar
Kittner & Reaney
Wm Wilson Co
Polly & Oz
Rose & Moon
AUGUSTA, GA.
Grand
(Macon split)
1st half
Hughes 2
Bennett & Lee
"Hungarlow Love"
Brooks & Philson
Little Jim

Detroit
Temple
May Wirth Co
Sybil Vane
Joe Cook
Ford & Cunningham
Palo & Palet
Anderson & Burt
Alex Bros & Eve
Anderson & Yvel
EASTON, PA.
Able O. H.
Jennier Bros
Tony Grey Co
Mable Burke Co
Bennice & Baird
Schlett's Manikins
Bellis 2
REKOMA
Seymour & J'nette
Bobby Bernard Co
Al Raymond
"Reckless Eve"
ERIE, PA.
Colonial
Barbette
Alexander & Bart's
Libby & Sparrow
"Profiteering"
NASHVILLE
Princess
(Louisville split)
1st half
Nippon 3
Bert Stoddard
Shm'r & T Rev
Milt Collins
Keno Fabies & W
NEWARK, N. J.
Proctor's
Lynch & Zeller
Betty Washington
Brown & Baldwin
I & B Hart
Watts & Hawley
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Valenti Bros
Betty Bond
Faber & Bennett
De La Haye & Doll
5 Avallons
NEWPORT NEWS
Olympia

The Season's Dancing Sensation

CLEVELAND BRONNER

"PASSING SHOW OF 1921"

Under Our Exclusive Direction,

Ed DAVIDOW and RUFUS R. LAURE

1493 BROADWAY Tel. Bryant 841-842

De Bell & Waters
Hend & Brow
Anderson & Graves
"Current of Fun"
UTICA, N. Y.
Colonial
Ben Byer
POLI'S CIRCUIT
Pol's
G & L Garden
Emma O'Neill
B Connolly & Co
Clark & Verdi
Joe Fanton Co
2d half
Musical Lunds
D & F Valentine
"Who's My Wife?"
McGrath & Deeds
"Moonbeams"
SPRINGFIELD, MASS.
Palace
York & King
Mario & Marie
Marguerite's Ponies
3d half
Pedrick & De Vere
Shields & Ogil
Mabel Whitman Co
"Maid for Love"
BRIDGEPORT
Pol's
G & L Garden
Emma O'Neill
B Connolly & Co
Clark & Verdi
Joe Fanton Co
2d half
Musical Lunds
D & F Valentine
"Who's My Wife?"
McGrath & Deeds
"Moonbeams"
SPRINGFIELD, MASS.
Palace
York & King
Mario & Marie
Marguerite's Ponies
3d half
Pedrick & De Vere
Shields & Ogil
Mabel Whitman Co
"Maid for Love"
BRIDGEPORT
Pol's
G & L Garden
Emma O'Neill
B Connolly & Co
Clark & Verdi
Joe Fanton Co
2d half
Musical Lunds
D & F Valentine
"Who's My Wife?"
McGrath & Deeds
"Moonbeams"
SPRINGFIELD, MASS.
Palace
York & King
Mario & Marie
Marguerite's Ponies
3d half
Pedrick & De Vere
Shields & Ogil
Mabel Whitman Co
"Maid for Love"

VALENTINE VOX
ORIGINATOR OF SINGING IN TWO VOICES
SIMULTANEOUSLY.
Proctor's 125th St.
2d half (31-3)
Tommy Dooley
Geo Nagel Co
Keane & Williams
Polly's Pearls
(One to fill)
1st half (4-6)
Sankers & Sylvers
Jack Lipton
Burke Walsh & N
Libonati
B & J Creighton
(Others to fill)
2d half (7-19)
Dalton & Craig
Geo M. Rosener
(Others to fill)
Proctor's 5th Ave.
2d half (31-3)
Clown Seal
Finlay & Hill
Bernie Bros
Kinney & Shelby
Swift & Kelly
(Others to fill)
1st half (4-6)
Ollie Young & A
Nash & O'Donnell
Clinton & Rooney
(Others to fill)
2d half (7-10)
Edwards Ornsby D
B & J Creighton
(Others to fill)

Ed Janis Rev
(One to fill)
ATLANTA, GA.
Lyrle
(Birmingham split)
1st half
Faden 3
Manuel R'maine Co
"Honey Moon"
Marie Dorr
Diaz Monks
AUBURN, N. Y.
Jefferson
Lady Tsen Mei
Eckoff & Gordon
Morgan & Binder
Resista
(One to fill)
2d half
Chas Ledegar
Kittner & Reaney
Wm Wilson Co
Polly & Oz
Rose & Moon
AUGUSTA, GA.
Grand
(Macon split)
1st half
Hughes 2
Bennett & Lee
"Hungarlow Love"
Brooks & Philson
Little Jim

JACK LEWIS
Griff
Hal Johnson Co
Hag & LaVere
Patricia
(One to fill)
NORFOLK, VA.
Academy
(Richmond split)
1st half
Vernon
Neale & O'Brien
Eleanor Pierce Co
(Two to fill)
OTTAWA, CAN.
Dominion
Dotson
Tor. Brown's Co
Wilson Bros
Margaret Ford
The Sharrocks
Herbert & Dare
PATERSON, N. J.
Majestic
Kake & Indetta
(Two to fill)
2d half
Sankus & Silvers
Mantilla & Tier
D D H?

HARRY KAHNE
"The Incomparable Mentalist"
ORPHEUM CIRCUIT
BARTFORD
Capitol
Dawson & Lanigan
Violet Carlson
Hinter Randall & S
Chiff Nazarro Co
2 Little Pals
3 Cliffs
McFarland & Palace
Bobby Connolly Co
Rudell & Dunigan
Olympia Desval Co
Palace
Robert & Robert
Shields & Ogles
Col Jack George 2
"Salvation Sue"
Coogan & Casey
Theo & Dandies
Rube Walman
Alfred Powell Co
Mitchell & Mr'k'm
Mrs Welltons Sur
The Big 3
"Cheer Up"
NEW HAVEN
Bijou
Rube Walman
Alice Manning
"Maid of Love"
3 Cliffs
Musical Funds
2d half
G & L Garden
Mario & Marie
Marguerite's Ponies
3d half
Col Jack George 2
Joe Fanton Co
Palace
Dallas Walker
Mabel Whitman Co
"Who's My Wife"
R & E Dean
"Melody Garden"
Clark Verdi
Jean L'ghton's Rev
CHICAGO B. F. KEITH
Vaudeville Exchange, Chicago
BATTLE CREEK
Bijou
P Saxon & Sls
Palace
Meryl Prince & Sls
"Magic Glasses"
Baxley & Porter
RAYMOND BOND
"AMERICAN HUMORIST"
"Story-Book Stuff is delightful; one of the best comedies ever seen in vaudeville here."—R. M. S. Toledo "Blade"

De Bell & Waters
Hend & Brow
Anderson & Graves
"Current of Fun"
UTICA, N. Y.
Colonial
Ben Byer
POLI'S CIRCUIT
Pol's
G & L Garden
Emma O'Neill
B Connolly & Co
Clark & Verdi
Joe Fanton Co
2d half
Musical Lunds
D & F Valentine
"Who's My Wife?"
McGrath & Deeds
"Moonbeams"
SPRINGFIELD, MASS.
Palace
York & King
Mario & Marie
Marguerite's Ponies
3d half
Pedrick & De Vere
Shields & Ogil
Mabel Whitman Co
"Maid for Love"
BRIDGEPORT
Pol's
G & L Garden
Emma O'Neill
B Connolly & Co
Clark & Verdi
Joe Fanton Co
2d half
Musical Lunds
D & F Valentine
"Who's My Wife?"
McGrath & Deeds
"Moonbeams"
SPRINGFIELD, MASS.
Palace
York & King
Mario & Marie
Marguerite's Ponies
3d half
Pedrick & De Vere
Shields & Ogil
Mabel Whitman Co
"Maid for Love"

NEW BEDFORD
 Standard's Olympia
 9 Stewards
 Fred Lewis
 Sarah Padden Co
 Standard's Waltons
 Dances Sisters
 2d half
 Alice Degarmo
 McCormack & Regay
 Roberts & Boyne
 Handers & Willis
 Reed & Milton
NEW TOWN, N.H.
 Opera House
 Alice De Garma
 Roberts & Boyne
 McCool & Glidall

ORPHEUM CIRCUIT

Palace Theatre Building, New York
CHICAGO MINNEAPOLIS

DENTIST

McVICKER'S THEATRE BLDG.
Dr. M. G. CARY
 CHICAGO
 Special Rates to the Profession.

Majestic
 Leightner Sile & A. Anna Chandler
 De Haven & Niece
 Harry Homan Co
 Joe Towle
 B Morgan Co
 Roy & Arthur
 McCormack & I
 Danse Fantasia
 Palace
 Leo Carrillo
 Hackett & D Rev
 Montgomery & A
 Owen McGivern
 A & F Steidman
 Royal Gascolnes
 B & L Walton
 Davis & Palle
State-Lake
 Cameron Sisters
 Wm Garton Co
 Wright & Dietrich
 Leo Bora
 3 Bobs
 "Prestidigitism"

DENVER
 Orpheum
 (Sunday opening)
 Delmore & Lee
 Burke & Betty
 "For Fly's Sake"
 Moidy & Duncan
 E Brice Co
 Hampton & Blake
 Tuscano Brothers

DES MOINES
 Orpheum
 "On Fifth Avenue"
 Mayville & Rute
 Conroy & Howard
 Frisco
 Gordon's Circus
 Oakes & DeLour
 Geo McFarlane

DULUTH
 Orpheum
 Irene Franklin
 Howard & Sadler
 Geo Yeoman
 Muller & Stanley
 Winton Brothers
 The Langdon
 Hibbett & Malle
 Newell & Most

EDMONTON, Can.
 Orpheum
 (Same bill plays)
 Calgary 7-9
 Sansone & Della
 Daisy Nellis
 M & B Conrad
 Grant Gardner
 B Jassell's Rev
 Brown & Edwards
 Dunham & W

KANSAS CITY
 Orpheum
 June Elridge Co
 Billy McDermott
 De Wolf Girls
 Hungarian R
 Foley & LaTour
 Valentine & Bell
 Clark & Arcaro
 Francis Kennedy

LINCOLN, Neb.
 Orpheum
 Ramadelle & Deye
 Vokes & Ben
 Janet of France
 Stuart Barnes
 C & F Usher
 F & O Walters
 Miniature Revue

LOS ANGELES
 Orpheum
 Valoska Suratt Co
 Roy Conlin
 Gene Greene
 Alfred Lask Co
 Emerson & Baldwin
 Beale Browning

HARRY J. CONLEY

With Naomi Ray
"RICK AND OLD SHOES"
 This Wk (Mar. 28) Majestic, Milwaukee.
 Next Week (April 4), Rialto, St. Louis.

MEMPHIS
 Orpheum
 Helen Keller
 Billy Clapton
 Edith Clapton
 Geo A Moore
 Laura Lee
 Murphy & White
 The Le Grohs

MILWAUKEE
 Majestic
 Vera Gordon Co
 Donald Kerr Girls
 Jack Rose
 Hunting & Francis
 Claude Golden
 Choy Ling Hee Tr
 E & M Williams
 Paul Levan & M

Palace
 Imhof Cohn & C
 Herbert Clifton
 Mullen & Francis
 Booth & Nina
 Valentine Vox
 Rucker & Winifred
 Forrest & Church

Handers & Willis
 Water & Ames's Co
 2d half
 Toy Ling Foo
 Cartelli & Rogers
 Howard & White
 Heath & Spierling
 "Casting Mollies"
SALEM, MASS.
 Empire
 Ballet Trio
 Millard & Martin
 Elia Ryan Co
 Frank Brook
 Burt & Rosedale
 2d half
 Stanley & Elva
 P & T Hayden
 Lydell & Gibson
 James Collier
 Princeton 6

VANCOUVER, B.C.
 Orpheum
 Biosom Sealey Co
 Lorna Adler Co
 Four Goodies
 Prosper & Maret
 Ned Norworth Co
 Larry Comer
 Seibini & Nagel

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

ALTON, ILL.
 Hippodrome
 Ferguson & Stand
 3 Ankors
 2d half
 Slightly Girls
 Murray Volk
ST. LOUIS, OKLA.
 Odessa
 Haynes Mont & H
 Stuart Girls
 Five Chapins
 2d half
 Rawson & Claire
 Lloyd & W House
 3 Melvins

BELLEVILLE, ILL.
 Washington
 Kennedy & Nelson
 Byrd & Allen
 Frear Baggett & F
 Story Clark
 "Waitress Wanted"
 Ward & Deley
 Cameron & Rogers
 2d half
 Bill Robinson
 The Barlowe
 Low Deckstadter

BLMINGTON, ILL.
 Majestic
 Joe Melvin
 Steed Septet
 (One to fill)
 2d half
 Sargent Bros
 Lillian Walker
 Bottomley Troupe
O'DAE TIDIS, IA.
 Majestic
 Harry Tauds
 Combs & Nevins
 Donovan & Lee
 Byron & Hail
 Trizle Friganza
 Brown & Gander & B
 2d half
 J Roshier & Dayne
 Black & O'Donnell
 Gosler & Lusby
 "Four of Us"
 6 Kirksmith Sis
 Orren & Drew
 Jupiter Trio

CENTRALIA, ILL.
 Grand
 Four Balmains
 Green & Dean
 "Pinched"
 2d half
 Davis & Hoppe
 Billy Barlow
 Nellis DeOnsons Co
CHAMPAIGN, ILL.
 Orpheum
 Wilfred DeBola
 Lewis & Henderson
 3 Regals
 Murray Girls
 (Three to fill)
 2d half
 Adonis & Dog
 Martello
 Hart Wagner & M
 Bloom & Sher
 J & M Mitchell
 (One to fill)

CHICAGO
 American
 Wm Slato
 J Grady Co
 "Four of Us"
 Bevan & Flint
 (Two to fill)
 2d half
 R'd'd & Winch'ler
 Ray W Snow
 Belle Montrose
 Casson & Kirke
 (One to fill)

CHICAGO
 Empress
 Garclinet Bros
 Lowry & Prince
 H Harrington Co
 "Volunteers"
 "Spirit M'di Gras"
 R'd'd & Winch'ler
 2d half
 Ward & Dooley
 Connolly & Francis
 "Man Hunt"
 Adams & Griffith
 Briscoe & Rauh

CHICAGO
 Keddle
 Samarat & Sonia
 Connolly & Francis
 Jack Layler
 Adams & Griffin
 Ishikawa Bros
 Casson & Kirke
 Amaranth Sisters
 Walter Hopkins Co
 H Harrington Co
 D'n'h & O'Malley
 Charles Wilson

CHICAGO
 Lincoln
 Pearl's Gypsies
 Jean Boydell
 Butler & Parker
 Arce Bros
 (Two to fill)
 2d half
 J Grady Co
 Combe & Nevins
 Jack Lavier
 Brown G'dener & B
 (Two to fill)

CHICAGO
 Logan Square
 Gordon & Delmar
 "Cameo Girls"
 Bobby Randall
 "Aeroplane Girls"
 Follette's Monks
 2d half
 Dare Bros
 Byrd & Allen
 Lillian Coops Co
 Bevan & Flint
 3 White Hussars

DAVENPORT, IA.
 Columbia
 C & M Huber
 Oscar Lorraine
 "Man Hunt"
 Wainley & K'ling
 Waldie Phillips
 6 Kirksmith Sis
 2d half
 Harry Tauds
 Jewell & Raymond

DAVENPORT, IA.
 Columbia
 C & M Huber
 Oscar Lorraine
 "Man Hunt"
 Wainley & K'ling
 Waldie Phillips
 6 Kirksmith Sis
 2d half
 Harry Tauds
 Jewell & Raymond

DAVENPORT, IA.
 Columbia
 C & M Huber
 Oscar Lorraine
 "Man Hunt"
 Wainley & K'ling
 Waldie Phillips
 6 Kirksmith Sis
 2d half
 Harry Tauds
 Jewell & Raymond

DAVENPORT, IA.
 Columbia
 C & M Huber
 Oscar Lorraine
 "Man Hunt"
 Wainley & K'ling
 Waldie Phillips
 6 Kirksmith Sis
 2d half
 Harry Tauds
 Jewell & Raymond

DAVENPORT, IA.
 Columbia
 C & M Huber
 Oscar Lorraine
 "Man Hunt"
 Wainley & K'ling
 Waldie Phillips
 6 Kirksmith Sis
 2d half
 Harry Tauds
 Jewell & Raymond

DAVENPORT, IA.
 Columbia
 C & M Huber
 Oscar Lorraine
 "Man Hunt"
 Wainley & K'ling
 Waldie Phillips
 6 Kirksmith Sis
 2d half
 Harry Tauds
 Jewell & Raymond

DAVENPORT, IA.
 Columbia
 C & M Huber
 Oscar Lorraine
 "Man Hunt"
 Wainley & K'ling
 Waldie Phillips
 6 Kirksmith Sis
 2d half
 Harry Tauds
 Jewell & Raymond

DAVENPORT, IA.
 Columbia
 C & M Huber
 Oscar Lorraine
 "Man Hunt"
 Wainley & K'ling
 Waldie Phillips
 6 Kirksmith Sis
 2d half
 Harry Tauds
 Jewell & Raymond

DAVENPORT, IA.
 Columbia
 C & M Huber
 Oscar Lorraine
 "Man Hunt"
 Wainley & K'ling
 Waldie Phillips
 6 Kirksmith Sis
 2d half
 Harry Tauds
 Jewell & Raymond

WINNIPEG
 Orpheum
 Neesee Allie Co
 Joe Browning
 Four Goodies
 Frank De Voe Co
 "Tail of Eve"
 Mjarles
 Buddie Walton
 Duceo Brothers

AMERICA'S MOST PROGRESSIVE MANAGER

Mercedes

Mercedes
 RAP GOOD ACTS MADE BETTER
 ROMAX BLDG.
 145 WEST 47th ST.
 Phone: BRYANT 4578
 N. Y. CITY

2d half
 Howard & Atkins
 Golden Troupe
 Dunlay & Merrill
 Haylake Bros
 OKMOORE, OKLA.
 Cook
 Lloyd & White's
 Rawson & Claire
 Cahill & Romaine
 3 Melvin Bros
 2d half
 Five Chapins
 Stuart Girls

2d half
 Herbert's Canines
 Herbert Brooks
 Harrison & Dakin
 Francis Pritchard
 Joe Laurie Jr.
 "30 Pink Toss"
 P Brennan & Bro
 James B Donovan
 Bradley & Ardine
 Trizle Friganza
 4 Belldors
 (One to fill)
 Lane & Smith
 Eary & Eary
 (One to fill)

2d half
 Haynes Mont & H
 Carleton & Belle
 Brants
OMAHA, NEB.
 Empress
 Merriman Girls
 Jack Russell Co
 Dore & Castle
 Four Milos
 2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

MASON CITY, IA.
 Cecil
 Jupiter Trio
 W B Patton Co
 Silver Duval Co
 Hamilton Waltes

Grand
 Snell & Vernon
 Luciana Lupan
 Brosius & Brown
 L Mortimer Co
 Taylor & Francis
 Will Stanton Co
 Clay Crouch
 Weston's Models
 Sullivan & Mack
ST. LOUIS, MO.
 Orpheum

2d half
 Howard & Atkins
 Golden Troupe
 Dunlay & Merrill
 Haylake Bros
 OKMOORE, OKLA.
 Cook
 Lloyd & White's
 Rawson & Claire
 Cahill & Romaine
 3 Melvin Bros
 2d half
 Five Chapins
 Stuart Girls

2d half
 Herbert's Canines
 Herbert Brooks
 Harrison & Dakin
 Francis Pritchard
 Joe Laurie Jr.
 "30 Pink Toss"
 P Brennan & Bro
 James B Donovan
 Bradley & Ardine
 Trizle Friganza
 4 Belldors
 (One to fill)
 Lane & Smith
 Eary & Eary
 (One to fill)

2d half
 Haynes Mont & H
 Carleton & Belle
 Brants
OMAHA, NEB.
 Empress
 Merriman Girls
 Jack Russell Co
 Dore & Castle
 Four Milos
 2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.
 Harrison D'kin & H
SO. BEND, IND.
 Orpheum
 Kay Hamilton & K
 Dunbar's Hussars
 Walter Woods
 (Three to fill)
 2d half
 Lewis & Henderson
 "Trip to Hillland"
 Lane & Moran

2d half
 Arselma Sisters
 Eddie Carr Co
 Phesay & Powell
 Hill & Quinell
 G & M Brown
 Joe Laurie Jr.

OTHER UNIONS

(Continued from page 15)

ess of formation; the treasurers' union.

"The ushers' union compels the employment of superannuated men, physically and in temperament unfit for that position, who act as ushers and do the bill posting or lithographing. In fact, they are known as the Hebrew Ushers and Bill Posters' Union, and they compel the managers to do lithographing whether they want to or not. And if no paper is made and there is nothing to lithograph compel the managers to pay them just the same. The union allots the men to the particular theatres and the manager has no choice in the selection.

"The last principle applies also to the door keepers' union.

"Then the chorus union, which forces the employment of a chorus whether a chorus is needed or not, regardless of whether a musical or dramatic policy is pursued. Witness the sorry spectacle of theatres having to employ one and two choristers just for the privilege of being allowed to operate a Jewish theatre.

"If a manager feels he cannot afford the services of 'valets' at his theatre, he will not open his house, and settlements are made for the employment from as many as six at one house, to two at another. But employed they must be.

"The Theatrical Trade Council, the high tribunal and court of last resort, composed of delegates from the actors, musicians, stage carpenters, dressers, ushers and bill-posters and door-keepers regulate the required number of persons each theatre is to have and employ. Take all, or you don't open.

"As conclusive of this I will illustrate what occurred to me one day, when after a conference with the 'powers,' I concluded that I couldn't open the doors of my theatre under the conditions as proposed. The answer came back—and this is Gospel truth—'Who extended you an invitation to go into the theatrical business?'

"It is the offspring of the actors' union, in the form of the other unions mentioned, and eventually the Theatrical Trade Council, that are most to be dreaded. Think of being compelled at the door, next to that of the treasurer of your business, to employ a man, not in whom you have confidence, but whom the union assigns!

"Let it be said, to the credit of the actors' union, that except for its affiliation with the other organizations, it is a fairly reasonable body to deal with. While they have the closed shop, I don't know of any instance where an artist of merit, a box-office attraction and an actor or actress whom the manager felt he needed or wanted in his show, has been barred. Ultimately the actor or actress is asked to join the organization, but never interfered with so long as the management thinks it for the best interests of his business to employ him or her. A privilege is usually granted the artist by the organization, and he or she is permitted to go on.

"In the last 25 years not a dollar of private capital has been invested in the Jewish theatres just because of these conditions."

23D STREET

(Continued from page 21)

tratin' Lia," a comedy sketch with a slangy shop girl for its central character, got plenty of laughs, third. Miss Paige holds the shop girl in restraint, playing it down, so to speak, with excellent results. The turn holds value for the pop houses, for which division it has evidently been pointed.

Boyd and King (New Acts) were second, and Sig Franz and Co. closed. Mr. Franz is a comedy cyclist, with which talent he combines vocalizing, doing very well with both. Frank also takes a shy at comedy with fair success. The material now used does not give him much scope in the way of securing laughs. The catchline, "Isn't it warm?" repeated several times, loses its significance after the third repeat or so, and would be more effective if used less frequently. A girl assistant makes an attractive figure in lights, also riding very well. A male assistant in comedy garb enters into the proceedings occasionally, but always for a laugh. He, like Franz, is a capable cyclist. The turn pleased closing. "The Ghost in the Garret," a Fine Arts picture, was the feature. Attendance good. Bell.

BILLS NEXT WEEK

(Continued from Page 23)

Eddie Hall	Les Arados
R. Rogers Laurell & Co.	Eddie Hall
Maleta & Bonconi	R. Rogers Laurell & Co.
Jack Martin & Co.	Maleta & Bonconi
SAN JOSE, Cal.	Jack Martin & Co.
Hippodrome	2d half
Beaggy & Claus	



THE BALLAD THAT WILL MAKE THOUSANDS THE BALLAD THAT WILL REUNITE THOUSANDS

ARTIST'S COPY

Held Fast In A Baby's Hands

Words and Music by
RAY PERKINS

Valse moderato

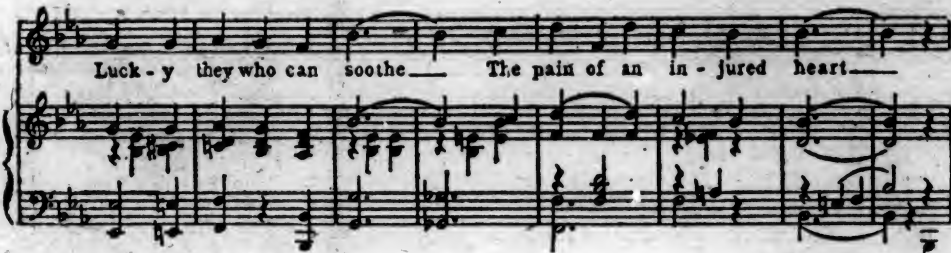


VOICE

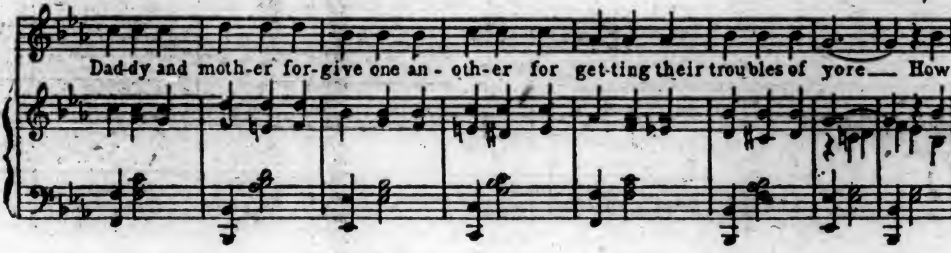
True love nev-er runs smooth Quar-rels must play their part—



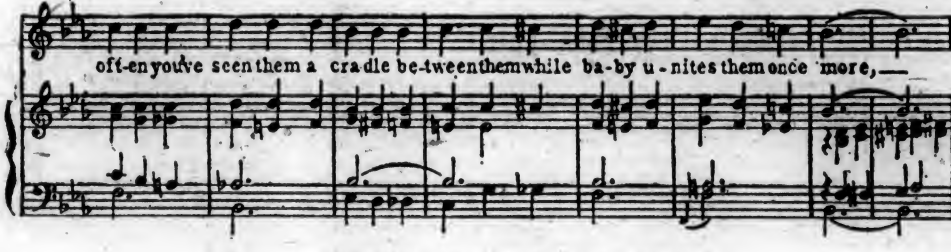
Luck-y they who can soothe— The pain of an in-jured heart—



Dad-dy and moth-er for-give one an-oth-er for get-ting their troubles of yore— How



off-en you've seen them a cradle be-tween them while ba-by u-nites them once more,—



Copyright MCMXXI by Edward B. Marks Music Co.

British Copyright Secured

5980-2

5980-2

IF YOU SING IT WITH FEELING THE HUMAN APPEAL STOPS THE SHOW!! EDW. B. MARKS MUSIC CO.

46th STREET
(OPPOSITE N. V. A., NEW YORK)

Rainbow & M
Armstrong & D
Bartlett Smith & S
Windsor of Varieties

SPOKANE

Loew
Marvelous DeOnos
E J Moore Co
Mack & Maybelle
Willing & Jordan
B Hart & Girls
2d half
Bussell's Dogs
Melville & Stetson
Bob O'Connor & Co
Morey Senna & D
Shorlock & Sina & O

SPRINGFIELD, Mass.

Broadway
Hanson & Clifton
G & K King
V & C Avery
Ward & Wilson
Dancers Supreme

STOCKTON

Hippodrome
Jack Gregory Co
Ector & Deua
Lalmeo & Tollman
Little Big Girl
Nobody Home
Mulcahy & Buckley
3 Less

Bond-Berry Co
Harry Hines
Gypsy Trio
2d half
Burrell Bros
O Stanley & Sis
Powers March & D
Frank Ward
5 Musical Queens

SUPERIOR, Wis.

Loew
Mr & Mrs Wiley
Calvert & Shayne
Ronald & Ward
Arthur Deagon
Wheeler Trio

TAFT, Cal.

Hippodrome
(3-4)
Billy Kinkaid
Billy & Moran
"Bustin' Around"

(5-9)

Victoria & Dupree
Harvey & Stifter
Nancy Boyer Co
Copas & Hutton
Petite Musicals

TORONTO

Loew

Paul & Pauline
Kelly & Ivy
Eugene Emmett
C & T Harvey
Bryant & Stewart
Royal Harmony & S

Uptown

Six Tip-Tops
Pencil Duo
Callan & Kenyon
J Gordon Players
Hawthorne & Cook
Kaisha & Co

2d half

Franklyn Bros
J Germaine & Sis
LaPan & Mack
Delmore & Moore
Geo Gifford
Glasgow Maids

WACO, Texas

Orpheum
Maxon & Morris

INTERSTATE CIRCUIT

False Theatre Building, New York City

DALLAS, Texas

Majestic
Roy Harrah Co
Glad Moffat Co

Gordon & Gordon
Bell & Belgrave
Julia Curtis
Dancers DeLux
2d half
J & J Gibson
Patrice & Sullivan
Rives & Arnold
Criterion 4
"Patches"

WASHINGTON

Strand
Skating Macks
Jack Reddy
Mae & Hill
Frank Sabini Co
Melody Festival

WINDSOR, Can.

Loew
Johnny Clark Co
Barlow Banks & G
LaConte & Bonawe
2d half
Maksrenko Duo
Lytle & Emerson
"Clothes Clothes"

LITTLE ROCK

Majestic
Cavanna Duo
Jack Trainor Co
Claude & Marion
A Friedland Co
(One to fill)

FT. WORTH, Texas

Majestic

P George
Barry & Layton
Eloyd & Goude
Corinne Tilton Co
Wilhat 3
(Two to fill)

GALVESTON, Texas

Majestic
(4-6)
(Same bill plays
Austin (7-9)
Osaki & Taki
Tuck & Clare
Beasie Rempel Co
Nate Leipzig
Lorraine Sis Co
Harry Fox Co
B Bouncer's Circus

HOUSTON, Texas

Majestic
Zola Duo
Reed & Tucker
Mary Marble Co
Billy Schoen
Varieties of 1928
Lillian's Dogs
Lillian's Dogs

OKMULGEE

Orpheum
Tozart
Lloyd & W'house
Rawson & Clare
Cahill & Romaine
3 Melvina
2d half
Five Chapins
Stewart Sisters
Haynes M & H
Carleton & Bellow

2d half

"5,000 a Year"
H & A Seymour
Henry Sany Co
(Two to fill)

MUSKOGEE

Majestic
Elly
Neal Abels
Frank Wilcox Co
Nellie Nichols
Wm Brack Co

OKLAHOMA CITY

Majestic
(4-8)
Elly
Frank Wilcox Co
Neal Abels
Barr Twins
Nellie Nichols
Wm Brack Co
(One to fill)

OKMULGEE

Orpheum
Tozart
Lloyd & W'house
Rawson & Clare
Cahill & Romaine
3 Melvina
2d half
Five Chapins
Stewart Sisters
Haynes M & H
Carleton & Bellow

The Brians

SAN ANTONIO

Majestic
York's Animals
Susan Zupphina
Wilfred Clark Co
Saxton & Farrell
Hits & Pieces
Bobba & Nelson
McBarns

TULSA, Okla.

Orpheum
3 Lordens

PANTAGES CIRCUIT

New York and Chicago Offices
BUTTE, MONT.
Fantages
(2-5)
(Same bill plays
Alacanda 6, Mis-
noula 7)
Claire & Alwood
Coleman (Gait) Co
"Jed's Vacation"
Payton & Ward
"Liberty Girls"

CALGARY, CAN.

Fantages
Chandon 3
Maide De Long
B Harrison Co
Paramount 4

Loenore Kern

Conlin & Glas

Sadler & Dunbar
Bert Baker Co
Foware & Wallate
Genaro & Gold

WICHITA FALLS

Majestic
Hubert Dyer Co
Fries & Bernie
Victor Moore Co
Marie Stoddard
Harry Puck Co

DENVER

Fantages
Redmond & Wells
Baldwin Blair Co
Doll Frolics
Howard & Rose
4 Belhops
Norvell Bros

EDMONTON, CAN.

Fantages
Ann Vivian Co
Leonard & Willard
B Armstrong Co
Grace Hayes Co
"Not Yet Marie"

S HESITATE ON THE BRINK!! SANDS OF LOVING HEARTS!!

The hands of a ba - by Led by his big blue
He a - lone can bring Love that
Homes may be made or be bro - ken
his cra - die stands Of - ten the fate of an ach - ing
held fast in a ba - by's hands. hands

IF ALL COULD HEAR IT IN TIME RENO WOULD GO OUT OF BUSINESS!!

CK EDWARDS, Professional Manager
Y BLAIR, JIM BRENNAN, AL WILSON

SONG ORCHESTRATION READY
ALL 4 NUMBERS—ALL KEYS

3 DANCE HITS

LOVE IN LILAC TIME
London's Song & Waltz Sensation
SUNG AND PLAYED ALL OVER THE WORLD
ANOTHER "GLOW-WORM"
IDEAL FOR MOTION PICTURE LOVE SCENES
A BALLAD OF EXQUISITE CHARM
EDWARD B. MARKS MUSIC CO.

MOONBEAMS
25
PRICE
CASH
STREET
VALAN

PINNING

FREE TO ALL MUSICIANS WHO JOIN OUR
Two-Dollar Yearly Orchestra Club
All Four Big Hits Mentioned

- | | | | |
|--|--|---|--|
| Lake Isabel
Lasse H L
Leonard Albert
Leonard Jean
Leonard Selma
Le Roy Babe
Lehman Gertrude
Le Roy Merwyn
Lorraine L | Mack Dick
Mack Eddie
Major Carrick
Manfield Frank
Martin Adeline
Martin Helen
Martin Mae V
Meat Little
Maynard Tom
Mealy Sig
Mennetti Eddie
Molyneux Fred
Mueller Eldridge W | Nevis Joale
Nichols Clyde
Poole Jack P
Ralph & May
Ramsey Edna
Reavis Ruth
Reed Harry
Renard Grace | Rice Eddie
Riley Joe & Agnes
Ritchie Chas
Rivers Arthur
Ross S & B
Russ Johnnie
Ryan Miss
Sarnow Frank
Schepp Charles
Shaw Winn
Shriner J Anthony
Silvers Julia M
Stanley & Lee
Sterling John
Stevens Flo
Stimson Ada
Sturgis & Webb |
|--|--|---|--|

- CHICAGO OFFICE**
- | | | | |
|---|--|---|--|
| Anderson Lucille
Armento Angelo
Andrus Cecil
Anger & Packer
Ashworth Leah
Adams Nip
Abbell Pat Miss
Adams Geo W
Armstrong & Grant
Allen Edna
Arnold & Sobel | Beardsley Harrie D
Brooke James
Becker Bert Mrs
Barry Lydia
Booth & Nina
Bernst Bonnie
Brasas Stella
Bolin Carl
Belmont Bella
Bradley George
Bryant & Stewart
Bernard & Lloyd
Belford Six
Belmont Joe
Bernard Mike
Burke Helen
Benny Jack
Hessing Charles
Beck Eddie
Browning Art
Brooks Frank F
Berger Harry
Byron Ben
Belle Nada
Bento Seftan
Bayle & Patsy
Bodie A
Burkhart & Rberts | Claire Nell V
Clifford Ruby J
Cummings Ray
Clarke Frank
Cooper "Pitch"
Cassner Otto Mrs
Cassell Sidney
Cassidy Eddie
Cahill Jack
"Cervo" Dan | Davenport Orrin
Dare F R
Davenport Earl
Downey George P
Duffy James J
DeVine Dottie
Dawson Sis & Stern
Davis & McCoy
Dayton Sylvia
DuNord Leo
Dale Geraldine W |
|---|--|---|--|
- Edmunds Glen**
Earle Boby
Earl Ruby
Evol
Ellsworth Fred Co
Earl & Lewis
- Ford Charles H**
Faber Earl
France & Hamp
Fluhrer & Fluhrer
Fisk's Bert Band
Foster May
Faber & McGowan
Foley Thomas J
- Grey Jack**
Germann Jean
George Fred
Glenmar Pauline
Gray Bee Ho Mr
Gordon J Players
Gue & Hlaw
Gish Leo
Gould Laura
- Halg & Halg**
Haywood Harry
Harty Bob
Hanselton Blanche
Harris Honey
Henderson Norman
Hart Hazel
Happy Harrison
Havatake Marie
Harris Dave
Hart Chas Co
Howard Bert C
- Johnson Paul**
Jordan Marion
Jupiter George
Jones Lonnie
Jones Helen M
- Goodrich Ruth**
Gordon John R
Gray Jack
Green Cliff
Grey Gypsy
Grey Jessie Fisher
Hall V H
Hardy Adele
Hearts & Flowers
Heink E S
Hendricks Duke
Hight Pearl
Hilton Fayles B
Hilton Maude
Horelick Andree
Hyland Mrs Thos
- Irwin Alice Bell**
Iverson Fritzie
Jackson Warren
Jarvis Jean
Johnson Happy
Jones T L
Jupiter Abeline
Jupiter's Trio
- Krenka Antony**
Kalama Nomi
Kane A E
Kane & Herman J
Kelly Eddie
Kelly Dan
Kent Nettie
Kerville Joale
King Margaret
Krause Frieda
- Kelly Ada Ruth**
Kean Richard
King Madeline
Keane & Walsh
Keough Es
Lubin & Lewis
Lewis Margotte
Lorraine C A
Lund Charles
Lane & Harper
Lingard Billy
Luko Eda Ann
Leonard Al Mrs
Levy Ethel
Lowrie Glen
Lloyd Wilkes
Lazar Lisa
Leroy Veck
Lee Bryan
Lewis & Norton
- Moore H J**
Miller Cleora
Mudge Mr
Montrose Belle
Miller M & P
Miller Dixie Mrs
McGuire Anthony
Moran F & B
Mansfield & Riddit
Martin Felice Mrs
McGregory & Doyle
Mac & Macher
Marlyn Maude
Murray Edith
Morgan June
Mannard Virginia
Morrell Frank
McCue Louis J
Mayes Jack
McCallagh Carl
Mitchell A P
- Narder Vike**
O'Dea Jimmy
O'Mar Casle
- Pickard H M**
Posty Dot
Phillips George
Perry Alice
- Renard & Jordan**
Roberts Fessy
Riggs Mary
Rogers Frank Mrs
Richey R Keith
Rehan Estelle
Rolls & Royce
Royal Phillipine
Rene Mignon
Russell C J Mrs
Regan James
Rogers Wilson
- Stanton Walter**
Sterling John
Smith John W
Stafford Edwin
Spahman Alb't Mrs
Seymour Dolly
Sackett Albert
Single Billy
Scott John George
Sperling Philip
Smith Oliver
Skinner J J
Schrein Bert
Sully Leroy
Smith Willie
Seamanna Mabele
- Thiele Otto**
Thayer Charles M
Tracey Sid
Temple Joe
Tucker Dave
- Vyvvyn & Kasten**
Vox Valentine
Valdy Rosa
Vincent Jewel
Van Dot
- White Bob**
Wilson Misses
Wilbur Elsie
Williamson Geo
Wilson John Mrs
Weeks Leroy
Williams Connie
Wells Marie

GT. FALLS, MONT.
Pantages
(5-6)
(Same bill plays Helena T)
Alanson
Gray & Askin
Fern Bigelow & K
Jones & Jones
"Yes My Dear"

LG. BEACH, CAL.
Pantages
Bedini's Dogs
Peerless 2
Rahn & Beck
Browning & Davis
Geo Harold Troupe

LOS ANGELES
Pantages
"Apple Blossoms"
Gaudschmidt
Sterling Sax 4
Sampel & Lech'd
Tom Kelly
Terilla's Circus

OAKLAND, CAL.
Pantages
(Sunday opening)
Billy Smith
Paul Fatching
Orville Stamen
Mark Nelson
"Last Night"

OGDEN
Pantages
(7-9)
The McIntyres
Countess Vernon
Claire Vincent Co
Beck & Stone
Norvalle Bros
Brosiel Troupe

PORTLAND, ORE.
Pantages
The Norvelles
3 Quillians
For & Ray
Svengall
Mayere Burns & O
Govenno Troupe

REHINA, CAN.
Pantages
(4-6)
(Same bill plays Saskatoon 7-9)
C & M Butlers
Hugo Lutzens
Tracey Palmer & T
Camilla's Birds
Bertie & Dyer
Toschall

SALT LAKE
Pantages
"Julear of Sas"
Capita & Buddy
Ratna & Barrett

Prevost & Goulet
Otto Bros

SAN DIEGO
Savoy
Rose King Co
Austin & Allen
5 Violin Misses
Primrose Minstrels
Zelda Stanley
5 Petrows

SAN FRANCISCO
Pantages
(Sunday opening)
Love & Wilbur
Joan Miller
Joe & Graven Co
Marva Tahn
Quinn & Caverly
"Repentant Moon"

SEATTLE
Pantages
(Same bill plays)
Saskatoon 7-9)
C & M Butlers
Hugo Lutzens
Tracey Palmer & T
Camilla's Birds
Bertie & Dyer
Toschall

SPOKANE
Pantages
Chie Northwell Co
Kagle & Marshall
Hickman Bros
Hamlin & Mack

Vardon & Perry Co
Lottie Mayer Co

TACOMA
Pantages
Gordon & Day
Belle Oliver
Capps Family
Britt Wood
Housen David Band
5 Petrows

VANCOUVER, B.C.
Pantages
The Rosalies
Sammy Duncan
Hector's Dogs
J Thomas Saxotet
Santag & Sloan
Mme Zuleka Co

VICTORIA, B.C.
Pantages
Rose Ellis & R
Rhinhardt & Duff
Wells & Buge
Bruce Duffett Co
De Michale Bros
Royal's Elephants

WINNIPEG
Pantages
2 Ambler Bros
Green & Le Tell
Charles Gili Co
Barton & Spelling
Thornley Flynn Co
Darling's Circus

LETTERS
When sending for mail to VARIETY address Mail Clerk.
POSTCARDS ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.
LETTERS ADVERTISED IN O -
"GIVE ON"

Adams H Ted
Adolphus
Alden Otis
Allen Louise
Andrus Cecil
Arms Walter
Armstrong Harry
Arnaud Pierre
Arnsa Charlotte
Atkinson Edw R

Baker Annetto
Baker Leah E
Bailey Mary Belle
Bailey Frankie
Bailey Harry
Barclay Betty
Barker Ambrose
Bassos Harry C
Belmont Murray
Belmont Tom
Bennette Flo
Bennett H Whit'm
Berman Charles
Biebert Mildred

Boone Blanche
Braun Betty
Bronzer Will
Bryant Billy
Burch Ernest
Busch Cleo
Burnott Paul

Cameo Girls
Carlisle Lucille
Clover Chas E
Cohen Mary Belle
Cole Alice
Colin Mabel
Cooke Mae
Cooke Marie
Corell Ed
Crosby A W
Cullen Myra
Curson Lee
Curson Sonia
Curniff Miss S
Dalton J B
Dalton Nancy

Davenport Paul
Dean Nelson
Dean Phyllis
Dean & Rgade
Delson Australian
Demonde Fally
Dewey Reg
Diamond Carlona
Dickson Dot
Dixon Capt C L
Donovan James E
Drysdale Phyllis
Dull Harry
Dumitrescu Mitte
Dunn George

Elliott Louise
Elliott May
Emerson Chas W
Ewing Lucille

Faber Harry
Fad & Fanny
Fairbanks Jack
Fatima Miss
Felix Seymour
Ferguson Roy E
Fisher John C
Follimling Margaret
Ford Johnny
Foster Annetto
Foster Marie A
Francis Milton J
Francis & De Mar

Goodrich Ruth
Gordon John R
Gray Jack
Green Cliff
Grey Gypsy
Grey Jessie Fisher
Hall V H
Hardy Adele
Hearts & Flowers
Heink E S
Hendricks Duke
Hight Pearl
Hilton Fayles B
Hilton Maude
Horelick Andree
Hyland Mrs Thos

Irwin Alice Bell
Iverson Fritzie
Jackson Warren
Jarvis Jean
Johnson Happy
Jones T L
Jupiter Abeline
Jupiter's Trio

Krenka Antony
Kalama Nomi
Kane A E
Kane & Herman J
Kelly Eddie
Kelly Dan
Kent Nettie
Kerville Joale
King Margaret
Krause Frieda

Burlesque Routes.

APRIL 4-APRIL 11

"All Jazz Revue" 4-5 Armory Bing-hampton 6 Elmira 7-9 Inter Nlag-ara Falls 11 Star Toronto.

"Around the Town" 4-6 Cohen's Newburg 7-9 Cohen's Poughkeepsie 11 Howard Boston.

"Bathing Beauties" 4 Penn Circuit 11 Gayety Baltimore.

"Beauty Revue" 4 Academy Buffalo 11 Cadillac Detroit.

"Beauty Trust" 4 Academy Pitts-burgh 11 Penn Circuit.

"Best Show in Town" 4-6 Bastable Syracuse 7-9 Gayety Utica 11 Gayety Montreal.

"Big Sensation" 4-6 New Bedford New Bedford 7-9 Academy Fall River 11 Grand Worcester.

"Big Wonder Show" 4 Gayety St. Louis 11 Star & Garter Chicago.

"Eon Tons" 4 Lyric Dayton 11 Olympic Cincinnati.

TO VAUDEVILLE ARTISTS:

A number of managers have complained that since the **VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION** has been interesting itself in their affairs, a great many artists throughout the country, when something happens that doesn't just suit them, antagonize the very interests these managers are taking in their behalf, by flaunting in their faces: "I will write to the Vaudeville Managers' Protective Association (or to the N. V. A., or to Mr. Albee)." And this is done in a very threatening manner.

There is only one way to get results in a movement for better conditions and that is for every one to co-operate, and the fact that the Vaudeville Managers' Protective Association, the N. V. A., or Mr. Albee give consideration to the artists (many times overruling the manager) should not be bragged about or referred to in a disparaging manner to the detriment of anyone who is a party to any controversy or any condition that has received our attention.

Don't walk around with a chip on your shoulder because you have someone to look after your affairs. It only makes it harder for us. Use a little good horse sense. Accept the conditions which are prevalent today, as far as the good ones are concerned and treat the matter modestly and without any outward show of spirit as: "I showed 'em. They had to settle with me. Mr. Albee made them do this or made them do that." That is the wrong spirit and it will lessen my opportunities for straightening out complaints in the future. It is not helpful to the managers, who are doing everything they can to carry out the principles that we have all agreed upon. Don't make any talk about your troubles. If you have any, and things don't go right, write to us; that is, to the Vaudeville Managers' Protective Association, the N. V. A., or to me, and when the matter is straightened out, forget about it. Then we will all get along better, and the improvements will continue.

E. F. ALBEE.

"Bostonians" 4 Gayety Buffalo 11
Gayety Rochester.
"Bowerys" 4 Empire Brooklyn 11
L. O.
"Broadway Belles" 4 Empress Cin-
cinnati 11 Lyceum Columbus.
"Cabaret Girls" 4 Standard St Louis
11 Century Kansas City.
"Cute Cuties" 4 Gayety Baltimore
11 L. O.
"Flashlights of 1920" 4 Columbia
New York 11 Empire Brooklyn.
"Follies of Day" 4 Casino Brooklyn
11 Empire Newark.
"Follies of Pleasure" 4 Gayety New-
ark 14 Rajah Reading 15-16 Grand
Trenton.
"Folly Town" 4 Grand Hartford 11
L. O.
"French Frolics" 4 Star Toronto 11
Academy Buffalo.
"Girls de Looks" 4 L. O. 11 Palace
Baltimore.
"Girls from Follies" 4 Howard Bos-
ton 11-13 New Bedford New Bed-
ford 14-16 Academy Fall River.

"Girls from Happyland" 4 Gayety
Omaha 11 Gayety Kansas City.
"Girls from Joyland" 4 Empire Ho-
boken 11-13 Cohen's Newburg 14-
16 Cohen's Poughkeepsie.
"Girls of U S A" 4 Gayety Pitts-
burgh 11-13 Park Youngstown 14-
16 Grand Akron.
"Golden Crook" 4 Gayety Detroit 11
Gayety Toronto.
"Grown Up Babies" 4 Grand Wor-
cester 11 Plaza Springfield.
Hastings Harry 4 Perth Amboy 5
Plainfield 6 Stamford 7-9 Park
Bridgeport 11 Empire Providence.
"Hip Hip Hurray" 4 Gayety Roch-
ester 11-13 Bastable Syracuse 14-
16 Gayety Utica.
"Hits and Bits" 4 Gayety Montreal
11 Empire Albany.
"Hurly Burly" 4 Trocadero Phila-
delphia 11 Star Brooklyn.
"Jazz Babies" 4 Gayety Brooklyn 11
Olympic New York.
"Jingle Jingle" 3-5 Berchel Des
Moines 11 Gayety Omaha.

"Jollities of 1920" 4 Empire Newark
11 Casino Philadelphia.
"Joy Riders" 4 Empire Cleveland
41 Avenue Detroit.
"Kandy Kids" 4 Olympic New York
11 Gayety Newark.
Kelly Lew 4 Gayety Boston 11 Co-
lumbia New York.
"Kewpie Dolls" 4 Lyceum Columbus
11 Empire Cleveland.
"Lid Lifters" 4 L. O. 11 Gayety
Brooklyn.
"London Belles" 4 Star & Garter
Chicago 11 Gayety Detroit.
"Maid of America" 4 Casino Boston
11 Grand Hartford.
Marion Dave 4 Majestic Jersey City
11 Perth Amboy 12 Plainfield 13
Stamford 14-16 Park Bridgeport.
"Million Dollar Dolls" 4 Empire To-
ledo 11 Lyric Dayton.
"Mischief Makers" 4 Gayety St Paul
11 Gayety Milwaukee.
"Monte Carlo Girls" 4 Gayety Min-
neapolis 11 Gayety St Paul.
"Naughty Naughty" 4 Majestic
Scranton 11-12 Armory Bingham-

ton 13 Elmira 14-16 Inter Niagara
Falls.
"Partisan Flirts" 4 Haymarket Chi-
cago 11 Park Indianapolis.
"Partisan Whirl" 4 Gayety Toronto
11 Gayety Buffalo.
"Peek a Boo" 4 Gayety Kansas City
11 L. O.

"Powder Puff Revue" 4 Hurtig &
Seamon's New York 11 Orpheum
Paterson.
"Puss Puss" 4 Plaza Springfield 11
L. O.
"Razzle Dazzle" 4 Gayety Milwau-
kee 11 Haymarket Chicago.
Reeves Al 4 Columbia Chicago 10-

EARL PINGREE

Assisted by ?FATIMA?

with his MIND-READING CAMERA

Come and See the Mystery

Personal Direction—Who will it be?

BAY RIDGE, BROOKLYN (April 4-6)

DROP CURTAINS

OF THE HIGHEST STANDARD. NOW SHOWING A VARIETY OF SETTINGS OUT OF THE ORDINARY.
UNEXCELLED NOVELTY DESIGNS AND NEWEST MATERIALS ALSO ON DISPLAY.
OUR SETTINGS ARE VERY ECONOMICALLY PRICED.

NOVELTY SCENIC STUDIOS

BRYANT 5408

220 WEST 46th STREET

NEW YORK

JOE SANTLY

FORMERLY OF

(SANTLY & NORTON)

ANNOUNCES TO HIS MANY FRIENDS IN THE PROFESSION THAT HE IS NOW CONNECTED WITH

JEROME H. REMICK & CO.

219 West 46th Street

COME IN OR DROP ME A LINE!

CHARLES E.

FLORENCE

BENSEE AND BAIRD

IN "SONGIFLAGE"

12 Berchel Des Moines.
Reynolds Abe 4 Gayety Washington
11 Gayety Pittsburgh.
"Record Breakers" 4 Cadillac Detroit
11 Englewood Chicago.
"Roseland Girls" 4-6 Park Youngstown
7-9 Grand Akron 11 Star Cleveland.
Singer Jack 4 Casino Philadelphia
11 Miner's Bronx New York.
"Snappy Snaps" 4 Orpheum Paterson
11 Majestic Jersey City.
"Social Follies" 4 Gayety Louisville
11 Empress Cincinnati.
"Social Maids" 4 Miner's Bronx New York
11 Casino Brooklyn.
"Some Show" 4 Bijou Philadelphia
11 Majestic Scranton.
"Sporting Widows" 4 L O 11 Hurtig & Seamon's New York.
"Step Lively Girls" 4 Empire Albany
11 Casino Boston.
Stone & Pillard 4 Avenue Detroit
11 Victoria Pittsburgh.
"Sweet Sweeties" 4 Park Indianapolis
11 Gayety Louisville.
"Tempters" 4 Century Kansas City
11-12 Lyceum St Jose.
"Tid Bits of 1920" 4-5 Lyceum St Jose
11 Gayety Minneapolis.
"Tiddley Winks" 7 Rajah Reading
8-9 Grand Trenton 11 Trocadero Philadelphia.
"Tittle Tattle" 4 Star Brooklyn 11 Empire Hoboken.
"Town Scandals" 4 Olympic Cincinnati
11 Columbia Chicago.
"20th Century Maids" 4 Palace Baltimore
11 Gayety Washington.
"Twinkle Toes" 4 L O 11 Gayety St Louis.
"Victory Belles" 4 Star Cleveland 11 Empire Toledo.
"Whirl of Mirth" 4 Englewood Chicago
11 Standard St. Louis.
White Pat 4 L O, 11 Bijou Philadelphia.
Williams Mollie 4 Empire Providence
11 Gayety Boston.

ALBANY, N. Y.

By THOMAS S. BURKE.

HARMANUS BLEECKER HALL.—No legit attractions booked this week, feature films being shown. First half, Fatty Arbuckle in "The Life of the Party"; last half, "The Kid."

EMPIRE.—This week, Lew Kelly Show. Next week, "Step Lively Girls."

PROCTOR'S GRAND.—Keith vaudeville and pictures.

MAJESTIC.—Popular vaudeville and pictures.

MARK STRAND.—First half, Pauline Frederick in "Roads of Destiny"; last half, "The Kid."

LELAND.—First half, Seena Owen in "The House of Toys"; last half, "The Kid."

CLINTON SQUARE.—First half, Ward Crane in "The Scoffer"; last half, "The Kid."

ALBANY.—All week, "Blind Wives."

Ben Franklin, music impresario in the Capital district, will stage his fourth concert of the season at the Albany Armory April 6, presenting the Metropolitan Opera Quartet, Nina Morgana, soprano; Rafaelo Diaz, tenor; Cecil Arden, contralto, and Royal Dadnum, baritone. The top price is \$2.75, including war tax.

The Rev. O. R. Miller, secretary of the New York Civic League, has returned to Albany from New York, where he attended a so-called truce meeting between motion picture producers and reformers relative to the Clayton-Lusk film censorship bill, now in the Assembly. Dr. Miller and George West, Albany agent of the league, represented that body at the hearing on the measure Wednesday.

Joseph Tansey, singer and dancer, who appeared in several service men's productions in France and England, may take a "flier" as a professional next season. Joe, who is running a linotype for the New York "World," confided to friends on a visit here last week that he was getting tired of the machine and was going to have a try before the footlights next season.

Manager Joseph F. Wallace has arranged a special program for the benefit performance at the Grand this afternoon (Friday), all the proceeds of which will be turned over to the National Vaudeville Artists. It is the second annual benefit matinee for the N. V. A. in Albany.

Walter F. Powers, manager of the Colonial, has definitely abandoned his plan to present stock plays at the West End theatre in opposition to Proctor's Harmanus Bleecker Hall this season, it is understood. Mr. Powers will continue to show feature films during the summer months.

John G. Wallace, resident manager of Proctor's Harmanus Bleecker Hall, announced today that the opening of the stock season at that house has been advanced a week, the new date being Monday night, April 18, instead of April 25. Malcolm Fassett will be the star of the company. Joseph F. Wallace, general manager for F. F. Proctor in Albany, who is associated with Edward M. Hart, of New York, in the stock venture, is now in New York to sign other members of the company.

BALTIMORE.

By F. D. O'TOOLE.

FORD'S.—"A Dangerous Maid," a feature picture, "Heading Home,"

Providence Journal

Many a musical comedy prima donna and motion picture star has boasted that her face is her fortune, because of the value placed upon her facial charms by theatrical producers. Florence Baird, who appears with Charles E. Bensee in "Songiflage," is, no doubt, entitled to making the same boast, though, perhaps, with some qualification, for if fortune can ever be the reward of a unique countenance Miss Baird should by all laws of average spend many years of her life in peace and plenty. The girl comedian has a face which is capable of such mimicry that a bare look in her direction is bound to cause a panic of laughter. Even Mr. Bensee himself cannot resist the temptation to enjoy at least one good laugh at the expense of his partner. The dialogue is entertaining and Miss Baird's songs contain many humorous elements.

Portland Telegram

ORPHEUM

By David W. Hazen

It's a rollicking, jazzy, lollapalooza show at the Orpheum. It opens with a fine act, closes with a dancy and has a bunch of headline stuff in between. Florence Baird and Chic Sale are the rioters, but there are other acts that outshine many heralded headliners that have been shoved out this way.

Chic is well and favorably known in these parts, so our first efforts will be directed to Florence. She hasn't one of the popular makes of faces, but as the young woman tells her partner, "If I was good lookin' we wouldn't eat." If it was possible to send Miss Baird a mash note, then, with violets in hand meet her at the stage door, one would without doubt see a very fine looking young woman. But on the stage—when!

She and Charley Bensee have an act called "Songiflage." But they don't have to sing nor dance nor even talk to get a laugh. The fair sex member of the duo makes such funny faces that from the outset one knows she will stop the show. She has the old wife in "The Sultan of Sulu" backed off the boards.

Kansas City Times

Florence Baird, who appears in what she calls "Songiflage" with Charles Bensee, is a comedienne who inevitably must become a headliner in a day not far off. Her humor is original and infectious. She makes faces as funny as Eddie Foy, has a drawl that out-Williams Bert Williams, is a Gertrude Hoffman in mimicry and almost a Harry Lauder in dialect.

new musical show with some clever lines, although not as yet down to real smooth running order, was thoroughly enjoyed by holiday crowd Monday night. This play without the musical numbers and the pretty chorus was seen here last season as "The Dislocated Honey-moon," but the revised edition fills out all that was to be desired in the original.

ACADEMY.—"A Child for Sale," a picture drama, opens a stay at the attraction at this house, the largest legitimate house in this city. Although extensively advertised by Ivan Abramson, the prospects for a renewal of the success of Griffith's "Way Down East" picture are very doubtful.

LYCEUM.—"The Nightcap" proved to be an unusually well-acted but frankly artificial mystery farce in the first phases of its development. It was enthusiastically received by the first-nighters Monday evening.

MARYLAND.—Vaudeville.

PLAYHOUSE.—Babe Ruth in his



THIS IS FLORENCE BAIRD

This Week MARCH 28

B. F. KEITH'S

HAMILTON THEATRE

NEW YORK

P. S.—It is rumored around Broadway that since Charles E. Bensee has bought a yacht, between shows he can be found outside the three-mile limit. "Fishing"—Maybe?

Toledo Times

It is a big bill which Miss Scheff follows, a program of big league offerings. Just preceding her on the program is Florence Baird, who manifests personality of a different type, for Florence might be slangily termed a "riot" in the art of clowning. Her face, which she can contort into the most ridiculous expressions, is unquestionably her fortune. The comedy she provides must be, by its spontaneous quality, simply the expression of a humorous personality. Her act, in which Charles E. Bensee has an important part, is one of the funniest we've seen.

The Winnipeg Telegram

There were other good acts on the bill, too. It is a brave man who would follow Sarah Bernhardt with broad comedy, and a brave woman; but the pair who essayed the task made good with as clever a bit of work as has been seen in the Orpheum for many a day; and it was appreciated, as the applause showed.

Florence Baird and Charles Bensee in "Songiflage" put on a show which was inimitable. Baird is a true comedienne, and an accomplished one.

Post-Express TEMPLE

Florence Baird and Charles E. Bensee, a couple whose comedy work hits the bullseye when it comes to genuine unforced entertainment for the tired business man and others who turn to vaudeville for a change from the ordinariness of life, are back at the Temple this week where their appearances in the past proved almost as commendable as this season. Miss Baird has a line of fun all her own, which, not alone yesterday afternoon convulsed the house, but nearly held up the show until her partner could catch up with her.

the Baltimore Symphony Orchestra to about \$35,000 by private subscription in order to make the organization permanent has been under consideration by the Mayor. The plan is fostered by Frederick R. Huber.

The Eastern Construction Co., said to be headed by Col. Jacob, former City Collector, is planning the erection of a large theatre on the east side of Charles street, just north of Lafayette avenue, on a lot which was formerly owned by the Webb theatre interests. The theatre is to be the largest of its kind in the city and will be devoted to vaudeville and pictures.

BUFFALO.

By SIDNEY BURTON

MAJESTIC — "Robin Hood," Ralph Dunbar's production. Business variable but show seems likely to catch on.

SHUBERT TECK — Griffith's "Way Down East." Opened Sunday with six weeks in prospect. Got off with rush dwarfing attendance

at competing houses. Wise ones set four weeks as outside limit for its draw here. Being watched with interest.

PICTURE HOUSES—Shea's Criterion, "The Gilded Lily"; Shea's Hipp, "O'Malley of the Mounted"; Strand, "Mama's Affair"; Palace, "Lying Lips."

The Citizens' Committee, which has been the prime mover in the local censorship battle Saturday, issued a statement praising the support and co-operation given them by the theatre managers. The proposed ordinance for picture regulation here was characterized as "the result of the joint consideration and revision of the Citizens' Committee and the Theatrical Managers' Association." The statement continues, "We express the sincere appreciation of the people for the spirit of helpfulness and co-operation shown by the Managers' Association."

The Toronto Nation Stock (Yiddish) played at the Majestic Easter Sunday night getting away with

about \$1,000 at the box office. "The Man To Be" was the attraction.

Harry Lester Mason, on Shea's bill last week, was handicapped by a severe cold and forced to cut short his monologue at several performances with an apology to the audience.

Miss Laura Recktenwalt, long a Buffalo newspaper woman and secretary to Manager O'Shea at the Teck this season, has left the theatre to engage in business for herself.

The Buffalo theatre managers have issued a statement protesting against the appearance of Clara Smith Hamon in pictures and certifying that no such picture will be permitted to be shown in Buffalo. The Managers' Association have voted to send a representative to the hearing on the Clayton bill at Albany April 5.

The Weyand property, now housing Weyand's Restaurant opposite the Teck, has been sold to Cleveland interests who will erect a seventeen-story hotel costing \$3,000,000 on the site. The project will boost the valuation of the Teck property sky high and will make the locality one of the most important business centers in Buffalo.

Prof. George F. Baker and the 47 Workshop of Harvard University will give two performances in Buffalo, April 21 and 22, under the auspices of the College Club. This is one of the first appearances of the organization ever made outside its natural Cambridge haunts.

The approaching close of the theatrical season has brought rumors of stock projects for the summer. Jessie Bonstelle will open at the Majestic immediately at the close of the regular season in May and will continue for the entire summer, alternating with two similar Bonstelle companies in Detroit and one in possibly a third city. There is talk of a rival stock at the Teck but the matter is still indefinite.

The barricade fronting Loew's new theatre here was removed this week revealing the front elevation of the house. It is of yellow brick with bow windows fronting on Main Street. Work on the interior is progressing rapidly. At the same time, the new Lafayette Square is being rushed, with the steel frame work of the building beginning to tower. Stock in the project has been fully subscribed and it is rumored that out of town capital has been on the ground clamoring to be taken in.

No attraction since last summer's circuses has been played with as heavy advertising as "Way Down East." With the newspapers running pages of display stuff, every available barricade, window and wall in the downtown section has been "cracked" with cards and banners. Bill boards in all towns within a radius of 30 miles are being used. It is said that no one attraction here in 20 years, has used as much poster space.

The Shea Amusement company will resume building operations on the Shea Metropolitan Theatre in May. One wall of the structure was erected last fall after which operations were stopped and the project temporarily abandoned. It is now planned to rush the work for completion early in 1922. This will make the fifth house in the Shea Buffalo string. The new house, when completed, will be devoted to an exclusive picture policy; the Hipp will present vaudeville and pictures with a possible 50 cents top; while the Court Street, Criterion and North Park will adhere to their present policies.

It is rumored that the Loew interests are casting an eye about the Buffalo suburban districts with a view to annexing one or more neighborhood houses to operate in conjunction with the new Loew State here.

CALGARY.

By FRANK MORTON.
(Week of 21st.)

GRAND (M. Joiner, Manager)—Mary Pickford in "The Love Light."

ORPHEUM (R. MacLeod, Manager)—Last half, Allan Brooks, Harriet and Marie McConnell, Billy Beard, Ben Harney, Williams and Pierce, Cummings and White, the Sylvester Family.

PANTAGES (D. G. Inverarity, Manager)—The Liberty Eight, Coleman Goetz, Tom Martin and company, Diana Bonnar, Payton and Ward.

PRINCESS (J. Clarke Belmont, Manager)—Permanent stock and pictures.

ALLEN, REGENT, BIJOU, EMPRESS, LIBERTY—Pictures.

Jack Dempsey plays the local Pantages two days only, with one extra performance each day.

According to contemplated changes in the Amusement Tax Act, the tax will be lower on the cheaper tickets, and also on those selling at the higher scale, while the tax on medium priced tickets will be

raised. Another proposed change is to have the tax printed directly on the theatre ticket, instead of on a separate ticket.

Billy de Mussey and his girl revue did not open at the Empress, owing to a last minute misunderstanding regarding the cast. Mr. de Mussey and Marie Thayer have accepted an engagement with the Sherman company at Moose Jaw.

CLEVELAND.

By J. WILSON ROY.

OHIO—"Century" Midnight Whirl.

HANNA—"The Prince and the Pauper."

SHUBERT-COLONIAL—"Broadway Brevelites."

PROSPECT—"Daddies" (stock).

Vaudeville at Keith's, Loew's Liberty, Priscilla, Miles and Grand.

STAR—"Million Dollar Dolls."

EMPIRE—Stone and Pillard Show.

OPERA HOUSE—"Way Down East" (film).

PICTURES—State, "The Nut"; Standard, "Colorado"; Hoffman's Palace, "Mountain Madness"; Stillman, "What Every Woman Knows"; Knickerbocker and Orpheum, "Scrambled Wives"; Strand and Metropolitan, "Now or Never"; Rialto, "Outside the Law"; Gaiety, "If Only Jim."

The big Griffith's film, "Way Down East," which has held sway at the Opera house for eight weeks, closes on Sunday.

Next week—Ohio, "Hitchy-Koo of 1921"; Hanna, "The Passing Show"; Shubert-Colonial, Walter Hampden in Shakespearean repertoire.

Dorothy Jardon, former Chicago Opera Co. star, was a hit at Keith's at Monday's matinee. The bill this week is far above the average.

Three robbers held up two janitors at the Standard theatre early Monday morning and looted the safe of \$1,050. The janitors were left locked in the operator's room.

Norma Phillips, with George M. Cohan's "The Tavern" in Chicago, is closing there shortly, and will assume the lead at the Prospect here in stock.

The finishing touches are being rushed for the opening of the new Allen on Friday.

DETROIT.

By JACOB SMITH.

NEW DETROIT—"The Girl in the Spotlight." Victor Herbert himself directing the opening night; Hal Skelly and Mary Milburn featured. Next, "Century Midnight Whirl."

SHUBERT—Walter Hampden. This is his second engagement this year. As yet nothing booked to follow.

SHUBERT-DETROIT—Frank Tinney in "Tickle Me." Next, "Pitter Patter," with Ernest Truex.

Photoplay houses: "Black Beauty" at Washington; "Brewster's Millions" at Majestic; "Mar-

Woman and Marriage" at Adams; "The Mask" at Madison; "Faith Healer" at Broadway-Strand.

Emmons & Colvin complete their season with John H. Kunsky April 2, and have been engaged for an indefinite time at the Ferry Field theatre by Phil Gleichman.

The opening of the New Strand theatre, Lansing, Mich., has been postponed for several weeks.

Michigan Motion Picture Exhibitors' Association have also barred the showing of any Clara Hamon films.

There was a special hearing before the State Affairs Committee of the House of Representatives at Lansing, Mich., last week on the Censorship bill. They later reported the bill out, and another hearing will take place this week on the floor of the House.

Charles H. Miles is spending a few days in Detroit, where he has three large houses. Mr. Miles will

"YOU WILL DO BETTER WITH PEPPLER"

RICHARD C. (DICK)
HOFFMAN

Artists'
Representative

S. S. WALTERS

Engagement
Department

TO MANAGERS OF
MOTION PICTURE THEATRES
WANTING

SINGERS, DANCERS, MUSICAL NOVELTIES, COSTUMES or SCENERY FOR PROLOGUES.

"WE CAN SUPPLY YOU"

TO MANAGERS OF
VAUDEVILLE ACTS
MUSICAL COMEDY PRODUCTIONS
WANTING

PRIMA DONNAS, SOUBRETTES, DANCERS, MEN SINGERS, MUSICAL ACTS, SCENERY or COSTUMES.

"WE CAN SUPPLY YOU"

F. O. WILLIAMS

Motion Picture
Theatre Department

VINCENT DUSEY

Club
Department

"BOOKING EVERYTHING THEATRICAL"

T. DWIGHT PEPPLER

AGENCY

SECOND FLOOR, WOODS THEATRE BLDG.

CHICAGO

Phones: State 8026-27

ANTON LADA

Orchestra
Department

JERRY MILLS

Stage
Director

TO THE
PROFESSION

WE BOOK VAUDEVILLE ACTS.
WE PLACE ARTISTS WITH ACTS, REVUES
AND MUSICAL COMEDY PRODUCTIONS.

WE BOOK SINGERS IN MOTION PICTURE
THEATRES.

WE STAGE NUMBERS AND TEACH
DANCING.

WE DESIGN AND EXECUTE COSTUMES.

WE DESIGN AND PAINT SCENERY.

"CALL OR WRITE"

LOWELL T. MOORE

Cabaret
Department

P. E. PAOLI

Scenic
Artists

SUCCESSORS TO THE UNITY VAUDEVILLE AGENCY

GOODE
G. 21.
BLACK BOOL



HEY!! DON'T
SHOVE 'UM
UP SO FAST

Palace Pointers.

One of the finest pieces of broad comedy seen on the variety stage for a long time is the sketch, aptly named "On the Scaffold," seen at the Palace this week. The title at first sight seems to indicate tragedy, for one's thoughts associate scaffold with executions and the Only Way, and the fun with which the sketch is presented is a higher plane of comedy. The sketch is a masterpiece of timing and the colour of the scene when the painter and the cook are seen on the scaffold, and the total of the top-room window he gets into of the sketch. How the painter persuades the cook to step down on the platform, and how she accomplishes that lady-like feat must be seen to be enjoyed. It is one big smile all the time.

WELL!! DIS
HERE ONE
BELONGS TO IT

MARCH 1, 1921.

THE PALACE.

Splendid fare is presented by the able management of this noted place of entertainment, and as a result patrons are enjoying a first-class bill of fare this week. Roy Rice and Mary Werner top the bill, and the sketch "On the Scaffold," by Blanche Merrill, is presented by them in an artistic manner, which meets with rounds of applause. The performance reflects the highest credit upon the artistes, who merit all the commendation bestowed upon them.

LONDON COLISEUM.—"Until I saw Roy Rice and Mary Werner at the Coliseum, I did not know how much genuine fun was to be got out of a black-faced act. The title, 'On the Scaffold,' suggested anything but humour, but there you are; it is humour, real and unadulterated. 'On the Scaffold' is simply the laborious process of getting out and back through a window, but one has to see Rice and Werner to appreciate how laughable this little exercise can be. Roy Rice is a natural comedian, with the biggest bag of original stories going round the halls."—NEWS OF THE WORLD, Feb. 12, 1921.

LONDON COLISEUM.—"Quite a novel act of a coon character was introduced in the Coliseum programme last week by Roy Rice and Mary Werner. I happened quite by chance to call in, and found the quaint couple raising a storm of mirth by their acting in an item which they name 'On the Scaffold.' While they occupied the stage laughter loud and long prevailed. I hope to do their act fuller justice in the near future."—PEOPLE, Feb. 12, 1921.

LONDON COLISEUM.—"Roy Rice and Mary Werner, who made their first appearance in England last week at the Coliseum, proved a great success. The sketch is a splendid character study of negro life. The flirtation of the painter and the cook under difficult circumstances on a scaffold created a deal of merriment. The buxom cook, who had some difficulty in getting out of the window on to the scaffold, found the return journey even more of a puzzle, and the adventure ends in disaster, landing them both on the stage. This play should appeal to the humour of Liverpudlians, who will have an opportunity of seeing the sketch during the week."—SUNDAY SPORTSMAN, Feb. 12, 1921.

LONDON COLISEUM.—"Rice and Werner are two black-faced people who burlesque the parts of a painter and a slave. When the curtain rises the male member is seen swinging about on a cradle while the slave is gazing out of a window. After some very amusing back-chat between them, some exasperatingly funny situations are indulged in by the skivvy trying to get in and out of the window. This is the signal for spontaneous hilarity throughout the building. Their show from start to finish runs with a big punch, and is full of non-stop laughs, and should not be placed in closing position. Such an act is good for fourth or fifth spot in any programme."—THE ENCORE, Feb. 10, 1921. Reviewed by ONLOOKER.

LEEDS ENTERTAINMENTS.—"An amusing Coon Sketch at the Empire. One of the most interesting of several meritorious items in this week's variety programme at the Empire is the farcical coon sketch given by Roy Rice and Mary Werner, two Americans who have but recently come to this country. Mary Werner in the role of a negro domestic, who is tempted to descend from the safety of an upper window to join a negro house-painter (Rice) on a precarious scaffold outside to listen to some 'good jokes' during the absence of her mistress, is an extremely funny figure. Her queer antics and amusing patter between the window and a scaffold are such as to rouse the most apathetic audience to enthusiasm, and last night both she and her partner had a very cordial reception."—YORKSHIRE OBSERVER, January 4, 1921.

ROYAL HIPPODROME.

This week's programme at the Hippodrome is certainly in advance of what Mr. Harding would call "normalcy" in music hall entertainment. The music hall, to some extent, like the cinema, has suffered from a too easily-gained popularity, and the result is a certain carelessness. There is no design in much of the stuff we see at the music hall; a great deal of it is a little slipshod, and the merest fooling soon becomes tedious that way. There are scores of negro mimics, for instance, who sing silly songs about mythical old mothers in mythical old-fashioned out-faces. It is a waste of time to black one's face for that; other gentlemen do it just as effectively in a dinner-jacket and a natural complexion. Now, Rice and Werner, a couple of Americans, who appear in a comedy called "On the Scaffold," have taken the trouble to give their audiences a really delightful character-study. There is not a great deal in it, but a coloured lady and gentleman have a talk, and it is full of that delicious blending of innocence and worldliness that we associate with the American negro of one tradition, at any rate.

LIVERPOOL DAILY POST

THE ENCORE, Jan. 20, 1921.

STRATFORD EMPIRE.

Roy Rice and Mary Werner in coon "get-up" were a scream in their dialogue "On the Scaffold." Roar after roar greeted the lady's efforts to get out of the top window on to the painter's scaffold and vice versa.

"GROSS EMPIRE."—"Roy Rice and Mary Werner gave a side-splitting presentation called 'On the Scaffold,' by Blanche Merrill. These two kept the house in one roar from the commencement of their 'show' to the end. Their business in the builder's cradle, swinging in front of a house, sent the audience into convulsions."—THE ERA, January 26, 1921.



RICE
AND
WERNER

THE MANCHESTER HIPPODROME

RICE & WERNER

"ON THE SCAFFOLD"

SHERRARD ELLISTON

BULL HAYES

SOUTHWOOD & PEARL LADY

HADENS MARCELL

IRINE MAGLEY

MONTY WOLFE

ROY RICE AND MARY WERNER

ROY RICE AND MARY WERNER

LUCE LINDA

TALEO FREDSON

GARNEY & BERNARD

THE WESTMINSTER THEATRE

EUROPEAN DIRECTION

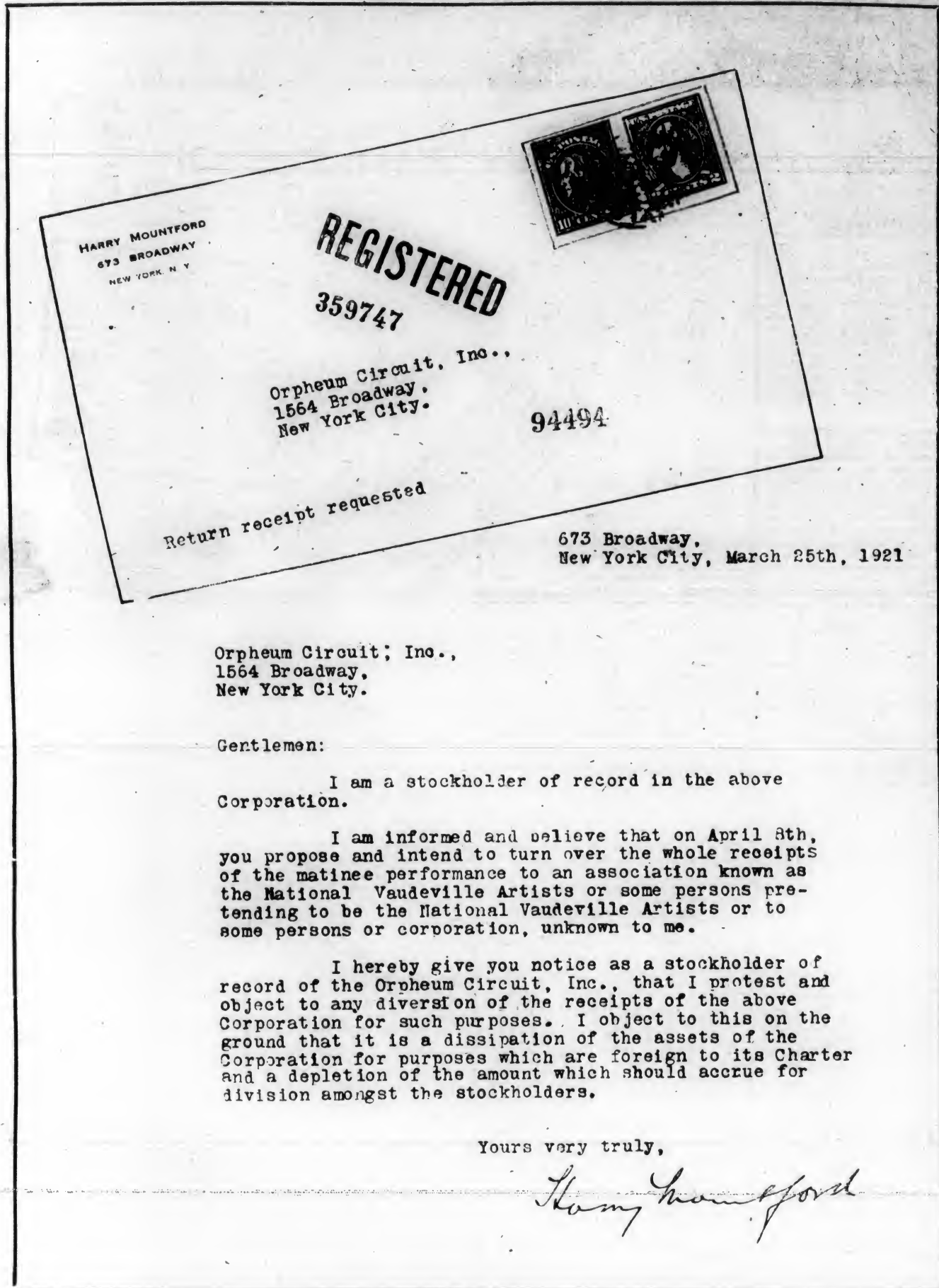
GEO AND HARRY FOSTER LONDON

AMERICAN DIRECTION

CLAUDE BOSTOCK NEW YORK

FROM THE SELF-STYLED "FRIEND OF THE ACTOR"

This cheap protest will have no effect upon the Orpheum Circuit's intention of giving National Vaudeville Artists' Day on April 8 in all their theatres and the money will be turned over to the Insurance Fund for the benefit of the artists' dependents.



THIS MAN HAS SHOWN HIMSELF IN HIS TRUE COLORS

RUBY NORTON

ASSISTED BY
CLARENCE SENNA

SINGING THEIR OWN
BEAUTIFUL FOX TROT NOVELTY SONG

LILAH

(SUGAR BABY OF MINE)

LYRIC BY BILLY TRACY

THIS WEEK - KEITH'S ROYAL THEATRE, N.Y.
with ORPHEUM - April 4th, PALACE - 11th, KEITH'S 81st ST. - 18th, to follow

Lyric by BILLY TRACY

MUSIC BY CLARENCE SENNA & RUBY NORTON

Lilah
Sugar Baby Of Mine

VOICE

Great big moon
Same old moon

Is shining brightly
Is peeping from up

from a - boy, Time to spoon, A dark-y and his lad-y love, Steal-ing him-self as they stroll a - long, Dark-y is sing-ing this song:
hind a cloud, Ver-y soon, A dark-y will be night-y proud, Li-lah just said you an-nounced the day, No longer he'll have to say:

Li-lah, sug-ar ba-by of mine Li-lah, don't you think it is time You should de-cide on that-pret-ty dress you

tried on I've got my eye on a lit-tle bang-a-low Down you-der where sweet peach-es grow, Don't tease or you'll give me the blues Oh, please

don't you ever dare re-fuse And some fine day in the spring you'll hear the wedding bells ring (for me and Li-lah, sug-ar ba-by of mine
On our farm we'll raise a crop of lit-tle cho-co-latedrops Chimes and time

Copyright MCMXXI by M. Witmark & Sons International Copyright Secured

Prof. Cap...

Orchestra...

Music...

Don't...

M. WITMARK & SONS

AL COOK (Next to Palace Theatre) New York

THOS. J. QUIGLEY
Garrett Theatre Bldg., Chicago, Ill.
DOC HOWARD
Edman Bldg., 621 Main St., Cincinnati, O.
R. B. HOLMES
234 State Street, Detroit, Mich.
SYDNEY KLEIN
438 Kuster Terrace, Salt Lake City, Utah

ED EDWARDS
35 S. 9th St., Philadelphia, Pa.
JOS. L. MANN
424 Barth Block, Denver, Colo.
H. ROSS McCLURE
Emporium Mercantile Co., St. Paul, Minn.
ALBERT J. LINDSEY
1213 No. Tacoma St., Indianapolis, Ind.

JACK LAHEY
218 Tremont Street, Boston, Mass.
HARRY WALKER
Gaiety Theatre Bldg., Kansas City, Mo.
JOHN MAHER
401 Pine Aids Bldg., St. Louis, Mo.
FRANK FOSS
827 Hamilton Terrace, Baltimore, Md.

JACK CROWLEY
18 Belknap Street, Providence, R. I.
BARNES HAGAN
Pantages Bldg., San Francisco, Cal.
ROBERT EDGAR
500 Monteluis Bldg., Seattle, Wash.

J. J. GERLACH
312 Savoy Thea. Building, Pittsburgh, Pa.
MORT NATHAN
207 Superior Theatre Bldg., Los Angeles, Cal.
ARTHUR WHITE
406 Lindley Building, Minneapolis, Minn.
CHAS. WARREN
7-A Scho Square, London, W. I., England

undergo a slight operation when he returns to New York City. The Majestic theatre is now back to one change a week, and is also playing a few acts of vaudeville.

The Michigan Motion Picture Exhibitors' Association will hold an

Angelus
Cleansing Cream
For Beauty's sake, use "Angelus"

Important meeting at the Hotel Tullier April 5.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT.—"Trene" at \$3 top, week of April 4. Shriners have the house for their spring ceremonial this week.

ENGLISH'S.—Fritz Lieber, first half, \$2 top, and "Bab," at \$2.50 highest, last half. "Apple Blossoms," \$3, last half week of April 4.

Ice cream parlors and drug stores have started in earnest to break the strict enforcement of the Sunday closing law, which the police of Huntington, Ind., have had in effect since early in February. Several opened up last Sunday, and the police did not molest them. T. Guy Perfect, who opened his film show, however, was arrested.

Managers of photoplay houses at Newcastle, Ind., are taking a straw vote to determine whether the citizens want Sunday pictures continued in reply to a vote taken in the churches, which resulted 1,788 against and 61 for the open Sabbath. There are 6,000 voters in the city, and the theatrical men say that the majority are against "blue laws."

The Motion Picture Theatre Owners of Indiana have agreed not to exhibit any pictures in which Clara Smith Hamon appears. "We have laws in this State that enable us to make it interesting for any producer who will attempt to exploit the above or similar stories," telegraphed President G. G. Schmidt to Sidney S. Cohen, president of the Motion Picture Theatre Owners of America.

Gregory Kelly will open at English's with his new stock company April 11. Stuart Walker has not indicated when he will open at the Murat.

KANSAS CITY.

By WILL R. HUGHES.

The bookers for both the Shubert and the Grand let one get by them

WANT—Work with Road Show as Wardrobe Mistress.

A. N.

57 80th Avenue, UNION COURSE, L. I.

this week. The annual convention of the American Independent Petroleum Association was in session, with the largest attendance in its history, and the members with pockets full of "oil" money were raring for entertainment, but "Way Down East," picture, at the Shubert, and a colored minstrel show at the Grand did not appeal to them. As it was, the Orpheum and the Gayety got the best of it, the former house heading everything in town on the week.

The fourth week of "Way Down East" at the Shubert has been another disappointment, business falling instead of picking up. Al Johnson opened Sunday, March 27, and business will no doubt pick up again at this popular house. Charlotte Greenwood in "Linger Longer Letty," first time here, follows.

The Grand was dark week of March 27. Otis Skinner comes on

April 4 with his new play, "At the Villa Rose." Mr. Skinner is a great favorite here and a heavy week's business is looked for by the Grand management.

The Twelfth Street theatre presented "Jesse James, Under the Black Flag." This is the picture "made in Kansas City," the first for the Mesco Pictures Corporation, and it proved a record breaker, the week's record for the house being topped Thursday. Jesse James, Jr., a young lawyer of this city, who is featured in the picture in the title role, appeared with the picture in person daily.

For the current week the photo-

EVELYN BLANCHARD

1493 BROADWAY, NEW YORK CITY
See me for big time restricted material, sketches, comedy acts, singies, scenarios, Etc.
ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED.

MADAME HAVERSTICK

ANNOUNCES

the Opening of her own Establishment, where she is prepared to serve Theatrical Producers and Professional and Private Individuals.

Among the Broadway Shows Owing Their Clothes Reputations to Madame Haverstick Are:

HITCHY KOO, 1920
LOMBARDI, LTD.
EYES OF YOUTH
FLO-FLO'S PERFECT 36s
FLORADORA
GAITIES OF 1919
PASSING SHOW OF 1919
NOT SO LONG AGO

CINDERELLA ON BROADWAY
SINBAD
HELLO ALEXANDER
PASSING SHOW OF 1921
MIDNIGHT ROUNDERS, 1920
CENTURY REVIEW, 1920
MIDNIGHT ROUNDERS, 1921
THE ROSE GIRL

MADAME HAVERSTICK

146 WEST 44th STREET
(a few doors East of Broadway)
NEW YORK CITY

"HELLO EVERYBODY"

"I KNOW YOU"

Now Visiting and Looking Over
All Cities, Theatres, Shows, Etc., Everywhere

Who will pay for my information after I complete my travels?

E. F. Albee, Martin Beck, Marcus Loew, Alex. Pantages, Shuberts, Etc.

(PLEASE TAKE NOTICE)

HATE TO SPEND "MY PERSONAL BANK ACCOUNT MONEY" TOURING

HOWEVER

KNOWLEDGE AND CONVERSATION
MOST WONDERFUL ASSET IMAGINABLE
HAVE A MILLION DOLLARS WORTH TO SELL.
"WOLVES OF WALL STREET" ASSOCIATES.
BUCKNER'S O. K. "ENOUGH SAID"

BUCKNER ADDRESS CARE OF VARIETY, NEW YORK CITY BUCKNER

PROCTOR'S 5th AVE., NEW YORK, NOW (MARCH 31-APRIL 3)

"MUSICAL MOMENTS"

BERNIVICI BROS. and CO.

New Scenery, New Act and new everything with the same melodious and entrhralling music.

Direction, LEW GOLDBER

JACK CONWAY of Variety, better known as "CON," had dinner at the Langwell on Thursday of last week. He gives his opinion below.
Langwell Management

Listen,

Mr. & Mrs. Professional

If you get a yen for some hot meat and you want to put the nose bag on in big league fashion, just back into the new

LANGWELL HOTEL RESTAURANT

conducted on both a la carte and table d'hôte plans where you get real, old-fashioned home-cooked grub served in that good old-fashioned way. The eats are in the four hundred class and you don't have to mortgage the family jewels to lift the check. You will run into all the mob and you can cop enough gags to save royalties for the next six months. In addition, your palate will think you are giving your stomach a birthday and you will have to bore a couple of fresh holes in the old belt after you inhale their collection of calories. There is no sawdust on the floor, but the prices are as right as though there were. So if you crave a referee's decision over Kid Highcostof-living fall into their slab and chow up.

CLUB BREAKFAST

30c TO \$1.00

(7 A. M. to 11:30 A. M.)

LUNCHEON

75c

(11:30 A. M. to 2:30 P. M.)

DINNER

\$1.25

(5:30 P. M. to 9:30 P. M.)

A La Carte Service

(7 A. M. to 9 P. M.)

AN ATMOSPHERE THAT REMINDS YOU OF HOME.

"Food That Satisfies"

Langwell Restaurant

125 West 44th St.

NEW YORK

play houses offer: "The Witching Hour," Newman; "The Easy Road," Royal; "O'Malley of the Mounted," Twelfth street.

Joe Hurtig's "Big Wonder Show" at the Gayety this week lived up to its advance billing as one of the best on the Columbia circuit, and, due to the extra advertising, drew some new business to the house. It is too bad that in a production of this kind so many comedy bits should not get over as they might if not done many times by preceding attractions. In the roof garden revue the impersonations of Sophie Tucker by Flo Perry and that of Fannie Brice, done by Mlle. Babette, proved two of the biggest personal

WANTED

Duo or Trio Girl Entertainers
PLAYING, SINGING & DANCING.
Communicate with

F. BONGIOVANNI

Nixon Cafe, Pittsburgh, Pa.

hits seen in this house this season. Tuesday night the Perry girl absolutely stopped the show with her "Tucker" stuff. The chorus, led by Babe Burnette, was rushed on, but the noise drove Miss Burnette off and she never returned to finish her specialty, the chorus singing the number alone.

The Curzon Sisters, at the Orpheum, and the Morok Sisters, at the Gayety, are both doing the same kind of an aerial act. The Moraks use four girls in their act.

Edwin Melvin Chamberlain, known professionally as Edwin Melvin, died at his home at Rich Hill, Mo., March 20. He was claimed to be one of the oldest Shakesperian actors in the business.

He was 64 years old, and prior to his illness, which started some five years ago, was with the original production of the "Road to Happiness." The funeral was held at Mount Sterling, Iowa.

The performance Sunday night of "The Messiah" at Lindsborg, Kan., was the 111th by the Lindsborg chorus. Covering a period of 40 years, the massed singing of this organization has reached a point of perfection that surpasses that of any similar organization in the country.

John Hudgins, the colored comedian, who is doing second comedy with the "Monte Carlo Girls," American wheel, this season, will

probably be sent into faster company before long. He is a hard-working comic and has a happy faculty of putting his stuff over in a manner that counts. He is also some eccentric stepper, doing two singles during the performance.

Tom Sullivan, owner of the "Monte Carlo Girls," playing the American wheel, which show has probably cleared as much real money as any one on the circuit this season, is one manager who does not believe in giving all his money to the costumers. However, his chorus numbers make as pretty a flash as any seen here this season, despite the absence of gold cloth, beads, tinsel and feathers. Every costume was as clean and fresh looking as though it had been the

opening performance instead of toward the close of the season, and the designs were novel and attractive, this in addition to a bunch of girls who knew how to wear them, made the showing one of the most attractive seen here this season.

Rawson and Clare were the featured headliners at the Globe theatre this week.

ANNOUNCEMENT

The "Equitable Life" of N. Y.

Offers to the Profession

a New HEALTH and ACCIDENT Policy. Let Our Representative Call and Explain It to You.

Phone STAGG 1920

Appointments at Your Convenience.

LEONA

LEN D.

STEPHENS AND HOLLISTER

AT

B. F. KEITH'S RIVERSIDE This Week

In Their Novelty Offering, "BACK IN BEVERLY HILLS"

HUGHES & MANWARING, Representatives

NATIONAL VAUDEVILLE ARTISTS, Inc.

MEMBERS' NOTICE

DUES

From APRIL to OCTOBER
ARE NOW
DUE and PAYABLE

In order to be in good standing it is necessary to carry a BROWN CARD

WITH THIS EMBLEM



IN THE CENTER

Dear Member:—

Friday matinee, April 8th, is the date of the National N. V. A. Day, at all theatres throughout the United States and Canada, affiliated with the Vaudeville Manager's Protective Association, the proceeds of which are to go to **Your Insurance Fund**, making it possible to insure **You** for \$1,000.00, without any additional cost to you other than the semi-annual, dues, \$5.00.

The managers throughout the country are expending every effort to make this, a banner day for you. All that is asked, is your cooperation. **Wire or Write** immediately to the manager of the theatre you are booked to appear in, on April 8th, and find out in what way you can be of service. Each manager is going to add an extra attraction to his program on that occasion. Any idea you have in mind that would further the interest of the performance on that day, will be gratefully received by the manager.

Henry Chesterfield

Secretary

P. S.—Don't forget that any member securing forty accepted applications for active membership before December 15th, 1921, will be awarded a life membership in the National Vaudeville Artists, Inc. The value of this life card is \$200.00.

TEN REASONS WHY YOU ARE AN N. V. A.

- 1st—\$1,000 Insurance at your death. Cash. Paid to your heirs immediately. It would take 100 years at \$10 a year dues to pay in \$1,000. Will you live that long?
- 2nd—Your Contract is Protected.
- 3rd—Your Material is Protected.
- 4th—Help when you are sick.
- 5th—A Clearing House For All Your Troubles.
- 6th—THE CLUB HOUSE.
- 7th—It's Your New York Office.
- 8th—It's Your New York Home.
- 9th—It's Your Playground. Where you relax — with food and rooms at cost.
- 10th—Because all the really Big People in Vaudeville, Professionals and Laymen, are Members and N. V. A. Associations are Valuable to You.

Stewart de Krafft is here, two weeks ahead of Otis Skinner.

Rae Samuels, "The Blue Streak of Vaudeville," the featured headliner at the Orpheum this week, is playing her eighth week in this city

within two years. The engagements have been divided between the Orpheum and Electric Park. During her stay here this week she has been the guest at several dinners and social events.

The large audiences that have been the rule at all musical offerings here this season are responsible for the announcement of a number of others during the next few weeks,

and also has revived the talk of a new music hall for Kansas City.

Organists from a number of cities have announced their intention of coming here during the month of

April to attend Pietro A. Yon's master class, which opens April 4. Three public recitals will be given April 4, 15, and 25. The first two will present no Yon compositions, while the third will be made up entirely of Yon music.

A thousand contestants will take part in the all-Kansas music contest at Emporia, April 14-15. The contest idea is an inheritance from the old "Eisteddfods" of the Welsh, who first settled Emporia. At these "Eisteddfods" Emporia singers and choruses won so many prizes that finally Emporia was barred from the contests.

Al Jolson and his "Sinbad" show opened at the Shubert Monday night with a sell-out and prospects good for a duplication of his last fall's business when capacity was the rule at every performance. Jolson gives the bunch more "Jolson" for their \$3.30. Last fall he sang four songs, now he gives them seven. Charles Brown has replaced Lawrence D'Orsay and MaBelle is out of the show on account of illness.

Joseph B. Glick, resident manager of the Shubert theatre, was called to Cleveland last night on account of the serious illness of his brother, one of the firm of the Glick Clothing Co.

LOUISVILLE.

By JOHN M. FRANCIS.

MACAULEY'S.—Helen Hayes in "Bab," first half; Fritz Leiber in Shakespearean offerings, last half; "Lightnin'" next.

PICTURES.—"Brewster's Millions," Majestic; "Small Town Idol," Alamo; "To Please One Woman," Strand; "Lying Lips," Walnut.

Fifteen minutes after he had been granted a divorce from his former wife, Edgar C. Marsh, a newspaper man, obtained a license to marry Miss Leota Whitten Bierach here Saturday. However, the judge had not yet signed the decree. Miss Bierach is a prominent local harpist and was formerly on the Keith circuit for three seasons.

Following complaint from the Churchwomen's Federation that the picture was immoral, the Strand

EDWARD GROPPER, Inc.

**THEATRICAL
WARDROBE TRUNKS**

HOTEL NORMANDIE BLDG.,
S. E. Corner 34th & B'way, N. Y. City.
PHONE, FITZROY 2849

Another Smashing hit
"DO YOU EVER
THINK of ME"
successor to
"Whispering"

Send for Orchestration and
Professional copy Now!

Sherman, Clay & Co.
SAN FRANCISCO



THE HIXON-CONNELLY STUDIOS

of KANSAS CITY

Announce the opening of their third Studio in **CHICAGO, ILLINOIS**

508 Fine Arts Bldg., 410 South Michigan Blvd.

Telephone Number, Wabash 532

Mr. James Hargis Connelly will devote the first part of each week—Monday, Tuesday and Wednesday—to the Kansas City Studio, and Thursday, Friday and Saturday to the Chicago Studio. All sittings will be made by appointment personally in either studio.

substituted another picture for "The Scoffer" at the suggestion of the Board of Safety last week, the change being made in the middle of the afternoon. The chairman of the board said he did not "order" the theatre to discontinue the picture, but would have done something to stop it had the management not volunteered to change the program.

Annette Fernandez of the chorus of the "Kewpie Dolls" at the Gayety last week and Joseph A. Lee of New York, electrician with the company, were married here. Members of the troupe were present at the ceremony.

Louisville golfers won their battle from local dramatic fans in the squabble as to whether or not the Cherokee golf links could be used to stage a pageant of the history of the city here this summer. When golfers first kicked and said "No," Percy MacKay, prospective composer of the drama, said he would not write the pageant if the chosen site could not be used. The committee in charge then suggested that several Louisville writers were capable of handling the stunt, but the whole thing seems to have fallen through.

MEMPHIS.

By S. L. Kopald.

LYRIC—"Lightnin'" March 24 to 30.

ORPHEUM—Courtney Sisters and seven acts of vaudeville.
LOEW'S STATE—Vaudeville and pictures.
PANTAGES—Vaudeville and pictures.
STRAND—Pictures.
MAJESTIC—Pictures.
PRINCESS—Pictures.
LOEW'S PALACE—Pictures.

The takings at the Lyric, during the "Lightnin'" engagement, were light for the opening night, but have grown nightly and the week's run looks like capacity houses for the rest of their stay. An excellent show with a very good cast.

"Twin Beds" opens a three-days' stay at the Lyric April 4.

Chas. McElravy, general manager of the Memphis Enterprises, spent a part of the week in Nashville, where he was instrumental in killing the proposed bill to tax amusements in Tennessee 10 per cent.

Business in all vaudeville and picture houses was off week ending March 27. Warm weather and five-cent cotton were the principal causes.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE—"Twin Beds."
ST. CHARLES—Sherman Stock Co. in "Along Came Ruth."
LYRIC—William Too-Sweet and Co. (colored).
STRAND—"A Small-Town Idol" and Ben Turpin in person.

"Way Down East" opens at the Tulane Sunday, remaining as long as business justifies. The Griffith picture is the final attraction of the season at the theatre.

Ben Turpin is appearing in person at the Strand this week, following the Sennett super-comedy, "A Small-Town Idol," in which he is featured. Turpin employs the jockey costume worn in the film and indulges in anecdotes of the screen and stage. His stories are

well told and his stage personality appealing even if a trifle bizarre. Turpin is a local product and for years played the "shooting galleries" about here before he drifted into pictures and stardom. In his personal appearance Ben indulges in his famous "fall" for the delectation of the auditors.

"The Kid" has established a record at the Liberty that will probably obtain for months to come.

Don Phillipini, the Strand's orchestral director since its opening, will leave that institution shortly. Armand Veasey is scheduled to succeed the Don, who is perhaps America's most eccentric bandmaster since Creators. Don Phillipini is a director of the first water and one of Broadway's leading picture theatres is right now angling for his services.

Oscar Seagle appears here in concert during the week.

Pantages is installing a typhoon fan-cooling system with a view to remaining open all summer.

While the Orpheum is closed the seats in the balcony will be rearranged.

PALACE—A good weather break and the best show in months had them standing back four deep at

the Palace Tuesday evening. It was the type of bill the managers are demanding, composed of meritorious acts minus any dead weight or surplusage. Regular vaudeville of the sort that made vaudeville the institution into which it has grown.

Jess and Dell made an imposing opener of the kind that can be used handily in that position in the biggest houses. The animal finish sent them away to an avalanche of applause. They should, however, keep within the picture and not remove the heads worn when acknowledging final plaudits.

Wandem and the La Costas were nicely spotted second. The turn has diversity and the essentials that make for light entertainment. The

SHOE *Reels* SHOP

154 West 45th St.,
New York
Opp. Lyceum Theatre

FRENCH SHOES

Short and Medium
Vamps

Most unique variations
of the correct mode.

S A X I

H O L T S W O R T H

A R M O N Y

O U N D S

75 WEEKS
WITH

Roscoe Ails

Now at "The Place"
16th St. & Broadway

NEW YORK CITY

Hear Him Play His
Own Great Number,
"Whistling Blues"

(PAGE & HANDY)

OFFICES

IN THE

LOEW BLDG.

TIMES SQUARE

45th St. & Broadway

Only Executive Offices for

Desirable Tenants

Renting Office in
Building

POSSESSION MAY 1st

Representatives Will
Call Upon Request.

M I N E R S

A K E - U P

Est. Henry C. Miner, Inc.

JUST OFF BROADWAY, AT TIMES SQ.

The Langwell Hotel

123-129 West 44th Street

NEW YORK

EUROPEAN PLAN
(WITHOUT MEALS)

\$1.50 Day and Up (1)

\$2.00 Day and Up (2)

AMERICAN PLAN
(WITH MEALS)

\$4.00 Day and Up (1)

\$7.00 Day and Up (2)

ROOM AND PRIVATE BATH

\$3.50 Day and Up (1)

\$4.00 Day and Up (2)

\$6.00 Day and Up (1)

\$10.00 Day and Up (2)

Restaurant Conducted on Both a la Carte and Table D'Hôte Plans.
Real, Old-Fashioned, Home-Cooked Food Served
In That Good Old-Fashioned Way.

CLUB BREAKFAST

30c to \$1.00

(7 A. M. to 11:30 A. M.)

LUNCHEON

75c

(11:30 A. M. to 3:30 P. M.)

DINNER

\$1.25

(3:30 P. M. to 8:30 P. M.)

A LA CARTE SERVICE, 7 A. M. to 8:30 P. M., AT MODERATE PRICES

"FOOD THAT SATISFIES"

— IN AN ATMOSPHERE THAT REMINDS YOU OF HOME —

Stop, Look and Listen



You are taking chances when you carry money on the road—unprotected money—but your travel funds are safe at all times when in the form of—

American Express Travelers Cheques

Three hundred thousand travelers carried them last year. Millions in the past thirty years. This is why you have no trouble in spending them everywhere.

For the showman on the road American Express Travelers Cheques are safe and spendable. Contingent funds converted into Travelers Cheques may be carried on hand.

Equip your Advance Man with American Express Travelers Cheques for his traveling expenses and the payment of railroad moves, lot or hall hire, licenses and other details. His emergency funds in Travelers Cheques can be spent as cash but will not be subject to hold-up or loss.

Actors and Concessionaires require Travelers Cheques as a protection of their savings and as a safe way to carry their salaries.



Purchasable at Banks and Express Offices
for a nominal fee

DID YOU SEE THE FASTEST CLOSING ACT IN VAUDEVILLE?

CLASS
SPEED
ORIGINALITY

FRED AND AL SMITH

THOSE
DIFFERENT
GYMNASTS

"FEATURING THEIR OWN ORIGINAL DERRICK LIFT"

This Week (March 28)—B. F. KEITH'S HAMILTON—Closing the Show at 11:25—Going Big—Next Week (April 4)—
B. F. KEITH'S JEFFERSON

Make-up comes off almost as easily as Bottom's head. In Midsummer Night's Dream, when you use

McKAY

ALBOLENE

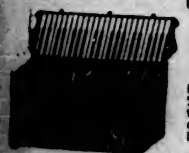
Cuts right into the grease and does the skin good instead of harming it, preventing make-up poisoning. Has practically superseded the sticky or watery old-fashioned creams.

In 1 and 2 oz. tubes for the make-up box; Also in 1/2 lb. and 1 lb. cans for the dressing table.
At all druggists and dealers
Sample free on request
McKesson & Robbins
Manufacturing Chemists
31 Fulton Street, New York

UNIFORMS

Also
Theatrical and Character
COSTUMES
of every description. No order too small or too difficult.
5,000 Illustrations.

UNIFORMS
Any Foreign Nation—Military or Naval.
RUSSELL UNIFORM CO.
Largest Uniform and Equipment Makers.
1009 Broadway, New York.
Phone: Bryant 1465



Guerrini & Co.
The Leading and Largest
Accordions
Factory
In the United States
The only factory that makes any one of Accords made by hand.
377-379 Columbus
San Francisco, Cal.
Art.

SIDNEY R. ELLIS

Router for Attractions
If Your Show Deserves Good Booking, I'll Secure Results.
Room 1114, 1462 Broadway, New York
Phone Bryant 5327

WARDROBE PROP.

TRUNKS, \$10.00
Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor and Hat Trunks. Parlor Floor, 38 West 51st Street, New York City.

COVERS FOR ORCHESTRATIONS
ART BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY



E. Galizi & Bro.
Greatest Professional Accordion Manufacturers and Repairmen.
Incomparable special works. New ideas. Patented Shift Keys.
Kern.
201 Franklin St.
New York City
215 Canal Street

When You Play LOS ANGELES

LET ME GIVE YOU
"INSIDE STUFF"
On Real Estate Investments.
HARVEY G. WOLF
Los Angeles and Venice, California.
761 Delta Bldg., L. A.



Beautiful Your Face

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.
P. R. SMITH, M. D.
347 Fifth Ave., N. E. C.
(Opp. Waldorf)

TRUNKS

ALL MAKES ALL SIZES
FOR THE PROFESSION.
AT BIG DISCOUNTS
REALTO LUGGAGE SHOP
220 West 42d St., Near 9th Avenue.
OPEN EVENINGS

*** STAGE ***
AMILLER & SONS
NEW YORK SHOES CHICAGO

The world's largest manufacturers of theatrical footwear
We Fit Entire Companies
Also Individual Orders
1534 B'way at 46th St. Chicago
New York State and Monroe Sts.

Nat Lewis
THEATRICAL OUTFITTERS
1580 Broadway New York City

TRUNKS

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"

PRICES REDUCED
ON ALL

H & M TRUNKS

Write for New Catalog or See Our Agents
NEW YORK
S. NATHAN, 531 Seventh Ave.
CHICAGO
BARNES T. CO., 75 W. Randolph
HERKERT & MEISEL T. CO.
910 WASHINGTON AVE.
ST. LOUIS

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Seats are being very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York. Phone: Stuyvesant 6126-6127.



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

SATEEN DROP \$100—BIG BARGAIN

Navy blue, hand painted, 50 ft. wide, 22 ft. high, silk velvet trim.

Suite 6-I, Langwell Hotel, 123 W. 44th, N. Y. C.

New York, U. S. A.
March 28th 1921

My Dear People:-
The propaganda to-day is to cheer the public, to make them buy and sell, not to fear the to-morrow. Do the best you can to-day and to-morrow will take care of itself. Look at the bright side, that's always the right side, and better times are bound to come.
Happily yours, **Sunnyside Sal**
We are proud to be the writers of this song. The whole world will be singing and praising **"Sunnyside Sal"**



SUNNYSIDE SAL

KENDIS-BROCKMAN MUSIC CO. INC. 145 W. 45TH ST., N.Y.C.

FRANCIS X. BUSHMAN

AND

BEVERLY BAYNE

WATCH FOR US IN YOUR CITY

Direction LEWIS & GORDON

ROUTE

Week of
Jan. 16—Union MM.
Jan. 17—Prophet, Brooklyn and Mt. Vernon
Jan. 22—Academy of Music, New York
Jan. 24—Wilkes-Barre and Scranton
Jan. 26—Stapleton, N. Y.
Jan. 31—Newark
Feb. 7—Newark
Feb. 14—Keith's Orpheum, Brooklyn, New York
Feb. 21—Amsterdam and Times Falls
Feb. 28—Keith's Elmerie, New York
Mar. 6—Manhattan O. H., New York
Mar. 7—Grand, Troy and Proctor's, Albany

Week of
Mar. 13—Empire, Lawrence
Mar. 14—Keith's, Boston
Mar. 21—S. F. Keith's, Syracuse
Mar. 26—Keith's Colonial, New York
April 4—Keith's Jefferson, New York
April 11—E. F. Albee, Providence
April 18—Shon's, Buffalo
April 25—Shon's, Toronto
May 1—Orpheum, Montreal
May 8—Keith's, Alhambra, New York
May 15—Keith's, Bushyck, Brooklyn
May 23—Keith's Hamilton, New York

Week of
May 30—Philadelphia
June 6—Hippodrome, Cleveland
June 13—Davis, Pittsburgh
June 20—S. F. Keith's, Washington
June 27—Garden Pier, Atlantic City
July 4—New Brighton, Brighton Beach
July 11—Palace, Newark
July 18—Majestic, Chicago
Aug. 5—Orpheum, Winnipeg
Aug. 12—Edmonton and Calgary
Aug. 19—Vancouver
Aug. 26—Seattle

Week of
Sept. 5—Portland
Sept. 12—San Francisco
Sept. 19—San Francisco
Sept. 26—Oakland
Oct. 3—Sacramento and Fresno
Oct. 10—Los Angeles
Oct. 17—Salt Lake City
Oct. 24—Denver
Oct. 31—Lincoln
Nov. 7—Omaha
Nov. 14—Kansas City
Nov. 21—St. Louis

Week of
Nov. 28—Des Moines
Dec. 5—Davenport and Cedar Rapids
Dec. 12—St. Paul
Dec. 19—Minneapolis
Dec. 26—Duluth
Jan. 2, 1922—Milwaukee
Jan. 9, 1922—Palace, Chicago
Jan. 16, 1922—St. Louis
Jan. 23, 1922—Memphis
Jan. 30, 1922—New Orleans
ETC., ETC., UNTIL JUNE, 1922.

trio rang the bell in all parts of the house. Mlle. Twinette displayed the best toe dancing seen in any local vaudeville theatre this season. She has all the requisites of a premier ballerina. Her male dancing partner does not further her efforts. Twinette's dancing interlude was warmly welcomed and proved an important cynosure.

Blue Bert Kenney panicked them. The blackface fellow knows the Palace gang and they know him. The house is pie for Kenney, and no comedian in any branch surpasses

JAMES MADISON says:

Ask Nora Bayes, or Frank Tinney, or Howard and Howard, or Charles Dillingham, or Wm. S. Campbell, or Ellmore and Williams, or George Yeoman, or Hunting and Francis, or Diamond and Brennan, or in fact, nearly anybody I write for and they'll tell you I write good material. In spite of three rent raises, I'm still at

1493 BROADWAY NEW YORK CITY

ATTENTION, VAUDEVILLE

SIX ACTS EACH WEEK **ARTISTS!** SIX ACTS EACH WEEK

LUNA PARK CLEVELAND, OHIO

OPENS APRIL 28 OR MAY 5

ADDRESS ALL MAIL OR TELEGRAMS

FRED H. BRANDT BOOKING MANAGER

614 PERMANENT BLDG.

Cleveland, Ohio

Tel. Main 2139



—ALWAYS OPEN—

RESTAURANT

Formerly WALLICK'S
B'way, Bet. 43d & 44th Sts.

DELICIOUS
WELSH RAREBITS
AND
COLD DELICACIES

SPECIAL BLEND OF
COFFEE

him with its clientele in point of favoritism.

Jerome and Newell were especially well liked. They have cloaked their bar endeavor artistically, serving as a model for gymnasts to emulate in point of what the public is now desiring.

ORPHEUM.—Ten persons were sleeping in the first four rows at the Orpheum Monday evening. The answer was plain. The performance ran 30 minutes too long, the actors stalling around and gumming the proceedings beyond repair.

Lord and Fuller estopped the running at the outset. They were going great guns in full stage with unicycle work, and Margie Fuller had them staring up in admiration at her magnificent form, when, for no reason at all, they hopped into one to blow some musical instruments indifferently and finally left sadder but no wiser.

Price and Bernie were not in esteem, possibly because the child impersonation of Miss Price was deemed flippant. All of their matter is rather pale and colorless.

Mrs. Gene Hughes had an old-time sketch played as per the histrionism of other days, but managed to do fairly well with the playlet.

Victor Moore and Emma Littlefield achieved considerable laughter with "Back to the Woods," although it could be played faster for the present generation. The present finish is not so good as the old one.

Harry and Anna Seymour were

in doubt for a time, but gradually awakened enthusiasm. The couple might be able to do something with material of their own.

Kokin and Galetti worked stolidly with the striving bearing fruit eventually. The act needs a conclusive punch just now. The final curtain comes abruptly.

Henry Santrey and Band were an easy success. Santrey might repress himself slightly, which would tend to augment the appeal of his resonant baritone. He was very willing with bows and encores.

Hubert Dyer was the closer, with

the first part of his number not novel or quick enough to hold them seated.

PANTAGES—Yes and no, about the current bill at Pantages. One moment it is speeding while at another it barely limps along.

Selma Braatz was the class of the

—FORECLOSURE BARGAIN—\$7,500.—
Am trying to dispose of the beautiful home in Massapequa, L. I., of the late Ren Shields, for his widow before auction. Real value, \$12,000.
Address WILLIAM GARNETT PAYNE, 133 Liberty Street, New York City

Officers

CLYDE A. MORRISON
ROBERT F. TARRANT
WILLIAM D. EATON
LAURON F. MILLAR
CHARLES V. SLATTERY
HARRY HARRIS
FRANK CONERFORD

PRESIDENT
FIRST VICE PRESIDENT
SECOND VICE PRESIDENT
TREASURER
SECRETARY
LIBRARIAN
COUNSEL

Directors

EDWARD R. MANONEY L. G. EDWARDS
THEODORE D. SMITH FRANK B. JACOB
GEORGE M. VOORHEES TOM THOMPSON
TOM THOMPSON, CHAIRMAN
FINANCE COMMITTEE

Press Club of Chicago

INCORPORATED 1910
ASHLAND BLOCK
155 NORTH CLARK STREET
CENTRAL 4828
4850

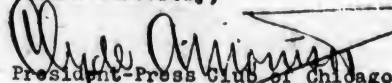
Chicago, March 20, 1921

Dear Miss Clark:—

Madam Schumann-Heink is to sing under the auspices of this club Wednesday evening, April 6th, at the Medinah Temple.

We expect an audience of at least five thousand on this occasion and are anxious that you also sing on this occasion. A great many of our members have heard you sing in the "Satires of 1920" and are anxious that you appear on the concert stage on this occasion. We will consider it a great favor. Please advise at once, obliging,

Yours sincerely,



Clyde Morrison
President—Press Club of Chicago

Miss Eva Clark,
Sherman House, Chicago

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

present complement. She has added several new feats, which with her regular routine had them sitting up and rubbing their eyes. She stood out like a lighthouse and corralled the honors with something to spare.

Billy Broad, who has annoyed Billy Board the past several years through using a similar stage name, also seemed to annoy the patrons. From dress to patter he is back five years. He has a cumbersome man-

ner of working that cannot help but retard his efforts.

Mr. and Mrs. Melburne offered their sleeping porch playlet to heat returns. It has been here four times now and deserves something for getting across after repeating so much.

Novelle Brothers got more for the encore bit in one than for their regular presentment. They worked in full stage which may have accounted.

Chody Dot and Midge banged over success of proportions because of the zealous method employed. The accompanist should watch the song interpreters instead of gazing out at the auditors while they are singing.

Paisley Noon and company achieved very little at the end. The revue proceeds in leader manner, with a dull tempo maintained almost throughout. It misses being a small time headliner by a wide margin, receiving only silence for its portion here.

LOEWS—"Just a show" about summed up the composite appeal of the first half of the program at Loew's. A collection of acts preferring to follow rather than lead, minus one trace of originality.

Jack and Jessie Gibson uncircled for a starter. Both dress poorly and both seem competent to do a better act than that being projected. At one period the crowd evidenced interest in the pair, but the whole has not enough diversity to strike universally. Toward the end they were watching the next card to be inserted.

Patrice and Sullivan skipped along right merrily. "The Love Nest" let them down some prior to the exit, the number having been used too often here. They look like a couple of beginners who are trying.

Rives and Arnold were promising at first when the setting flashed into view. It was a buyer's room in a wholesale firm, but the talk that followed proved only the quaintness of hoke and far removed from the locale. The crowd soon stamped the pair as ready listeners, following everybody and let them perish without sympathy.

Criterion Four seemed an immature quartet, lacking in poise and rather ill at ease and self-conscious, while shattering the atmosphere with off key harmony they did less than any quartet sent South in months. They might have at least tried to get some new songs.

"Patches," the steenth revuette

around recently, began neatly and then started missing, possibly the stalling may have impeded the general reception, although the act has much that could be deleted. The saxophone solo of the boy could and should go out, while the toe dance of the girl in which she hops about on the ball of her feet instead of her toes does not help any. The act can stand lots of speeding.

PITTSBURGH.

By COLEMAN HARRISON.

Unusually extensive advertising in advance of "The Famous Mrs. Fair" brought results at the Nixon, where Henry Miller and Blanche Bates are starring in the piece. William Collier in "The Hottentot" next.

Victor Herbert conducted the orchestra two nights during the week's run of "The Girl in the Spotlight."

"The Famous Mrs. Fair" will play an engagement in London after it completes its Boston run, which starts April 4, according to announcement here.

Members of the defunct Duquesne stock posed for a picture that is being exploited extensively in the

interests of the Associated Women's Clubs here, who are staging a \$100,000 campaign for a "new future" home for destitute girls.

"Mecca" is drawing heavy returns at the Shubert-Alvin. Eddie Cantor in "The Midnight Rounders" next.

The most sudden turn in the weather from midsummer atmosphere to cold and snow had a boosting effect at all the theatres. Pre-Easter days were warm, with the result sales were slim, but with the start of the week and the return of winter a general increase was noted.

Gowns

Wraps

ROSE DOUGAN

Amelia Caire, Inc.

102 W. 57th St.

NEW YORK

Costumes

Millinery

WRITE FOR
COLOR CHART
AND BOOKLET
HOW TO MAKE-UP

STEIN'S
FOR THE STAGE
MAKE-UP

MR. STEIN COSMETIC CO.
430 BROOME ST., NEW YORK

MAKE CERTAIN OF RECEIVING VARIETY

SUBSCRIBE

FOR

VARIETY

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.

To those desirous of Variety each week at the quickest possible moment, a subscription is suggested.

Constant complaint of inability to secure Variety on a newsstand, through supply having been exhausted may be obviated through a standing subscription.

Subscription, \$7 yearly. Canada and foreign countries, \$8.

EDDIE MACK TALKS:

No. 24

The funniest scene in years is in the Eddie Cantor show. A clothing store in which Eddie Cantor and Joe Opp try to sell Lew Hearn a suit. The audience roars and roars for 30 minutes. Eddie and Joe have all sorts of trouble to sell Lew a suit. But it's entirely different at Eddie Mack's. Mack never has any trouble with EDDIE CANTOR, LEW HEARN or JOE OPP, the three of them have always bought EDDIE MACK clothes willingly. They just say, "Mack, select a few suits for me," and they're always satisfied. Mack's clothes satisfy them all.

1582-1584 Broadway

Opp. Strand Theatre

722-724 Seventh Ave.

Opp. Columbia Theatre

JACK LAIT

SAID

This was 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 wallowing hit. COSCIA and VERDI whopped it up to a riot. Encores were demanded and generously given. These amusing veterans could have "milked" further, but stopped the audience when the audience stopped the show.

About Us
At McVicker's
Last Week

COSCIA AND VERDI

BOOKED SOLID

Edith Clasper
Nelson Snow Chas. Columbus

IN

"LOVE STEPS"

NOW TOURING INTERSTATE CIRCUIT

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

Mary Nash in "Thy Name Is Woman" at the Pitt. "Jim Jam Jams" next.

"Way Down East" is in its fourteenth week at the Shubert.

Bongiovanni's summer cabaret at Wildwood, near here, was the subject of several attacks by prohibition agents when the cabaret applied for its license last week to sell the non-intoxicating stuff. The dry men alleged booze was openly

FURS

A finer, more extensive collection of fur coats and fur pieces than we are displaying could not possibly be shown at any one shop anywhere.

As manufacturers, selling furs only, we can offer you tremendous savings on every piece you buy.

Special Discount to the Profession.

A. RATKOWSKY, Inc.

34 West 34th Street
NEW YORK CITY

sold there. The court has not yet handed down its decision.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON. LYCEUM—Alexander, "The Man Who Knows," all week. FAY'S—"The Love Tangle." Evans and Sydney, Henry Horton and Co., Yankee Trio, Verona, Farrell and Hatch.

PICTURES—Roscoe Arbuckle in "Brewster's Millions," Loew's Star, "To Please One Woman," Pica-

J. C. NUGENT

"He talks about anything"

ORPHEUM COMMENTS

"J. C. Nugent, next to closing, gives prestige to the whole bill."

—Variety (San Francisco).

"J. C. Nugent brought home the laughter and applause."

—Billboard (San Francisco).

"J. C. Nugent finishes by talking on any three subjects suggested by the audience, and he talks delightfully. There is no taint of 'hokum.' He is original, witty, refreshing, delightful. This impromptu talking is a new stunt for Nugent, and a new stunt for the stage."

—Los Angeles Times.

"A monologist of the first water."

—Salt Lake News.

"A versatile and superior monologist."

—Denver Post.

"The best of the monologists, bar none."

—St. Louis Globe-Dem.

BOOKED SOLID

dilly; "The Stealers," Rialto; "Black Beauty," all week.

The Paulist Choir played a return engagement on Wednesday to a great crowd in Convention Hall.

The Family has a pair of new leads this week, George Clifford and Marion Mason, who have completed a vaudeville engagement. They were formerly seen here with Fred Webster's company.

Lew Lockett, a member of the George M. company which presented "Mary" at Auburn recently, was ill and unable to leave that city with the company. It is said he suffered a nervous breakdown and lapsed into a violent state. He was taken to Maine by his mother.

TAYLOR TRUNKS

810 W. 44th ST., N. Y.

Marcus Loew's BOOKING AGENCY

General Executive Offices
Putnam Building, Times Square
New York

J. H. LUBIN

General Manager

Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

Feiber & Shea

Theatrical Enterprises

1493 Broadway
(PUTNAM BUILDING)
New York City

BERT LEVEY CIRCUIT VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO.

BEN and JOHN FULLER AUSTRALIAN CIRCUIT

VAUDEVILLE, MELODRAMA AND PANTOMIME

American Representative, A. BEN FULLER

DELGER BLDG., 1005 MARKET, ST.

SAN FRANCISCO

PHONE PARK 4332

Helen Coline, a vaudeville actress, was taken ill with tonsillitis at Geneva and unable to appear at the Temple. Her accompanist, however, entertained with the piano and interpretations. Miss Coline is expected to remain in Geneva until she recovers, her engagements ahead being cancelled.

ST. LOUIS, MO.

By GEORGE W. GAMBRILL. AMERICAN—"The Storm." SHUBERT JEFFERSON—Charlotte Greenwood in "Linger Longer Letty."

ORPHEUM—Headed by Helen Keller. STANDARD (Burlesque)—"The Tempters." GAYETY (Burlesque)—"London Belles."

RIALTO (Junior Orpheum)—"The Pest House" heads the bill. GRAND (Junior Orpheum)—Golden Troupe heads the bill. KINGS-LOEWS—Cantor's Minstrels top the program. EMPRESS-PANTAGES—"The Bandit," dramatic sketch.

The Missouri, New Grand Central, West End Lyric, and Fox Liberty theatres, four of the leading picture houses, have adopted the policy of changing their program on a Saturday instead of Sunday.

J. Reeves Espy, publicity director of the Famous Players Missouri Corporation here, pulled a good press stunt this week, by having traffic stopped for a half hour while members of the Fire Department drilled in front of the Missouri theatre.

The personal appearance of Bud, one of the team of movie comedy stars, Tim and Bud, at the Colum-

AMALGAMATED VAUDEVILLE AGENCY

1441 Broadway, New York

PHONE BRYANT 8093

Booking First Class Acts in

FIRST CLASS THEATRES

ARTISTS MAY BOOK DIRECT

The Gus Sun Booking Exchange Co.

Booking Vaudeville from Coast to Coast

WAYNE CHRISTY
212 Putnam Bldg.
NEW YORK CITY

CONEY HOLMES
PAUL GOUDRON
Woods Theatre Bldg.
CHICAGO, ILL.

H. H. NEER, New Regent Theatre Bldg., SPRINGFIELD, OHIO

J. W. TODD
725 Brisbane Bldg.
BUFFALO, N. Y.

HOWARD ROYER
205 Apollo Bldg.
PITTSBURGH, PA.

Acts Routed from 10 to 40 Weeks

Artists Can Book Direct

WRITE, WIRE, PHONE NEAREST OFFICE

THE ORPHEUM CIRCUIT

MARTIN BECK, President

MORT H. SINGER, General Manager

CHARLES E. BRAY,

General Western Representative

FRANK VINCENT,

S. LAZ LANSBURGH,

GEORGE GOTTLIEB,

BENJ. B. KAHANE,

Managers' Booking Dept.

Sec'y and Treas.

E. H. CONWAY,

JOHN POLLOCK,

Publicity and Promotion

Press Dept.

O. R. McMAHON,

Manager Auditing Department

GENERAL OFFICES,

PALACE THEATRE BUILDING, NEW YORK CITY

The Western Vaudeville Managers' Association

John J. Nash, Business Manager Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

the theatre last week proved to be a good drawing card.

SEATTLE, WASH.

At the picture houses (week March 21): "Home Spun Folks," Blue Moose; "The Magnificent Brute," Clever; "The Price of Marriage," Winter Garden; "Paying the Piper," Liberty; "Prisoners of Love," Oak;

"The Star Rover," Colonial; "Man-Woman-Marriage," Coliseum; "The Greatest Love," Strand; "The Miracle Man," Class A.

Manager George T. Wood of the Metropolitan theatre has made arrangements to hold D. W. Griffith's "Way Down East" for a second week, starting with a matinee Sunday.

SPECIAL SONGS, TALK, ETC. — WRITTEN RIGHT
CASPER NATHAN

81 WEST RANDOLPH ST., CHICAGO, 2d Floor. "Let's Talk It Over."

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels GRANT AND LORRAINE CHICAGO

500 Housekeeping Apartments

(Of the Better Class—Within Reach of Economical Folks)

Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all business offices, principal theatres, department stores, traction lines, "L" road and subway.

We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folk. We are on the ground, daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

HILDONA COURT
341 to 347 West 45th St. Phone Longacre 3560
A building do late. Just completed: elevator apartments arranged in suites of one, two and three rooms, with full bath and shower, tiled kitchen, kitchenette. These apartments embody every luxury known to modern science.
\$60.00 Up Monthly: \$16.00 Up Weekly.

YANDIS COURT
341-347 West 45th St. Phone Bryant 7912
One, three and four room apartments, with kitchenette, private bath and telephone. The privacy these apartments are noted for is one of its attractions.
\$15.00 Up Weekly.

Address all communications to M. Claman
Principal Office—Yandis Court, 341 West 45th Street, New York
Apartments can be seen evenings. Office in each building.

Phone LONGACRE 3333
Furnished Apartments AND ROOMS
Large Rooms, \$6.00 and Up.
1, 2, 3 Room Apartments, \$10 to \$18.
COMPLETE HOUSEKEEPING
310 WEST 48th ST., N. Y. CITY

A brand new edition of the "Revels of 1921" will be presented at the Butler Hotel this week.

Jane Morgan, leading woman of the Wilkes Stock Company, will return to the cast at the Wilkes this week in "Polly with a Past."

The Princess Theatre, ruined by fire, will reopen this week. B. J. Pacius is manager.

Seattle boxing fans will have their first peek at Jack Dempsey, world's heavyweight champion, when he appears here in vaudeville at the local Pantages the week of April 4.

Wallace Reid was seen in three of Seattle's big downtown theatres last week in person, first at the Coliseum, then at the Liberty, and last at the Strand.

Wally Reid, hero of many a screen plot, fell to the lowly state of a one-quart booze villain in a real world, in Snohomish county, recently. Hearing that Reid was coming from Vancouver, B. C., by auto, a "pervert" moving picture man connived with Sheriff William West to "hold up" Reid. The "arrest" was made and a good time was had by all until, when a few miles from Everett four men stepped out in front of the West-Reid autos and signaled

Big Band Catalog

Sent Free

Whatever you need—from a drumstick to the highest priced cornets in the world. Used by the Army and Navy. Send for big catalog: liberally illustrated, fully descriptive. Mention what instrument interests you. Free trial. Easy payments. Sold by leading music stores everywhere.

LYON & HEALY
64-75 Jackson Blvd. CHICAGO

Liberty Loan Bonds
Accepted as Cash at Full Face Value on Any and All Purchases

HOLZWASSER
1417-1423 THIRD AVENUE
NEAR 60th STREET
FURNITURE
Cash or Credit

Write for our 100-Page Catalog
Illustrated With Engravings and Half-tone
16-Page Special Sale Circular.

MEN AND WOMEN OF THE STAGE

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.

A 3-Room Apartment \$325 VALUE Consisting of all Period Furniture.....	LIBERAL TERMS <table><tr><th>Value</th><th>Week</th><th>Month</th></tr><tr><td>\$100</td><td>\$2.00</td><td>\$4.00</td></tr><tr><td>\$150</td><td>\$2.25</td><td>\$9.00</td></tr><tr><td>\$200</td><td>\$2.50</td><td>\$10.00</td></tr><tr><td>\$300</td><td>\$3.00</td><td>\$12.00</td></tr><tr><td>\$400</td><td>\$4.00</td><td>\$16.00</td></tr><tr><td>\$500</td><td>\$5.00</td><td>\$20.00</td></tr></table> Larger Amount Up to \$5,000 SPECIAL CASH DISCOUNT	Value	Week	Month	\$100	\$2.00	\$4.00	\$150	\$2.25	\$9.00	\$200	\$2.50	\$10.00	\$300	\$3.00	\$12.00	\$400	\$4.00	\$16.00	\$500	\$5.00	\$20.00	A 5-Room Apartment \$700 VALUE Incomparably Rich Period Furniture....
Value	Week	Month																					
\$100	\$2.00	\$4.00																					
\$150	\$2.25	\$9.00																					
\$200	\$2.50	\$10.00																					
\$300	\$3.00	\$12.00																					
\$400	\$4.00	\$16.00																					
\$500	\$5.00	\$20.00																					
A 4-Room Apartment \$500 VALUE Period Furniture of Rare Beauty..... Recently reached from West Side by Elk	20%	A 6-Room Apartment \$1,000 VALUE Elaborate Designs. In Period Furniture... We Deliver by Auto Truck Direct to Your Door.																					
\$245		\$585																					
\$375		\$750																					

BEAUMONT STUDIOS
VELVET, SILK, SATEEN SCENERY PRODUCTIONS, REVUES AND ACTS THEATRE & STAGE DECORATIONS

STYLE IN SCENERY
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 SETTING. IF YOU WANT CLASS WE CAN GIVE IT TO YOU. SETTINGS TO RENT, RENTALS APPLYING ON PURCHASE PRICE.

BEAUMONT STUDIOS
COLLEGES, CLUBS, EXHIBITIONS & WINDOW DISPLAYS. TO ORDER OR SUPPLIED ON RENTAL BASIS

230 W. 46th ST., N. Y. CITY Bryant 9448 Opp. N. Y. A. CLUB HOUSE

The Edmonds Furnished Apartments

One Block to Times Square
Caterers Exclusive to the Profession Special Summer Rates from June to September.
176-78-80 EIGHTH AVENUE, Between 47th and 48th Streets
NEW YORK
Office: 778 EIGHTH AVENUE
Phone: Brant 1944

THE BERTHA FURNISHED APARTMENTS

Complete for Housekeeping. Clean and Airy.
323 West 43rd Street NEW YORK CITY
Private Bath 3-4 Rooms. Catering to the comfort and convenience of the profession.
Steam Heat and Electric Light \$9.50 Up

IRVINGTON HALL

355 to 359 West 51st Street. Phone Circle 6640
An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms with kitchen and kitchenette. Bath and phone. \$17.00 Up Weekly.
Address all communications to Charles Tenenbaum, Irvington Hall.
No connection with any other house.

THE ADELAIDE

754-756 EIGHTH AVENUE
Between 46th and 47th Street. One Block from Broadway
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phone: Bryant 6950-1

PHONES: CIRCLE 1114-1115-1116-1117-4643

Ashford-Ardsley Apartments

on Broadway—1690-1696—Between 53d-54th Streets
FURNISHED APARTMENTS — 1, 2, 3, 4 ROOMS and BATH
UNDER NEW MANAGEMENT
High Class Elevator Apartments; Every Possible Service; With Kitchen and Kitchenette; 4-Room Suites Especially Adapted for Two Couples. Large Professional Rates Quoted.

Ringling Bros.-Barnum & Bailey
Circus is to be here in August for the first time in four years.

SYRACUSE, N. Y.

BY CHESTER B. BAHN.

EMPIRE.—All the week, Knickerbocker Players, first week, sixth season, in "Civilian Clothes." Opened to about two-thirds capacity, unusually good business, considering heavy opposition. Company sizes up as one of the best that has played here in recent years. Jack MacFarlane and Florence Eldridge are the leads. Both were with the Manhattan Players, the Howard Rumsey company at the Lyceum, Rochester, last season and Miss Eldridge is due to return there in May. MacFarlane looks like a real "find" for local stock; he's of the virile type. Ted Gibson, the juvenile, made an excellent impression. Raymond Bramley, Ralph Murphy, Mark Kent, Charles Halton, George D. Cukor and Royal Thayer are the other men. Frances McLaughlin, an unusually pretty and sprightly ingenue; Florence Roberts, character woman; Edith Spence, a finished second woman; Mabel Colcord, a favorite of past seasons, and Gertrude Drinkwine, the latter of this city, are the supporting women. Next week, "Wedding Bells," first time here.

WIETING.—First half "The Mikado," first effort of the Opera Association, Syracuse Plan. With a company that included many professionals, among them Morton Atkins, who sang the Mikado, this production registers as one of the best home talent efforts in recent years.

ACTS — PLAYS — SKETCHES WRITTEN
CALL OR TERMS FOR A STAMP
E. L. GAMBLE
"THE CHICAGO WRITER"
201 LOOP END BLDG., CHICAGO

B. F. KEITH'S.—The Syracuse Exchange Club, a local business men's organization, holds a theatre party at Keith's on Thursday, making the fifth or sixth Syracuse body to get the Keith habit en masse. This week's Keith bill again has only seven acts, but with the Santos and Hayes revue, it's a knockout. Tryouts of ambitious amateurs under the "Inspirational Artist Plan" are continuing. Three acts appeared before the Board of Judges on Tuesday morning. The trials are held on the average of three times a week. Contrary to the general impression, not all of the amateurs appear on the regular bill. The majority are simply passed upon by the judges at private trials. The Three Karp Children, the first to receive the official O. K. of the judges, are slated for a Canadian tour, starting at an early date.

B. A. STABLE.—First half, "Hits and Bits," the Herk-Pearson show, with Sliding Billy Watson. This place abounds with suggestiveness, insinuating lines and swear words. The stuff got the laughs, but offers a fertile field for the efforts of the Columbia censor.

Florence Eldridge was the third leading woman engaged for the Knickerbocker Players before that company opened at the Empire. The original choice of Howard Rumsey to replace Minna Gombell was Vera Helare. Miss Helare failed to appear for rehearsals, advising that she had discovered that she was already under contract. Rumsey then engaged Kernan King, but she developed illness that has put her on the sick list for at least a month. Finally, Rumsey called in Miss Eldridge, who opens with the Manhattan Players at Rochester on May 2. In the meantime, Rumsey is seeking a permanent leading woman for the local company.

The Little Theatre will house another program of the Drama League on April 5, 7 and 9. Three one-act

Hotels Catering to Profession

WARNER HOTEL
AMSTERDAM, N. Y.
11.25 Single, without bath. \$15.00 Double, without bath. \$22.25 Single, with bath. \$30.00 Double, with bath.

FREDONIA
(EUROPEAN PLAN)
TENNESSEE AVE., Just Off Boardwalk.
The Hotel That Has Advertised ATLANTIC CITY for 25 Years.

NEW RICHWOOD HOTEL
254 Tremont St., BOSTON, MASS.
Rooms \$1.50 to \$3.00 Per Day
Weekly Rates \$5.00 and Up
Special Attention Theatrical Trade

HOTEL LINCOLN
INDIANAPOLIS
Every Room with Bath from \$2.50 Up
Special Rates to the Profession
Wm. R. BECKER, Gen. Mgr.

HOTEL STRATHMORE
WALNUT at 12th ST., PHILADELPHIA
NEAR ALL THEATRES
Single rooms with running water, \$2.00 a day, double, \$2.50. Single, with private bath, \$3.00 a day, double, \$3.00. B. F. CAHILL, Mgr.
Same Management for the Past Ten Years.

HOTEL COLONNADE
15th & Chestnut Sts., PHILADELPHIA.
Best located hotel in city. Rate: Single, without bath, \$12.00 per week. Double, \$16.00 per week. Rooms with private bath \$15.00 single; \$21.00 double. Telephones in all rooms.
DAVID KRAUSE, Mgr.

PARK HOTEL WILLIAMSPORT.
Every room with either private bath or running hot and cold water—\$3.00 per day and up, or with private bath, \$3.00 per day and up. Cafe and Grill open day and all night. Popular price "Club Meals."

HOTELS RECOMMENDED BY ORPHEUM CIRCUIT ACTS

COLONIAL HOTEL

Seventh Ave. East. Calgary, Alta., Can.
\$2.00 Double—\$1.25 Single—Hot and cold water. Private Phone in Every Room.

CHICAGO, ILL. HOTEL WASHINGTON

\$2.00 a Day and Up
With or Without Bath
Washington St., Bet. La Salle and Wells
Catering to Orpheum Acts

HOTEL ASTOR

176 N. Clark St. Near Randolph St. CHICAGO, ILL.
Rates \$1.50 Per Day and Up
One Block from Palace Theatre

NEW TREMONT HOTEL

21-29 So. Dearborn St. CHICAGO
Everything New and Modern
A. SINGER, Manager

HOTEL CLARENDON

No. Clark and Ontario Streets, Chicago.
FIVE MINUTES FROM LOOP
RATES \$1.00 AND UP
ONE HUNDRED OUTSIDE ROOMS
HOTEL RICE
Everything New. — Modern and Homelike.
KLINGBEIL BROS., Proprietors
755 No. Dearborn St. — 5 Minutes' Walk from Loop. CHICAGO, ILL.

SAVOY HOTEL

\$2.00 and Up without Bath
\$3.00 and Up with Bath
J. G. NICHOLS, Manager and Prop.
17th and Broadway DENVER, COLO.

HOTEL HAMMOND and CAFE

HAMMOND, IND.
Very Modern. Running Water in All Rooms.
Shower Baths; Hot and Cold Water; \$2.00 Double, One Minute Walk from Orpheum Theatre, Opposite New Parthenon Theatre.
THEO. GUSCOFF, Prop.

MAJESTIC HOTEL

EUROPEAN PLAN. HAMMOND, IND.
Running Water in Every Room; Also Rooms with Bath. Rate: \$1.25 and up. Located in Center of City. Close to All Theatres.
N. SCOFES, Mgr.

HOTEL BALTIMORE

\$3.00 PER DAY WITH BATH
\$2.00 PER DAY WITHOUT BATH
500 ROOMS
Baltimore Ave. & 12th St., Kansas City, Mo.

HOTEL EMPIRE

215 W. 12th St., KANSAS CITY, MO.
THEATRICAL RATES, \$1.00 PER DAY & UP
ALL MODERN CONVENIENCES
ANNA SCOTT, Manager.

OMAHA, NEB. FONTENELLE HOTEL

\$3.00 a Day and Up.
Every Room with Bath.
18th and DOUGLAS STS.

METROPOLE HOTEL

OF ST. LOUIS
Just N. of Washington Ave. on 13th St.
Special Theatrical Rates
\$7.00 Per Week Up—Strictly Modern and Homelike

plays, "Two Crooks and a Lady," "Joint Owners in Spain" and "Suppressed Desires," will be offered.
An A. B. of promotion work for "Wedding Bells," next week's offering of the Knicks at the Empire, the first dozen April brides to call at the box office Thursday drew complimentary seats.
The Robbins-Eckel had its formal opening on Sunday and Monday, "Brewster's Millions" and "The Hick," the Larry Semon comedy, were the film features. As a special musical feature, Edoardo Albano, baritone, who has been singing at the Rialto, New York, is appearing all this week, in connection with Patrick Conway's orchestra. At the festivities Monday night, William Rubin, local Schubert legal representative, spoke. Theatrical and picture folks from Utica, Chicago, Detroit, Buffalo, Pittsburgh, Niagara Falls and other cities were present.
Nelson Mereck has been engaged



TRUNKS
FOR THE THEATRICAL PROFESSION
ALL MAKES — ALL SIZES
C. & M. BAL INDESTRUCTIBLE MURPHY BELBER NEVERBREAK
AND OTHERS TOO NUMEROUS TO MENTION
LARGE DISCOUNTS TO THE PROFESSION
EXTRA SPECIAL—TAYLOR TRUNKS
Several Slightly Used at Almost Given Away Prices.
BARGAIN LUGGAGE SHOP
785 EIGHTH AVENUE NEW YORK
Between 47th & 48th Sts. Open Evenings Till Ten.
\$28.75

TRUNKS
FOR THE THEATRICAL PROFESSION
ALL MAKES — ALL SIZES
C. & M. BAL INDESTRUCTIBLE MURPHY BELBER NEVERBREAK
AND OTHERS TOO NUMEROUS TO MENTION
LARGE DISCOUNTS TO THE PROFESSION
EXTRA SPECIAL—TAYLOR TRUNKS
Several Slightly Used at Almost Given Away Prices.
BARGAIN LUGGAGE SHOP
785 EIGHTH AVENUE NEW YORK
Between 47th & 48th Sts. Open Evenings Till Ten.
\$28.75

BEAUMONT STUDIOS
COLLEGES, CLUBS, EXHIBITIONS & WINDOW DISPLAYS. TO ORDER OR SUPPLIED ON RENTAL BASIS

NEW YORK THEATRES

CAPITOL B'way & 51st St.
BEGINNING SUNDAY
"THE CABINET
 of Dr. Caligari
 CAPITOL GRAND ORCHESTRA
 ERNO RAPEE, Conductor
 Presentations by S. L. ROTHAFEL

MARK STRAND
 "A National Institution"
 6'WAY at 47th St. Direction, Joseph Plunkett
 MIRIAM COOPER and CONWAY TEARLE
 in **"THE OATH"**
 STRAND ORCHESTRA
 CARL EDOUARDIE, Conductor

SAM H. HARRIS Presents
 "The Popular Success"—Era World.
"WELCOME STRANGER"
 A New Comedy by AARON HOFFMAN
 With GEORGE SUDNEY

Hit and Run Series
John Golden
 GAIETY Broadway, 46 St. Even. at 8:30
 Mat. Wed. Fri. & Sat. 2:30.
FRANK BACON in
LIGHTNIN

REPUBLIC W. 42d St. Even. at 8:30
 Mat. Wed. & Sat. 2:30.
GRACE LA RUE and
HALE HAMILTON
 in
DEAR ME

LITTLE West 44 Street. Even. at 8:30
 Mat. Wed. Thurs. & Sat. 2:30
The 1st YEAR
 By FRANK CRAVEN

ELTINGE THEATRE.
 W. 42d St.
 Evenings 8:30. Mat. Wednesday & Saturday 2:30.
"LADIES' NIGHT"

A Farce Comedy in Three Acts. With
J. CUMBERLAND **CHARLES RUGGER**
ALLYN KING **EVELYN GOSELL**
"GOOD TIMES" World's Biggest
 AT THE Show at Lowest
 MATINEE DAILY. **HIPPODROME**

**SEATS SELLING EIGHT
 WEEKS IN ADVANCE**

Brook Pemberton's Productions
ZONE "Miss Lulu Bett"
Belmont W. 48th St. Bryant 45. Even. 8:30
 Mat. Thurs. & Sat. 2:30.
GILDA VARESI
ENTER MADAME
NORMAN TREVOR
FULTON W. 46th St. Even. 8:30.
 Mat. Wed. & Sat. 2:30.
GOOD SEATS AT THE BOX OFFICES

as press representative of the
 Knickerbocker Players.

There was no further confirmation
 of the George Eastman film house
 plans for Syracuse this week. It
 was authoritatively reported, how-
 ever, that plans have been prepared
 for a picture house in the 400 block
 of South Salina street, running
 through into Clinton street. Prop-
 erty owned by James Burns is said
 to figure in this deal. Tentative
 plans have been discussed, also, for
 a theatre on the east side of South
 Salina street, in the same block,
 running through into Warren street.
 This involves realty controlled by
 Isaac Rosenbloom.

Mrs. R. Lavina Hanton, a New
 York literary agent, was in Syra-
 cuse last week for a chat with Har-
 old MacGrath. She opened negotia-
 tions for the film rights to Mac-
 Grath's "Drums of Jeopardy."

A thousand feet of film was de-
 stroyed in a blaze in the projection
 booth at the Gralyn, Gouverneur,
 last week. The audience took the
 blaze calmly. No one was injured
 in the blaze.

With a daily program of stock,
 vaudeville and movies, the Richard-
 son at Oswego will reopen on April
 4. The stock company will be head-
 ed by Sadie Belgrade.

Stephen Dillon, former Cortland
 theatre owner and manager, is now
 a Federal prohibition agent, operat-
 ing in this vicinity.

TROY, N. Y.
 PROCTOR'S NEW THEATRE—
 Vaudeville and pictures.
 RAND'S—"Passion," eight days.

EMPIRE B'way 40th St. Even. 8:15
 Mat. Wed. & Sat. 2:15
 —LAST WEEK—
 CHARLES FROHMAN Presents
RUTH CHATTERTON
 in a New Play
"MARY ROSE"
 By J. M. HARRIS

Belasco West 44th St. Even. at 8:30
 Mat. Thurs. and Sat. 2:30
 DAVID BELASCO Presents
LIONEL ATWILL
 in **"DEBURAU"**
 A Comedy from the French by Sacha
 Guitry, adapted by Granville Barker

LYCEUM THEATRE
 West 45th St.
 Mat. Thurs. 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
 Mat. Wed. and Sat. 2:30.
 NEXT MONDAY NIGHT—SEATS NOW
AUGUSTUS THOMAS
 NEW
 AMERICAN
 DRAMA
NEMESIS
 Management of GEO. M. COHAN
 DISTINGUISHED CAST INCLUDES:
 EMMETT CORRIGAN and OLIVE TELL

GEO. COHAN Theatre, B'way & 43d St.
 Even. 8:30. Mat. Wed. & Sat.
 GREATEST MYSTERY OF THEM ALL.
"THE TAVERN"
 "WHAT'S ALL THE SHOOTIN' FOR?"

Knickerbocker B'way, 38 St. Even. 8:15.
 Mat. Wed. & Sat. 2:15.
GEO. M. COHAN'S "MARY"
 COMEDIANS'
 (ISN'T IT A GRAND OLD NAME)

"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.
 (LENRICH Presents
"THE RIGHT GIRL"
 A New Musical Play

LIBERTY West 42 St. Evenings at 8:15.
 Pop. Mat. Wed. and Sat. 2:15.
MITZI
 In the Musical Comedy Hit, "LADY BILLY"
BEST SEATS WED. AND SAT. MATS. \$2.00

AMERICAN—"Midsummer Mad-
 ness," all week anniversary week.
 PROCTOR'S GRISWOLD, TRO-
 JAN, KEITH'S, EMPIRE, MAJES-
 TIC—Pictures.

A Cosmopolitan magazine was
 given to every lady at the American
 Wednesday afternoon in connection
 with the showing of "Midsummer
 Madness," a Cosmopolitan produc-
 tion.

The Chicago Stock Co. is holding
 forth at the Empire, Glens Falls,
 this week, giving a different show
 every day. Freddy Beaudoin, a
 Glens Falls boy, is one of the prin-
 cipals. A musical stock company
 is booked for the week of April 4.

"The Grand Army Man"
JOE BOGGS
 of WELLS and BOGGS
 TOURING PANTAGES 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.

Charlie Wilson
"The Loose Nut"
 W. V. M. A'ing it

MILTON WALLACE
 COMEDIAN WITH
"VOICE OR MONEY"
 LOEW CIRCUIT

VANCOUVER, B. C.
 By H. P. NEWBERRY.
 EMPRESS—Empress Players in
 "The Daughter of Mother Machree,"
 featuring Edythe Elliott. This is
 the second time this play has been
 staged by this company. A special
 feature is a Fashion Show with the
 ladies of the company between the
 acts.

AVENUE—28, Mahda, the mental
 marvel, all week.
 ROYAL—Kelly's Comedians in
 "The Tempters."
 ORPHEUM—Franklyn Ardell and
 company headline vaudeville.
 PANTAGES—Hodse of David
 Band and vaudeville.
 COLUMBIA—"813," feature film.
 CAPITOL—New Famous Players
 theatre which opened March 12.
 This week, "Midsummer Madness."
 MAPLE LEAF—Hope Hampton
 in "A Modern Salome."
 DOMINION—Hebe Daniels in
 "Oh, Lady, Lady."
 ALLEN, BROADWAY, REX,
 GLOBE, COLONIAL—Feature
 films.
 ARENA—Ice skating and world
 series hockey games.

Wallace Reid was here to be pre-
 sent at the opening of the new Cap-
 itol Theatre, one of his new pictures
 being shown. While returning
 south by auto with his manager it
 was arranged to have him arrested
 for speeding, for publicity purposes,
 but he really was caught for speed-
 ing.

The last two plays presented at
 the Empress Theatre were "Cappy
 Ricks," featuring George B. How-
 ard, and "Friendly Enemies." The
 Empress Players are now finishing
 their fourth year in this city.

WASHINGTON, D. C.
 By HARDIE MEAKIN.
 NATIONAL—Washington had
 been waiting for the advent of
 Francis Wilson and De Wolf Hop-
 per in "Erminie." This fact was
 attested to by the capacity house
 that assembled and gave the stars
 and the play a great welcome.
 POLS—The Shuberts are pre-

"Triple Anniversary"
 (THIS WEEK)
18 Years Married
46 Years Old
25 Years Member of
B. P. O. E., No. 1, New York
 AND
Restored to perfect health
KID RAWSON
 F. S. L. SON, HARBALL, TAKE NOTICE.

I have tried to be Americanised.
 Have got the tuxedo suit, but I'll be
 hanged if I can play the blooming piano.

GRIFF

Sails May 24—S. S. Aquitania.
 Mere words are not sufficient to express
 my gratitude and love for America. They
 picked me up out of the mire, polished
 me, and are sending me back a new man.
 Go ahead, Mr. Albee, your courage is
 great, in the face of considerable diffi-
 culties.
 MORRIS & FEIL, Agents.

Our Agent says: At last we have
 become famous. The Chinese Gov-
 ernment has offered a reward for us
 dead or alive, of seventeen hundred
 million yen, which is about equiva-
 lent to three days' salary at Pro-
 ctor's Fifth Avenue.

MENNETTI & SIDELLI
 Direction, NORMAN JEFFERIES.
 KEITH TIME

"Tew Funey Buoy"

PAUL. HARRY
MOHER and ELDRIDGE
 IN

"I DON'T CARE"
 Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

Rogers; Merle Hartwell; Callahan
 and Bliss; feature films.
 THE NEW CAPITOL—"Hurly
 Burly." Business at this newly re-
 modeled house is giving indications
 of fast growing to a paying basis.
 LOEW'S PALACE—Roscoe Ar-
 buckle in "Brewster's Millions."
 LOEW'S COLUMBIA—"The
 Faith Healer."
 MOORE'S RIALTO—"Black
 Beauty."
 CRANDALL'S METROPOLITAN
 —Charles Ray in "19 and Phyllis."
 Now that the depression in thea-
 tricals due to Holy Week has passed
 the houses have all started off with
 excellent indications of good busi-
 ness.

IMPORTANT NEWS! PRICES REDUCED!

**PROFESSIONAL H&M THEATRICAL
 WARDROBES TRUNKS**

FAMOUS HERKERT & MEISEL MAKE, OF ST. LOUIS
CAN NOW BE BOUGHT IN N. Y. CITY
\$55 to \$90

MAIL ORDERS FILLED F. O. B. NEW YORK CITY
USED TRUNKS AND SHOPWORN SAMPLES
EVERY Hartman, Indestructo, Belber **EVERY**
MAKE Taylor, Oshkosh, Murphy, **STYLE**
 Neverbreak, Central, Bal

SAMUEL NATHANS
 SOLE AGENTS FOR H & M TRUNKS IN EAST
 Times Square **531 7th Ave., New York** Between 38th &
 Section 39th Streets
 PHONE GREELEY 0620

PRE-PUBLICATION ANNOUNCEMENT
TO ALL SINGING ACTS—
 We offer you an opportunity to secure some absolutely
NEW UNPUBLISHED SONG MATERIAL
 and identify yourself with the introduction of one of the many good
 song numbers we are in a position to offer you. If you have room in
 your act for one or more good numbers visit our professional depart-
 ment at once, as we are prepared to supply songs that will fit most
 any occasion. Out-of-town acts may either write or phone their re-
 quirements to our professional manager and we will mail copies of
 songs suitable.
KNICKERBOCKER HARMONY STUDIOS Frank A. Hardy Prof. Mgr.
 1512 Broadway, N. Y. City

BUMPUS & LEWIS
SCENIC STUDIOS
 245 W. 46th St., N. Y.
 Bryant 2695

DROP CURTAINS FOR SALE AND RENT
 Some of the Acts we have equipped with scenery: Skelly & Heigt Revue,
 Fortune Queen
CANTOR & YATES PRODUCTIONS
 IN VELVET, SILK, SATEENS AND OTHER MATERIALS

SENTIMENTAL TOMMY

Tommy Sanday, an author. Gareth Hughes Grisel, his sweetheart. Harry L. Coleman The Painted Lady, her mother. Mabel Talliaferro George Fawcett Harry L. Coleman Lela Frost David Gemmell Kempton Greene Lady Alice Pippenworth Virginia Valli Gavlinia Kate Davenport The Little Minister Alfred Kappeler Dominic Cathro Malcolm Bradley

It is a great pleasure to record that so fine a story as Sir James M. Barrie's "Sentimental Tommy" has been translated to the screen in a way to do credit to the author. Indeed, the achievement is more notable than this summary indicates, for two novels "Sentimental Tommy" and its sequel "Tommy and Grisel" have been compressed within the limits of a film feature and, marvel of marvels, tell a straightforward, simple, comprehensive tale plainly and adequately.

More than that the novelist's creation has been dealt with in a mood of reverence, so much so that there is in the picture translation much of the spirit of sincerity and a good deal of the delicate character drawing with which the Scotchman endowed the original work.

This screen adaptation is unique in these respects and too much honor cannot be accorded those who had a hand in its creation, namely, John S. Robertson, to whom the production is credited; Josephine Lovett, who "made the photoplay," as the program has it; Adolph Zukor who "presents it," and the four principal players who act the principal characters so charmingly, Gareth Hughes, Mabel Talliaferro, May McAvoy and George Fawcett.

The production is so good that the usual test of its commercial success ought not be applied. Rather its fate should be a test of the screen public. Critics of the film are not wanting in the assertion that the producers are giving the public pictures of a quality far below their wants. Producers who declare that they are giving the public what it wants are quite numerous. Here the issue is fairly joined. Is the screen public educated up to Barrie in as near an adequate presentation of one of his best works as has come out so far? It will be interesting to see. The picture's beginning at the Criterion was auspicious. Sunday night at 8.30 the box office had the longest line of waiters noticed in several weeks. "Sentimental Tommy" is distinctly a picture that should have the support of the film enthusiasts of all tastes. It is a step forward toward sincere and intelligent adaptation of substantial novels.

The work of getting the substance of two novels to the dimensions of a feature must have been monumental, but the selection has been well advised. The story complete in its essentials as it is screened, gives a satisfying reading of Barrie's creation. Incidents and episodes have been eliminated ruthlessly. For example, the delightful scene of the essay competition is not touched upon, but there is a wealth of character touches ample to block in the queer human entity of Tommy that Barrie etched with such sympathetic vividness.

To this end the adapters have employed carefully chosen passages, such as Tommy's letter writing talents, specifically the note about the "weeping willows" that he walked three miles to see. Another is the leave-taking from Elspeth. So likewise are preserved Tommy's indulgence in emotional frauds; his uncertainties of mind and weird conflicts with his own soul. The adapters have succeeded in a considerable measure by holding as closely to Barrie's text for their titles as possible. They must have been tempted often to devise their own short-cuts, but the results of deference to the original are worth the pains. For instance, Tommy cannot make up his mind whether or not to run away with Grisel and she upbraids him, he makes the illuminating reply, "How can I make up my mind, when I have so many minds." Nobody but Barrie could have put it so.

The real Barrie sentiment has been somehow conveyed through the camera, but only in part by means of the titles. The players have themselves gotten into the atmosphere of the author's people, and the producer has managed somehow to give the filming a background in settings that is thoroughly convincing. It would perhaps be too much to say that viewing the picture is as satisfying as reading the stories, but it is nonetheless true that to one who has read the book the picture will renew a delightful experience.

Rush.

THE WHISTLE.

Robert Evans.....William S. Hart
Henry Chapple.....Frank Brownlee
Mrs. Chapple.....Myrtle Steadman
George.....George Stone
Denny.....Will Jim Hutton
Baby.....Richard Headrick

For the first time in more than a year the Rialto exhibits the current week a William S. Hart special, the newest (Paramount) release by that hero of a hundred or more motion pictures with a background of western life. In "The Whistle," how-

ever, there is an absolute digression from the western locale. Instead, it has a theme involving the conflict, labor versus capital.

The title of the picture retains the original from the story by May Wilmoth and Olin Lyman. The whistle is symbolic of the claxon that arouses from slumber a myriad army of workers to renew their activity in one of a thousand mills where the call is for pressure and an apparent absence of humane-

ness under that pressure. As this whistle affects Robert Evans (William S. Hart) he is introduced as the father of a motherless lad. The spokesman for less intrepid employees, he appeals to Henry Chapple (Frank Brownlee) to adjust some faulty machinery which might cost some one life. The answer is a denial plus an argument that "they are late on orders." Adjusting machinery would take too much time. The lad is subsequently caught in the whirl of faulty machinery and dies, a bleeding picture of helplessness born in the memory of his father. So deprived, his vendetta is born. He saves the mill owner's boy from drowning, kidnaps him and subsequently brings him up as his sister's son.

The action passes on to a construction camp several years later. Here circumstances again brings the boy together with his real parents while his self-imposed uncle is recovering from a bullet wound. There is a bit of tense acting between Evans and Mrs. Chapple (Myrtle Steadman), the boy's mother, to whom thus far his parentage is unknown. A desire to acknowledge the legitimacy of the boy to the unhappy mother is frustrated by the relentless father, who is far from the humanitarian Evans seems fit for the bringing up of the lad.

The concluding episodes deal with the acknowledgment of Chapple to Evans that he was mistaken, his pledge that he will adopt the boy and brings him up to serve humanity. The confession follows, as well as the restoration of the boy to his rightful parents.

The picture as a whole falls short of the standard Hart has thus far created through individual acting and the numerous assets which he has become master of through the mediums enlisting him in the exposition of plainmen's "ethics." By comparison with those he scarcely has an opportunity to "register" with that forcefulness that one is accustomed to in the work of this star.

With one exception there is an absence of violent action. There is an interpolated hundred or more feet depicting a fight, which for vigor and activeness is admirably effective. But its relation to the story is questionable, and whether the authors intended it or not the entire "shot" is incident, and therefore mechanically contrived.

In adapting the story Lambert Hillier (also the director) did not possibly figure that the theme itself would be negative. Perhaps it never occurred to him that there are labor inspectors all over the United States keeping in close touch with every kind of a mill or factory. Rottenness in plant construction is something that the employer is quite anxious to adjust speedily because the government demands it. If the action of this story was couped with the late 90's or the early 1900's it might be relevant.

The action of the first two reels combines the story's more salient points. Its opening scenes are well done; but the pace is never kept up as in the picturization of Hart and the scrapping lad. Hart's biggest scene is a debate with the mill owner, an attempt enacting certain scenes that might go very well on the spoken stage. Here they are lacking in screen effectiveness. The best acting is done by Miss Steadman as the bereaved mother. The role is outstanding for its sincerity, but it is hard to condone her extreme make-up. Mr. Brownlee is never suggestive of the callous mill owner, neither in attire nor personal features. The player was miscast. The three children act commendably.

As a production it is all that it should be in interiors and exteriors.

Step.

ROADS OF DESTINY.

Rose Merritt.....Pauline Frederick
David Marsh.....John Bowers
Lewis Marsh.....Richard Tucker
Ann Hardy.....Jane Novak
Mr. Hardy.....Hardee Kirkland
McPherson.....Willard Louis
Fate.....Maude George
Colby.....M. B. Flynn

"Roads of Destiny," a Goldwyn production, directed by Frank Lloyd, from a scenario by Channing Pollock, was suggested by the story of that name written by O. Henry. Instead of making the central character a man, as in the short story, Mr. Pollock has made the chief figure a woman. This was probably because of the fact that it presents a woman star, in Pauline Frederick.

In brief the gist of the story is that "what is to be will be." The fatalistic idea has been the basis of many pictures in the past, but as presented in "Roads of Destiny" it reveals hitherto unrealized possibilities. The dramatic element has been splendidly brought out in this

production, due to the presence of an excellent cast as well as a scenario that possesses something deeper than the regulation type of scenarios.

In a production way the film has many outstanding features, such as the scenes laid in Alaska, depicting life in the rough and ready days of the gold rush, with its dance halls, gambling houses, etc. Another part of the film has the Long Island suburban cottage section for its background, with its wealth of picturesque scenery, furnishing atmosphere of the convincing sort.

The thousands who have read the *Collier* story will find in the film a splendid variation of the theme. A striking interpretation is given by John Bowers, who incidentally bears a considerable resemblance to William Farnum. Richard Tucker, also shines in a role that permits of dramatic expression of the higher order. Jane Novak plays with her customary ease, and artistic portrayals are offered by Hardee Kirkland, Willard Louis, and Maude George.

Miss Frederick gets everything possible out of a role that calls for repressed emotion. The picture pleased when shown initially at the Capitol last Sunday afternoon. It should give equal satisfaction in any of the better picture houses.

Bell.

MAN—WOMAN—MARRIAGE.

Victoria.....Dorothy Phillips
The Father.....Ralph Lewis
The Mother.....Margaret Mann
David Courtney.....James Kirkwood
Schuyler.....Robert Cain
Henahaw.....J. Barney Sherry
Hobo.....Shannon Fay
Richard.....Gordon Marr
The Wronged One.....Jean Calhoun
Milly.....Frances Parks
Jerry.....Emily Chichester

Man's treatment of woman is the thesis of Allen Holubar's stupendous film production, starring Dorothy Phillips and released by First National. It runs 96 minutes,

and in order to present it at the Strand Managing Director Plunkett found it necessary to eliminate all but the news weekly to keep the show within the two-hour limit. A brief prolog precedes the feature, handsomely produced, but quite as vague as the picture itself.

Emerging from the theatre Sunday evening the reviewer overheard a remark from a "flapper" which sums up the effect upon the audiences much more succinctly than a column of comment. It was as follows: "Every time it gets interesting she hits the pipe." This comment referred to the flashbacks showing "Woman" throughout the ages.

The story opens and closes in the present, telling of the Faith of Woman—that "Right must conquer Might," etc. Stripped of the cutbacks, which are magnificent, scenically and as specimens of the director's art, the story is elemental. These cutbacks alternate with the progression of the tale. They are a series of incarnations of Woman in the various ages, with nothing new other than the expensive manner in which they are produced before the camera.

The star and the supporting company are of fine quality as film artists—there is every evidence that a few fortunes were expended in the production, but the feature, taken as a whole, is tiresome.

Jolo.

HER LORD AND MASTER.

A fragmentary slice out of the placid pages of life in society, as lived here and in England is translated to the screen for Vitaphone by Edward Jose, director, from a story by J. Clarkson Miller entitled "Her Lord and Master." In it Alice Joyce is starred, and heads a cast of exceptionally able players—cast as desirably as anyone could possibly wish for—but, whose abilities are limited by a vehicle, which through direction, is lacking in action.

The story is not good picture material from the start, although it shows off the star to advantage. That, however, in addition to the able cast and a production carefully managed, is sufficient to warrant five reels. The element of suspense

is lacking. The humor arising from a situation in which the heroine mockingly conforms to the modest ideas of an elderly and Victorian mother-in-law is not generously distributed to form a story in itself. Neither is it sufficient to make up for absence of action. Sequences between a youngish grandmother of the heroine setting her hook for an elderly and titled bachelor are amusing.

Its climax is weak, absent from any gripping force that otherwise would justify the preceding four reels. The star's most commendable bit of artistry is portrayed in several "shots," "registering" her happiness upon seeing her parents.

In all the total effect of the picture is equal to opening the pages of a picture book and getting no greater thrill from it than having observed some pretty faces in the foreground of rich surroundings.

The action is laid in the opening scenes in an autumn resort of a self-made American millionaire. Here the heroine is wooed and won by the son of an aristocratic English family. Before her marriage the heroine exacts a promise from her future husband that during their married life in the event that she displays self-will, her husband is never to give in no matter how much he loves her. The subsequent scenes are laid in the home of her husband, and the climax is arrived at with a rebellious wife going out to dine with her parents on a Sunday evening, against the wishes of her husband who deems it improper for a lady to be seen in public on the Sabbath. The difference of opinion ends in a reconciliation the morning after.

In addition to Miss Beaudet, the character work of Ida Waterman as the mother-in-law and John Sutherland as the butler are two examples of fine screen acting, finished and polished in every degree. Marie Shotwell and Frank Sheridan as the parents have little to do. Holmes E. Hobart is typical of the cold, dominating English husband, while Eugene Acker has a bit.

The photography is even, well lighted and includes several excellent long shots commendable for their range and pictorial effect.

Step.

A J. PARKER READ JR. Production

Louise Glaum

in
"I AM GUILTY!"

By Bradley King

This is a society melodrama with a truly tremendous punch; with a story of love and loyalty of immense heart-appeal and with a central situation that has made advance critics hail it as "an American Madame X." The exploitation opportunities for this story are enormous.

"I Am Guilty!" has all of J. Parker Read, Jr.'s richness of production; lavishness of appearance, color and those spectacular touches that have given him his high rank as a producer.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

DUCKS AND DRAKES

Teddy Simpson.....Bobs Daniels
Rob Winslow.....Jack Holt
Dick Weeks.....Mame Keiss
Dick Chittum.....Edward Martindel
Tom Hazzard.....W. E. Lawrence
Colonel Tweed.....Wade Boteler
Clay.....Maurie Newell
Mina.....Miss Andean

Bebe Daniels, the star, is the best thing in this Reelart production which moved into the Rivoli March 27. The finest possible photography makes the most of her beauty, well fitted interiors and gorgeous gowns and lingerie, but when you have said this and spoken a word for aptly titled but scattered humorous scenes you have told the picture's worthy side of the matter. The story by Elmer Harris is slight and interminably extended. It makes a slow start, and Maurice Campbell in directing it failed at any point to tighten it up so it took a grip on the interest.

Teddy Simpson is a debutante who is engaged to Rob Winslow. She finds him a bore because he and her aunt are always in league to reprove her, and so starts a series of telephone flirtations. Winslow discovers fellow clubmen of his are the parties of the other part, but does not worry inasmuch as they are gentlemen. But suppose some bouncer should get hold of the little girl? The clubmen combine to cure her. One calls when she is pretending to be ill. Another takes her automobile and out to a secluded river shack, where the third pretends he is an escaped convict and stages a fake attack on her. The fiance comes to the rescue only to find she has made her own escape.

They are married but she rejects his attentions till he climbs into her room from outdoors. There's a laugh in the ending, but on the whole the picture is unconvincing though admirably acted. Lead.

"GHOST IN THE GARRET."

Delsie O'Dell, a poor relation.....Dorothy Gish
Bill Clark, a secretary and hero.....
Gilbert Dennison, Delsie's uncle.....William S. Park
Downing Clark
Percy White, a social secretary and villain.....Ray Gray
Mrs. Gilbert Dennison.....Mrs. David Landau
Dennison's butler.....Walter T. Lewis
Dennison's cook.....Mrs. Foy
Detective O'Connor.....Frank Badley
Crooks.....Tom Blake, Frank Hagney,
William Nally, Porter Strong

That good old hoke classic, stand-by of burlesque and vaudeville in the variety days, when no show of that character was complete without an afterpiece, "Ghost in the Pawnshop" has been dug from the dusty archives of the theatrical past, embellished, modified and modernized, and blossoms forth as "Ghost in the Garret," a Fine Arts-Paramount, starring Dorothy Gish. F. Richard Jones directed and Wells Hastings wrote the photoplay.

It's a farce, and a capital one, with the laughs bunched in the latter part of the picture, cumulative action of the liveliest sort keeping the interest at fever heat through a thread of interpolated melodrama neatly blended with the farcical theme. The author knows his picture audiences and has succeeded in giving 'em "what they want."

The yarn unfolded is relative to a stolen necklace and a substitute paste affair, which suggests the author may have quite as good a knowledge of De Maupassant as he has of standardized farce and burlesque. Dorothy Gish plays a sort of "Peg o' My Heart" type, with a bulldog instead of a terrier, looks sweet and peachy and realizes the full meaning of the comedy situations she is involved in.

One of the pieces of business has Miss Gish sitting on a chair and pretending she is part of it by enveloping herself in the furniture cover. This is good for several wows and is capably handled by Miss Gish, a comedienne, incidentally, who registers every point with precision. The animated chair thing was old when Willie Collier made his debut, but it's apparently new to present-day film fans. In addition to the old afterpiece mentioned, which seems to have been the basis of the story, there is also a slight suggestion of "Seven Keys to Baldpate." The big comedy scenes—and there is a succession of nifties of the sure-fire sort, sufficient to "make" a couple of film comedies—take place in a haunted house, where Miss Gish goes in search of the stolen necklace.

A gang of crooks is making headquarters in the haunted house, and Miss Gish succeeds in spreading terror among them by utilizing draperies and various coverings,

caverting about the house as a supposed "ghost." There is a bit of a love story interwoven, conflict galore and a nicely sustained element of mystery.

That the story is based on an old idea and contains much familiar material means nothing, except possibly to strengthen the picture. As a whole the film is corking entertainment. The scenic investiture is up to the best standards, but the photography in several places is merely tinted, where "night photography" would have been more artistic. All the parts are well played, the chap playing the tough crook and the man doing blackface standing out in a comedy way. The leader of the crooks is also excellently interpreted. Bell.

THE SMART SEX.

Rose Darrow.....Eva Novak
Fred Vaughn.....Geoffrey Webb
Horace.....Frank Kingsley
Denny O'Drady.....James O'Neill
Papa Vaughn.....C. Norman Hammond

Eva Novak is starred in this Universal effusion, which sub-featured at the Circle Tuesday—and amply proved the reason for the minor billing. It is just an ordinary Universal of usual U standard as far as production expense goes—which is kept at a minimum—and will do fairly well for the double jitney houses.

Miss Novak, as a member of a show troupe, is stranded in a country town where she happens along in time for an amateur contest at the local "opry house" and annexes first honors, winning the approval of the college crowd in general and Fred Vaughn in particular. The latter installs her at the Haskins farm, and in due time falls in love with her, although barred by the usual obstacles, such as a well-meaning female parent, who has already selected one of their "set" for her offspring's future wife, etc. Among other things, the hero leaves his home following a harmless gambling episode, and it is as a co-laborer with the heroine on the Haskins farm that he acquires a mate. For an attempted punch twist wherein some uncut diamonds are stolen, Rose falls under the usual suspicion, as is expected in such circumstances, but vindicates herself after a much ado about nothing situation.

The support is worthy, particularly Mr. Webb in the leading male role, and Frank Kingsley as Horace, the bespectacled, sedate personage.

Emma Bell Clifton perpetrated the story; Doris Schroeder the slow moving continuity, and Fred Leroy Granville is the accredited director of this Universal "special."

The role of Edith, the "smart" young lady who aspires to the honor of being the hero's wife, is sadly miscast and unconvincing.

Production expense, as stated before, is kept at a minimum, being mostly exteriors, with a theatre and a ball room scene betraying some trace of a loose purse string.

The title itself would not be considered as strictly descriptive of the exposition.

The star herself is acceptable all things considered.

GIRL WITH A MILLION

"The Girl with a Million" is a five-reel feature presented by Fred. W. Falkner, directed by Edwin Forrester, scenario by Germaine Dulac, and starring Suzanne Grandais.

The story follows rather closely "Peg o' My Heart" for the first four reels, and instead of finishing at the same point as "Peg," proceeds to a more serious situation.

Suzanne is a poor milliner's apprentice and loves a young artist who is her neighbor. They become engaged when suddenly she is informed she has fallen heir to a large fortune. Her fiance, in a burst of self-abnegation, renounces his right to marry her and tells her he has undergone a change of heart.

Meantime Suzanne has gone to live with titled relatives who scheme to marry her off to their son and thereby save the estate. Stung by what she believes to be a "throw down" on the part of the artist and dazzled by the pomp and importance of marrying a marquis, she contents to marry the profligate son, who plans to secure her fortune and squander it upon his mistress.

It is at this point Miss Grandais unleashes a wealth of emotional power. On the night her betrothal is to be formally announced she enters the reception hall and denounces the conspiracy to annex her fortune by marriage and returns to

her former modest abode. There her bosom friend from the millinery shop frames with her to pretend she has lost her fortune, which has the effect of bringing the artist-lover to her feet once more, and all ends well.

A pretentious production, well directed and excellently acted throughout. Jola.

OUT OF THE CHORUS.

Here again is the amplification of the theme involving the chorus girl married to a scion of a family with money and social prestige. Eager to do her share in the matrimonial contract and truly in love with her husband, she is alighted by a mother-in-law whose ambition is to see her son separated and her daughter-in-law in disgrace. An old admirer of her chorus girl's days whom she had turned down appears and tells stories of the girl's past. These are untrue, but enough to satisfy any dowager with a Van added to her name.

The mother-in-law goes on believing. The action culminates in the murder of the admirer by the ex-chorus queen's husband. The family is undetermined about helping the son. His chorus girl wife accepts a two-a-day engagement at \$2,000 per to pay the legal fees. She goes one better. She is willing to tell a jury that her husband had a right to kill this Ned. She is willing to confess guilt in the absence of real guilt to save him. The psychological moment occurs when the real murderer shows up. A confession that he is the uncle of

the murdered man and had been "railroaded" to a lunatic asylum explains the reason. Several months later the family and the chorus girl are reconciled, but not until she has made a tremendous hit as a dancer at the "Winter Palace." Just why this had to be included in the continuity other than to show a magnificent set with Miss Brady as the central figure in diaphanous dancing apparel is hard to understand.

In this instance extravagance is entirely irrelevant, but still the extravagance goes on. Good drama is sacrificed to lavishness. The appeal to the eye means more than the appeal to the intellect.

The story's appeal and the drawing power of the star are the only commercial assets to the picture. The action of the story is too long drawn out. It does not follow a straight line, is padded, is lacking in suspense. It is also overcrowded with titles, so much so that where in the stage version of such a piece one would declare it talky.

The fault is not so much in the story itself as in its adaptation. No poorer example of continuity writing has been seen here in a long while as this by Coolidge Street.

A few scenes handled forcefully, convincingly and with the necessary touch of characterization are entrusted to Edith Stockton. For the number of scenes that she appears in she practically dominates the screen. Charles Gerard, Vernon Steele, Emily Fitzroy, Bigelow Cooper and Constance Berry complete the cast. They have been selected with discretion.

The lighting is exceptional and the photography very creditable to J. Badaracco. The art direction of Robert M. Haas adds much in the way of rich production. Step.

GERMANS GRAB FILM
TRADE OF SWEDEN

American Imports Off a Third, Olsner Says.

That American film exports are declining, was emphasized when on his arrival, John Olsner, of Sweden, declared that all Scandinavia is using a third less American pictures in comparison with two years ago.

What is wrong with our pictures, he declares, as far as their acceptance by the Scandinavian audiences is concerned, is that the star doesn't play the same big part as he or she does here. In Copenhagen it was his impression that when there was a good picture the "town" knew about it overnight, and a bad picture received a dismal fate irrespective of the drawing power of the star.

He declares the German-made picture is making bigger inroads on the Scandinavian film market, because the story value is more in keeping with the thought of the people of those countries. In certain cities he makes the statement that theatres are devoted exclusively to the showing of pictures of German make and no others.

Mr. Olsner is connected with the Swedish Biograph and the Overseas Trading Co.



Life Imprisonment!

TWO words—and they doomed a human soul to living death. Life imprisonment—for a crime he did not commit!

But when the iron doors of Sing Sing close upon him, that's only the beginning—the beginning of one of the greatest heart stories ever filmed.

You will see his escape—you will see him, alone and in the dark, fight for his honor and freedom. You will see him torn from the arms of his bride by the relentless hand of the law. And you will see how a convict's sacrifice freed the innocent man who was his friend.

Without question, the greatest picture in which the Good Luck Star has yet appeared. Prison scenes filmed in Sing Sing prison.

JESSE L. LASKY presents

THOMAS MEIGHAN

in

'The City of Silent Men'

A Paramount Picture

Adapted from "The Quarry," by John A. Moroso

Directed by Tom Forman - - - - - Scenario by Frank Condon



FAMOUS PLAYERS-LASKY CORPORATION



HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.

THEATRE DRIVE TO AID IRELAND IS ON

Country Districted and Exhibitors Asked to Serve.

Organization plans for participation of motion picture theatres throughout the United States in the campaign to raise funds for the Relief of Suffering in Ireland are under way. Telegrams were sent by the executive officers of the American Committee for Relief in Ireland to 53 prominent motion picture exhibitors requesting that they act as chairmen of the campaign in their respective localities. These exhibitors are the same who conducted the Hoover drive in their territories.

The telegram enlisting their aid in the cause of Ireland was as follows:

"One-half million men, women and children are hungry or homeless in Ireland. Ireland is being industrially destroyed, resulting in widespread misery and want. Undersigned members of the American Committee for Relief in Ireland, a non-sectarian non-political humanitarian organization, asks your co-operation in relieving this condition. We are calling upon the motion picture industry for help and have been advised by your associates in the industry that you are the proper person to head this movement as chairman of your locality. We know that the motion picture industry has never failed to respond to just appeal. We are not concerned with the causes, but know that Ireland's sufferings are as poignant as the world has ever known."

The telegram was signed by Morgan J. O'Brien, chairman; Cardinal Gibbons, John D. Ryan, Thomas F. Ryan and Capt. J. F. Lucey.

No set rules have been adopted for the gathering of funds for the relief fund. The chairman in each locality is expected to organize a committee and devise whatever plan of campaign may appeal to him as best adapted to the purpose.

The allied theatrical interests have been appealed to in addition, with the following committee selected from the various theatrical organizations and agreed upon: E. F. Albee, chairman; Martin Beck, William A. Brady, George M. Cohan, Sydney S. Cohen, William Fox, Sam H. Harris, Marcus Loew, Walter J. Moore, Samuel S. Scribner, Harry L. Spencer and Joseph Weber.

A series of benefits arranged by all theatre owners will undoubtedly follow.

"ORIGINALS" RULE SCENARIO FIELD

Unsold Plays Flood Market. Demand Gone, Official Says.

The literary market for scenario purposes is practically at a standstill, and the slump in play values has never been as depressing in the entire history of the picture business. This is the opinion of one of the officials of Famous Players, who declares further that there is no demand at all for "hit" play material that could be converted for scenario use.

Values have changed considerably. The ordinary mushroom success that could command a low of \$15,000 a year ago, is not given any consideration at all now.

The biggest reason is not lack of money. Producers can get the services of an author to write "direct" for one fourth of what formerly was asked by a "legit" producer for the picture rights to a play.

Statistics are given by this official who states further that with Whitman Bennett as production manager the price for the motion picture rights to a successful play ranged from \$15,000 to \$100,000.

Another reason for the dwindling fluctuation in value of play material is ascribed to the economic pressure by Walter Wanger, who, after taking up the duties as successor to Bennett, was imperative in refusing to countenance high prices for scenario material.

Mushroom producers were getting out their production cost a year ago on legit plays by accepting the low prices of \$15,000. Today that price has dwindled to \$5,000, and the demand is nowhere in comparison.

This official illustrates the lack of consideration to a "teasing" hit after the manager who "arrived" this year, by emphasizing the fact that he was turned down when he submitted a letter inquiring what Famous would offer. The Shubert successes he declared were unsold, "Clarence," was unsold, and one of Belasco's "The Phantom Rival," which was contrary to Belasco's policy in offering, was also unsold.

The Arthur Guy Empey Productions last week filed answer to John Verbout's \$15,000 breach of contract damage claims, generally denying the allegations. Verbout alleges as "two years' written agreement as 'route manager' for the defendant at a weekly salary of \$150. Robert Spear is acting for Empey.

EX-GOV. MILLIKEN OF MAINE, FILM MAKER

Organizes Company to Produce Curwood Stories.

Augusta, Me., March 30. Former Governor Carl E. Milliken, of Maine, has just organized the Pine Tree Pictures, Inc., and is ready to begin on the first of series of screen stories by James Oliver Curwood, dealing with the romance of the Maine woods.

Associated with the former executive of the State is Frederick W. Hinckley, representing a syndicate

of ten Maine business men who are financing the venture. The company has purchased the film rights to five Curwood novels, and has entered into agreements with the author to supply four more stories dealing with life of Maine fishermen and employing sea settings.

Curwood will move to Maine in June and will be on hand to advise in the production of the first picture which has as its locale the country near the Canadian border. The cast for the initial venture has Louise Prussing, leading woman; Warner Richmond, leading man; Richard Neal, character player; Charles M. Seay is director, assisted by Royal V. Rothman. Charles Gilson and Eugene French are the cameramen.

The policy of the Pine Tree Company will be to put on everything in Maine, to keep Maine before the public in pictures to the greatest possible extent, to portray Maine scenery to the greatest possible extent, presumably for its effect on tourists, and eventually to introduce local people into the casts.

50,000 SCREEN TITLES.

Ralph Spence, editor of "A Connecticut Yankee in King Arthur's Court," makes a novel claim for a record. He says that with the completion of the Fox special he has written 50,000 film titles. Spence was a newspaper man for ten years before he got into the film game, and says he is trying to accumulate enough money to go back.

First National Business Reports

PASSION

FASHION BEAUX ARTS, West Palm Beach, Fla.; Stanley C. Warrick, Mgr.—Played at one dollar admission to largest audiences in history. The picture proved a brilliant social event. It was acclaimed a triumph in art, and held the spectators spellbound. Broke all box-office records.

TRENTON THEATRE, Lynchburg, Va.; J. B. Trent, Mgr.—The audiences were greatly pleased. Many declared it to be the best picture they had seen, and it struck the crowds as a whole as a top-notch show.

AMBASSADOR THEATRE, Los Angeles, Cal.; S. Barret McCormack, Mgr.—Marked the opening of this new theatre. There was not one empty seat in the house during the entire run. Critics praised the picture highly.

THE KID

COLONIAL THEATRE, Elyria, Ohio; O. J. Bannon, Mgr.—Best ever. Attendance records a fifth more than ever before. Many could not get in and asked for a second play date, which is being arranged for. Box-office receipts largest in history.

WONDERLAND THEATRE, Lorain, Ohio; August Ilg, Mgr.—Broke all records in this city. Big crowds lined up trying to get in. Return date to be played. Broke both box-office and attendance records.

CRITERION THEATRE, Atlanta, Ga.; Willard C. Patterson, Mgr.—Best attendance and box-office returns in three months. Everybody thoroughly satisfied.

CENTRAL THEATRE, Fairbury, Ill.; Elmer Ramsey, Mgr.—A riot. The best picture ever run as far as box-office receipts. Also broke attendance records.

RIALTO THEATRE, Milwaukee, Wis.; Frank Cook, Mgr.—The audience went wild over it. Picture broke both box-office and attendance records.

SOWING THE WIND

RIVIERA THEATRE, Knoxville, Tenn.; William E. Drumbar, Mgr.—An excellent picture that played to big crowds. Everybody liked it.

Echoes of

The Big 5 Productions

and another reason why—

There'll be a Franchise everywhere



NEWS OF FILM WORLD

Phoebe Hunt, leading woman of the Wilkes Stock Company at the Majestic, Los Angeles, has been selected for the leading feminine role in a Frank Lloyd production by Goldwyn of "The Grim Comedian," a stage play in which Miss Hunt is now appearing. It was written by Rita Welman. It is Miss Hunt's first appearance on the screen.

Roland Rushton, a legitimate stage director, has been added to the cast of the new Reginald Barker-Goldwyn production, "The Old Nest." The cast will have 21 principals.

Reelcraft Pictures Corporation will make its releases in the east in future. A new series of two-reel Westerns, featuring Jack House, has been added to the short subject program and will be ready for distribution March 30.

Mabel Ballin and Wyndham Standing will have the leading roles in Hugo Ballin's production of "Ave Maria," to be released by Hodkinson.

Sidney Kaliner, formerly assistant director of the Peerless Studio, leaves for the coast April 4, and will reside at 1342 East Adams street, Los Angeles, Cal.

Pearl White sails for Europe April 12 for a vacation.

The title of William Farnum's latest picture is "His Greatest Sacrifice."

Jacob Glucksman has bought the foreign rights to "The Black Panther's Cub" from W. K. Ziegfeld.

Jack Gilbert, film star, was married last week to Beatrice Joy, a west coast picture actress.

Oscar A. Morgan has been promoted to an important post in the foreign department of Famous Players, working under Emil Shauer, who is director of that office. Morgan has been connected

with the concern for the past seven years.

Marjorie Daw, who played the role of "Love" in "Experience" for Paramount, has returned to California. She was brought to New York to play the part in the picture, "Florence Flinn," who played the ingenue in "Daddy Dimples," has been chosen to play the part of "Frailty."

American distribution rights for a series of four French dramatic pictures have been secured by the C. E. C. Film Sales Co. The first, which is called "The Nightingale of Paris," is to be released shortly.

Percy Marmont will play a prominent role in "The Price," starring Helen Ware, which will be screened as a Whitman Bennett production.

The mother of Charles and Sydney Chaplin arrived in New York from England on Monday for a visit to her sons. She leaves this week for the coast.

Morris Kohn, president of Realart, returned Monday from a trip around the country and reports general conditions as very satisfactory. Barring certain sections like Seattle, where the shipbuilding industry has been shattered, he says motion picture patronage is quite normal.

MATT MOORE SIGNED.

Matt Moore, brother of Tom and Owen, has been engaged by Cosmopolitan to play the male lead in their forthcoming feature, "Back Pay." It is a Fanny Hurst story, adapted by Frances Marion. Borge, who directed "Humoresque," will handle the direction.

Seena Owen will have the feminine lead opposite the newest of the Moores. Matt played the leading roles in "The Passionate Pilgrim" and "Straight Is the Way," both Cosmopolitan productions.

LOCAL POLICE CONTROL VS. STATE CENSOR, NEW PLAN

Fight on Lusk-Clayton Bill to Open at New York Legislative Hearing April 6—Industry on Hand to Resist Up-State Political Steam Roller.

Albany, March 30. Regulation of motion pictures by municipal authorities instead of State censorship is the plan producers have decided upon in order to defeat the measure introduced by Assemblyman Walter F. Clayton, Republican, of Kings County, a hearing on which has been set for April 6, before the Senate Finance Committee and the Ways and Means Committee of the Assembly.

The picture men, who are headed by William A. Brady and Sydney S. Cohen, president of the Motion Picture Exhibitors' League, State of New York, do not intend to let the Miller steam roller flatten them, even though the G. O. P. machine has about rolled out everything it has tackled this year. The producers will not submit to any censorship idea without a battle, it is understood, and will fight the "gag" proposal to the limit.

The producers held a conference with Senator James J. Walker of Brooklyn, minority leader in the Upper House, last Friday, after which the announcement was made that they will ask for regulation of the films by the police of the various cities in the state instead of censorship. At the conference with Senator Walker it was decided that the best course for the producers was to offer the substitute for the scheme of censorship.

The moving picture interests were advised by R. R. Miller, of Buffalo, that the only way to stop censorship was to offer an alternative plan, and he suggested that regulation of the pictures by the State and local authorities might bring about results. His alternative plan is that if any exhibitor shows a picture that is questionable he may be summoned into court and fined for producing it and the film confiscated, and permission to exhibit it elsewhere in the State would be denied.

Mrs. Clarence Waterman, of Brooklyn, state president of the National Moving Picture Censorship Association, who has taken a leading part in the fight on pictures, has held conferences with Speaker Edmund Machold of the Assembly, Assemblyman Clayton, the introducer of the bill and Senator Clayton R. Lusk, Republican, of Cortland county, who is the majority leader in the Upper House, and who will handle the censorship bill when it reaches his chamber. The regulation plan did not appeal to Mrs. Waterman.

Governor Miller returned to Albany Sunday from Atlantic City, where he "rested up" after snapping the G. O. P. whip on the Republican members of the Assembly and making them do his bidding on the New York traction bill, paying the way for an eight cent fare. The Governor passed his Easter "vacation" at an exclusive country club outside the beach resort and denied himself to newspaper men. He gave out but one interview since leaving Albany and in that one he reiterated his stand for film censorship.

Senator Lusk, who will handle the Clayton measure in the Upper House, held a short conference with the producers Friday. "I was informed they had a substitute plan for the present bill," Senator Lusk said. "Submission of that plan, I told them, should be made at the hearing, and if their proposals are convincing that they want to suppress salacious pictures, we might consider the proposition. Otherwise the Lusk-Clayton bill will be the only censorship measure considered."

After learning that members of the Legislature were reported as understanding that representatives of the industry invited censorship because of newspaper stories of conferences between those agitating censorship and certain motion picture producers. President Cohen of the Exhibitors' League, made a statement in which he pointed out that the censorship bill is "neither just nor equitable" in that censorship of movies "is as un-American as censorship of the press" and "an insult to the intelligence and de-

ciency" of patrons of motion pictures.

"The proposed measure or any other attempt at censorship will be vigorously fought by this organization regardless of the treachery attributed to some self-constituted spokesman of the industry," he added. "The illogical and inconsistent attitude of a producer advocating censorship is too transparent to need comment."

Boston, March 30. Despite the determined fight that was made by those in opposition, a bill which will call for the State censorship of moving pictures has been reported by the Committee on Mercantile Affairs.

The bill provides that on and after Jan. 1, 1922, it shall be unlawful for any person to sell, lease, loan or use for public exhibition or commercial purposes in the Commonwealth of Massachusetts any motion picture film unless it has been approved by the Commissioner of Public Safety.

If the owner or lessee of a motion picture film or the owner, manager or lessee of a motion picture establishment is aggrieved or dissatisfied with a decision of the commissioner he shall ask for and receive a hearing by the commissioner. If still dissatisfied and aggrieved he may appeal to the Superior Court, any justice of which shall have power to revoke or modify such decision.

A charge of \$2 shall be paid for the inspection of each reel of film not exceeding 1,000 linear feet and \$4 for each reel exceeding 1,000 linear feet.

The Commissioner of Public Safety is authorized to appoint a deputy director or moving picture censor at an annual salary not to exceed \$3,500.

SEEKING STUDIO RECRUITS.

Los Angeles, March 30. The Los Angeles Chamber of Commerce is making a bid to get the rank and file of the motion picture industry enrolled in its ranks.

The chamber is trying to increase its membership from 7,000 to 10,000 and during the past few weeks the heads of departments at the various studios have been invited to join. The response has not been all that the chamber desired.

SHORTY FREE, BACK AGAIN.

Houston, Tex., March 30. Under the local direction of Edna W. Saunders, Shorty (Jack) Hamilton, picture star, arrested here on a charge of being implicated in a hold-up and released from the county jail after the case was dismissed, is now appearing in person at the Star theatre, where they are showing one of his pictures.

JUDGMENT RECORDS.

The following is a list of judgments filed in the County Clerk's office. First name is judgment debtor; second name of creditor, and amount of judgment follows:

Clarence H. and Leslie H. Cooke; H. von Bulow, J.; \$10,020.80.

Francis X. Bushman; Taxi Cab Co.; \$596.25.

Ivan Bankoff; D. Hines; \$161.70.

John Cort; H. Robert Law Scenic Studios; \$1,354.18.

Same; Same; \$1,098.98.

Frohman Amus. Corp. and William L. Sherrill; A. P. Kelly; \$1,060.30.

Schooner Photo Play Producing Co., Inc.; Bauman & Co.; \$120.91.

Max R. Wilner and Nat Kahn; J. Olmick; \$1,075.72.

Carter De Haven; Circle Taxi Cab Co.; \$29.20.

BANKRUPTCY PETITION.
Charles A. Sellen, an actor, of No. 132 W. 45th street; liabilities, \$2,631; no assets.

ATTACHMENTS.
Stoll Film Corp. of America; Craftsman Film Labs., Inc.; \$3,372.42.

JUDGMENT VACATED.
Mirror Films, Inc., Lambert Film Corp., Clifford B. Harmon and Harry Lambert; B. R. Gorant; June 25, 1920.

BILL WOULD BANISH FILM VAMP'S SMOKES

West Virginia Has Prize Plan to Reform the Screen.

Charleston, W. Va., March 30. The Helmick bill, presented in the State Legislature here, creates a Board of Censors for motion picture films exhibited in this State and provides for a system of examination, approval and regulation of pictures to be exhibited. The bill would require a board of three members to be appointed by the governor for a term of three years, the chairman of the board to receive a salary of \$2,000 a year, the vice-chairman \$1,000 a year, and the secretary \$2,000 a year.

An examination fee of \$2 for each film, reel or set views of 1,200 linear feet or less would be required under section 17, plus a fee of \$1 for each duplicate or print. Under section 20 any member or employee of the board would be authorized to enter any motion picture house and prevent the display or exhibition of any picture not approved by the board.

Section 21 would prohibit the display of any advertising matter that was immoral or improper. Much of the bill is devoted to detailed regulations governing the elimination or the rejection of films. Section 32 deals with subjects which must be condemned and in that category are those relating to "white slavery" relating to the betrayal of young girls and assaults upon women, prenatal and childbed scenes, pictures and parts of pictures dealing with the drug habit, scenes showing the modus operandi of criminals, gruesome and unduly

distressing scenes, studio and other scenes in which the human form is shown in the nude, scenes holding up to ridicule and reproach races, classes or other social groups, pictures dealing with counterfeiting, pictures showing men and women living together without marriage, brutal treatment of children, gross and offensive drunkenness, pictures of gun play, etc., sensual kissing and love making scenes, views of women smoking.

Owensboro, Ky., March 30. The picture censor committee of the local Chamber of Commerce is preparing a city ordinance providing for a board of five which will include a Jew, a Protestant and a Catholic to pass upon screen subjects. There will be two other members at large.

City Attorney George S. Wilson, who is advising in the draft of the measure, contemplates a penalty for failure to obey the rulings of the censors.

FRENCH INDUSTRIAL FILM

Paris, March 12. The direction of the Societe Commerciale of the soda mines of Alsace has had a film executed showing the various phases of the industry for propaganda purposes.

The reel was prepared under the direction of J. L. Croze, and presented at a private show given in the Salon of the Hotel Continental here on March 18.

A suitable musical program accompanied the presentation, which constituted an entertaining soiree.

DE MILLE'S NEXT.

Rita Weiman has sold an original story to Famous Players-Lasky, which William C. De Mille will do as his next special production. The story is as yet untitled.

NAME COUNSEL OF D. C. TO FRAME CENSOR PLAN

Official Studies State Statutes as Guide.

Washington, D. C., March 30. The new District Commissioners have turned all matters concerning the censorship on the movies over to the District Corporation Counsel, who, it is stated, is to make a close study of all its various phases and report it back to the Commissioners.

He is to go over the Pennsylvania rules, and it is the belief of the Commissioners that it will do no harm to have current and elastic regulations to define how far a sex story should go and just where portrayal of crime becomes too minute for the good of youthful minds.

The Corporation Counsel, it is stated on competent authority, will make recommendations along the following lines: Undue suggestions of immoral sex relations; white slavery or procurement of women; passionate love scenes or too brazen exhibitions of vice; nude figures, except children, and salacious titles or sub-titles.

An interesting sidelight on the censorship campaign has been the leaning toward censorship of the dramatic writer of the Evening Star, with the result that all the motion picture ads in last Sunday's edition were cut to less than a hundred lines.

Lynn S. Card, late general manager for Hallmark Pictures, has been appointed manager of Select branch office exchange in Kansas City, succeeding Arthur S. Hyman, resigned.



From a Story by F. Britten Austen

MARION DAVIES

BS. Moss's
Glowing
Tribute
to this
Magnificent
Super-
Feature

BOOK NOW

POSTAL TELEGRAPH

COMMERCIAL CABLES

TELEGRAM

64 ST. X 145 PM 54 CENTS

22 NY MARCH 18 21

COSMOPOLITAN FILM PRODUCTIONS

127 ST AND SECOND AVENUE NYC

'BURIED TREASURE' PROVIDED A BONANZA AT THE BOX OFFICE OF OUR BROADWAY THEATRE AND OUR AUDIENCES WERE DELIGHTED WITH MARION DAVIES WHO GIVES A BEAUTIFUL AND INTELLIGENT PRESENTATION OF A GREAT ROLE IN A FINE PHOTODRAMA. ALTHOUGH 'BURIED TREASURE' PLAYED FOUR WEEKS AT COSMOPOLITAN THEATRE IT DREW CAPACITY HOUSES TO THE BROADWAY THEATRE.

D. S. MOSS.

A Cosmopolitan
A Paramount

Distributed by FAMOUS PLAYERS-LASKY CORP.

WARREN LEAVES BIG 6 IN HUFF AS LICHTMAN TAKES CHARGE

Associated Producers' General Manager Walks Out of New York Offices on Oscar Price's Return from Coast—Crisis Arrived Monday.

A crisis was reached on Monday in the New York offices of Associated Producers, Inc. ("Big Six") with the return from the coast of President Oscar A. Price.

Immediately thereafter F. B. Warren, general manager of distribution, packed up his belongings and walked out. Up to that time no contract had been signed with Al. Lichtman to replace Warren, though it is admitted negotiations had been concluded when Lichtman was on the coast and that he was slated to suc-

ceed Warren directly a settlement could be effected with Warren.

Just what transpired between Price and Warren on the former's return east could not be learned, but it is understood the matter was a personal one.

Warren declined to make any statement for publication, saying he had placed the matter in the hands of his attorneys.

Price was equally uncommunicative, other than to say that Warren had resigned and that Lichtman was now in charge of distribution.

TOURING "WOMAN UNTAMED."

Signe Patterson, formerly partner with Frank Hale in vaudeville, is touring as part of a road show in conjunction with "The Woman Untamed" which Frank McGovern is sponsoring as a touring attraction. Doraldina is featured in the film and Miss Patterson does a hula number in the acted prolog similar to Doraldina's screen terpsichorean number.

McGovern is sending out five road companies in conjunction with the picture in different parts of the country. Each company consists of seven people.

MADLAINE TRAVERS SUES.

Madlaine Travers, film actress, has started suit in the New York Supreme Court against H. Lyon Smith for \$222,500 for breach of contract. She alleges Smith agreed to star her in a series of pictures and to pay her a salary ranging from \$1,500 to \$3,000 a week, but failed to carry out his agreement.

FAY TINCHER BACK.

After two months of personal appearances in mid-western states, Fay Tinchler has returned to Los Angeles to resume work in Christie two-reel comedies.

WANT OBERHOLTZER BACK AS FILM CENSOR

Industry Ready to Fight His Reappointment.

Philadelphia, March 30. A strong campaign to put back Dr. Ellis P. Oberholtzer as a voting member of the Pennsylvania Board of Censors has been started here by various women's societies and organizations throughout the city.

Dr. Oberholtzer was secretary of the board of three up until last October, when he was given an honorary position with the board, depriving him of a voting power. Henry Starr Richardson, a local newspaper man, was appointed to fill the vacancy. Richardson is known to be more favorably disposed to pictures and has inclined the board to more leniency during the last few months.

The position of chairman of the board will again become vacant next May. Heading the movement for the reappointment of Oberholtzer is Mrs. R. R. Porter Bradford.

Moving picture interests here are determined in their opposition to Oberholtzer, and are pinning their hopes to the fact that the Governor is inclined to be in sympathy with them. The last flare-up on the censor business was the passage of "Passion" almost in toto.

PRODUCTION SPEED MARK.

Los Angeles, March 30. Louis J. Gansler has just made a record at the Robertson-Cole studios by shooting a feature in three and a half weeks. The title of the picture is "Wives" and it is now in the cutting room. It will elevate Fritz Brunette to stardom.

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, March 30. Jerome Storm, director for Kathleen MacDonald, was married on March 19 to Miss Mildred Richter at the home of the Robert McKims in Hollywood.

Colonel Selig, in association with Sam Rork, is again to take an active interest in the picture producing field. The first venture will be the production of 16 two-reelers from James Oliver Curwood stories. Each is to have all the thrills of a five-reeler and a star of the caliber of Lewis Stowe will be seen in them. Bertram Bracken will direct.

Jack Holt has been loaned by the Lasky studio to the Goldwyn for a picture. The production in which he will appear is "The Grim Comedian," playing opposite Phoebe Hunt, who has been leading woman at the Majestic here for a short time.

Eva Gordon has been engaged by Metro to support Viola Dana in "Life's Darn Funny."

Ruth Wing was married last week to Ted Taylor, publicist and scenario writer, and the couple are honeymooning in Hawaii.

Louise Dresser and Jack Gardner arrived here last week and opened their home in Glendale. A series of domestic comedies are to be made with Miss Dresser in the lead. Willard Louis will play opposite her and Jack Gardner will be the business manager of the company.

The Apache Trails Productions, a new company, has started work on two-reel westerns at Globe, Ariz. J. B. Warner and Vester Pegg are the featured leads. Others in the cast are Kitoria Beveridge, "Billie" Bennett, Lew Meehan, Isabelle Wilford and William Ryno.

Mrs. William Christy Cabanne obtained a divorce from her husband, the motion picture director, last Wednesday. Under the order of the court she receives \$5,000 immediately and \$200 weekly.

Marie Provost has quit the Mack Sennett lot. She is to be featured by an independent company.

Frank R. Conklin is back at the Christie studios as chief of the scenario staff. Rose Loewinger has the post of scenario editor, taking charge of all outside manuscripts for the company.

Harry Revier, who is to make six Northwestern stories for the First National, started for Lake Tahoe last week to shoot the prolog to the first of the stories entitled "The Heart of the North," written by Eddie Dowling, for which John B. Clymer did the continuity.

Adam Hull Shirk, of the Lasky publicity staff, went to Vancouver with Wallie Reed, Arch Reeve taking charge of the department in his absence.

Pauline Fredericks is back at the Robertson-Cole studios after two weeks on location shooting scenes for "The Greater Love."

Capt. Edwin Brower Hesser, former dramatic critic, motion picture director and producer, is now a photographer here. He caters exclusively to the picture stars and is located in Hollywood.

The vacation period at the Mack Sennett studio is over and work has started on the Mabel Normand picture, "Molly O." F. Richard Jones will direct the picture, and the general scheme of things is to make it a fitting rival to "Mickey."

Antonio Moreno is to start on a

new production next week at the Vitaphone under the direction of Chester Bennett.

William De Mille has finished "The Lost Romance," a Knoblock story.

George Melford is starting on "The Great Impersonation" from the novel by E. Phillips Oppenheim. James Kirkwood and Ann Forrest will play the leads.

Monte Blue has been loaned to Realart to play the lead opposite Mary Miles Minter in "Moonlight and Honeyuckle," the George Scarborough play which served Ruth Chatterton as a stage vehicle.

"The Woman Next Door," with May Allison as the star, is Bayard Veller's first directorial effort. He is now busy cutting and titling.

E. Mason Hopper will direct at the Goldwyn lot for another year. His contract with the company was renewed last week.

Ethel Clayton is shortly to leave Los Angeles and go to London for Paramount to make a picture abroad.

Larry Seamon has been in bed for a week as a result of injuries received doing trick stuff in one of his productions.

Mary Carlisle has started work on the series of two-reel comedies in which she is to be featured. The productions are being made at the Glendale studios.

Eddie Rosenbaum, Jr., has about tired of the film selling game with Fox in this section of the country, and is soon to embark in the directorial field.

Ward Wing has been engaged for a new Realart production which is to be directed by Sid Franklin.

BLANCHARD EVICTED.

Deal Reported for Blanck to Take Davenport Capitol.

Davenport, Ia., March 30. J. H. Blanchard, head of the Blanchard Amusement Co. and the man who has been the most prominent locally in the vaudeville line, was ejected from the Capitol today by the police on orders from the owner.

The theatre is a beautiful picture house seating 2,500, and has had some trouble in getting the pictures wanted, and lately a deal was consummated by the owner by which it is to be pooled with the A. H. Blanck interests, an outfit that has three local theatres and many others radiating from Des Moines.

The trouble came from Blanchard finding a new manager had been sent here, and it is reported that Blanchard removed him violently from the office. The police were called and now Blanchard promises a legal action to enforce his contract.

"DOWN EAST" DOES \$10,040.

Seattle, March 30. Company "X" of D. W. Griffith's "Way Down East," in its second week at the Metropolitan, shattered all previous Holy Week records locally, by piling up a gross of \$10,040.

The picture had its premiere before a brilliant society audience which attended as the guests of D. W. Griffith. The first week's gross bordered on \$14,000 and the advance sale for the third week indicates that total will be exceeded.

CLOTHES IN PICTURES

Hugo Riesenfeld certainly gave the Criterion a "Breath of Scotland" this week, which was started off by a beautiful scenic, entitled "Bonnie Scotland," with the lakes of Loch Lomond, and castles where Scottish kings once made merry. This was followed by a pretty little song scenic and musical setting, "A Scottish Idyll," while succeeding the feature picture Vera Myers, in a dainty silk crinoline, with Paul Osgood, danced "In the Moonbeams."

John S. Robertson is to be congratulated for his translation of Sir James M. Barrie's "Sentimental Tommy" to the screen, making it seem real and not mere play acting. The majority of the action takes place in that quaint little village of Thrums, which Mr. Robertson has represented just as one would imagine it. Gareth Hughes is a delight as Tommy, the dreamer, whose wag of the head meant so much. Mr. Hughes makes Tommy come to life. The same applying to May McAvoy's Grizel. No praise is too emphatic for this little lady's acting.

Miss McAvoy was a picture in her gown of white, made bustle fashion, that being the style in those days, and charming they looked. Taffeta formed another of Miss McAvoy's dresses, with short sleeves and square neck edged with a ruching. But no matter what her attire, whether silks or rags, Miss McAvoy would be beautiful. Mabel Taliaferro, whose appearances were brief in the role of the Painted Lady, gave a finished performance of an affecting character study.

TREASURE

Scenario and Direction George D. Baker

Scenes by Joseph Urban

Beautiful

Takes
BROADWAY
by
STORM



The greatest picture of re-incarnation ever shown. Played four weeks to capacity at Criterion Theatre, New York, then a week at B. S. Moss's Broadway Theatre.

Now playing high-priced, reserve seat Keith, Moss and Proctor houses, New York. Also booked for an indefinite run at the Randolph Theatre, Chicago.

MISS DAVIES does the best work of her career in this picture.—VARIETY.

By all odds the best picture MISS DAVIES has ever appeared in.—N. Y. EVENING MAIL.

Production
Picture

BOOK NOW

Distributed by FAMOUS PLAYERS-LASKY CORP.

LASKY SEES PERIL IN TRUCE OF INDUSTRY AND AGITATORS

Producer Warns Directors' Association Screen Is on Trial and Reformers Will Make Capital Out of Crime and Sex Subjects—Endorse 14 Points.

"We are told that censorship advocates have declared a truce of one year," said Jesse L. Lasky, speaking before the Motion Picture Directors' Association at a dinner in the Peacock Room of the Alexandria Hotel, Los Angeles, March 17.

"This victory we appear to have won, it seems to me, is the most dangerous crisis of the industry. Unless we are careful, we will walk into a trap.

"During this armistice the reformers will try to get our numbers. They will judge us, not by the best, not by the clean entertainment produced by 95 per cent. of us, but by the worst work of a 5 per cent. The trouble maker of our industry is the individual with a fat bankroll, who produces a salacious picture to make it fatter. Then—oh, boy!—the reformers are on us all.

"Every man in this room has the right to object if any story not morally right is handed him to produce," declared Mr. Lasky. "The executive head of every big picture corporation in this country has pledged himself to a clean screen. We are pledged to put any man who dares to exhibit an improper picture out of business, to expose him to the police and to herald his moral treachery to the press.

"No man can spend his career in the theatre or pictures and come through 100 per cent. normal. He cannot see with the eyes of the average American with a family, who attends church, who has never seen the Folies or the metropolis nor read the type of literature the dramatic professional is forced to read.

"That normal man's viewpoint is right because he is in the majority. And he wants a clean screen. We can double attendance at picture shows of America simply by screening interesting, decent stories and exploiting them in the proper way.

"I am speaking from my selfish viewpoint as an individual when I say that clean pictures are not only right—they are the way to success.

"Scenes considered proper in a book or on the stage often are improper on the screen. To know whether you should film a given scene or not, think what its effect would be on the impressionable young people, who form the bulk of our audiences. I don't mean children; we can't produce with them only in mind; parents must exercise the same jurisdiction here they do over theatres and books. But make pictures that children of 20—not children of 10—can go to see and remain unsullied.

"Remember that motion pictures set styles for youth in hair-cuts, clothing—everything—only we don't realize it.

"Let's make pictures for the public to enjoy, not for censors in forty States to cut and slash.

"It is amazing to think of the power in this room. You directors could coin a phrase among you that you could use tomorrow and break the highest official or popularize the least known commodity.

"Remember that you are artists. It is not bunk to call it art. The motion picture is probably the greatest art God ever gave humanity."

Mr. Lasky's code of fourteen points antedated the clean screen meeting of the National Association of the Motion Picture Industry by several weeks, and covers the same principles that the recently adopted thirteen points of the N. A. M. P. I. do. The original code was drawn up by a newspaper man who represented the attitude of the outsider to motion picture—William C. Bullitt, who went to the peace conference with Woodrow Wilson.

The code prohibits improper sex attraction, white slavery, illicit love themes, nakedness, suggestive dances, prolonged love demonstrations, domination of crime or vice in a story, drunkenness or gambling made attractive, instructive scenes

of crime, any offense to any religion, sacrifice to objects of worship, suggestive comedy, unnecessary bloodshed, salacious titles or advertising.

Mr. Lasky answered questions following his talk.

"Let us hear from one brother who has perhaps the hardest role of all to play," suggested William D. Taylor, director of the M. P. D. A., indicating Cecil de Mille.

"It is really more our party than the producers," responded Mr. de Mille, and proceeded in a satirical vein, frequently interrupted by laughter, saying in part:

"So far I have never produced a picture that finished anything like the story the producer gave me to produce.

"There are only thirty-two dramatic situations. Twenty-two of them are offensive to Anglo-Saxons, which leaves ten. Eight and a half of them are offensive to the censors, which leaves what?

"However, a director can take almost any picture and make it either salacious or exquisitely pure."

Mr. Taylor summed up the situation:

"No matter what the subject is," he said, "it is not necessary to play up its salacious side. You can do almost anything—in a clean way."

At this point the motion was made and unanimously carried by the forty directors present that the M. P. D. A. endorse Mr. Lasky's points, undertake to comply with them, and to give him a resolution to that effect to carry back to the East.

Reginald Barker suggested that the time would come when two classes of pictures would be produced—one for children, another for the matured mind of adults. Mr. Lasky declared that no great splurge in children's stories was likely to be made at present, but that special performances for children on Saturday mornings and afternoons was a logical step.

The dinner was arranged by Messrs. Barker and Lloyd, recently retired officials of the M. P. D. A.

LICENSE CHANGE KILLED

Boston Mayor Will Continue to Regulate Theatres.

Boston, March 30.

An attempt to transfer the licensing of theatres and moving picture houses from the present authority, the Mayor, to a state commission was met with opposition before a committee at the State House and was reported adversely.

Several theatrical people appeared against the bill, claiming that the present system was as perfect as a licensing (and censoring) system could be, and their objections prevailed.

FAMOUS PLAYERS MEETING

Old Board and Officials Re-elected Unanimously.

The board of directors of Famous Players-Lasky held a meeting last Tuesday, with the most significant feature of the event being the unanimous re-election of officers "without a dissenting voice."

The time of the meeting was 15 minutes in all, and as one of the officials described "purely perfunctory," since both the president, Adolph Zukor, and vice-president, Jesse E. Lasky, are now absent. E. J. Ludvig presided.

1ST NAT'L ELECTS

The first regular meeting of the Associated First National of Washington, D. C., took place last Friday, with the election of officers as follows: Harry Crandall, president; Guy L. Wonders of Baltimore, vice president; F. P. Hoffman, secretary and treasurer. The directors are: F. P. Hoffman, F. H. Durkee, William C. Murphy, Joseph Morgan, Guy L. Wonders, Harry Crandall, E. P. Johnson of the legal department of New York's First National represented that office at the meeting.

ACCUSE YOUNG AUTHORS.

Picked Up in Schenectady When About to Leave for New York.

Schenectady, March 30.

Arthur Flynn, sixteen years old, of 16 Duane avenue, and Edward Fitzpatrick, fifteen years old, of 7 Duane avenue, Schenectady, bought tickets for Poughkeepsie yesterday and were waiting for the train in the New York Central station. Police claim they acted peculiarly and Plain Clothesman Albert Veeder, after having the money for the tickets refunded, took the boys to police headquarters.

Flynn was charged with vagrancy and Fitzpatrick with juvenile delinquency. Flynn will be arraigned in Police Court tomorrow morning and Fitzpatrick will be arraigned in Juvenile Court Saturday.

The police say the boys had a peculiar map of several of Schenectady's streets on which were mysterious notations, which the boys claim was a basis of a story they were writing as a motion picture. The boys said they had received \$20.50 for a story they sent to a motion picture concern in California. This amount was found on the boys, the police say.

LONG QUILTS GRIFFITH.

Resigns to Go Into Business as Advertising Counsellor.

The resignation of Robert Edgar Long as general press representative for D. W. Griffith, was the subject of some comment this week. He was associated with Griffith for more than three years and in addition to acting as personal publicity representative for the director, exploited such films as "Hearts of the World," "Broken Blossoms," "Way Down East."

Long's explanation is that he wishes to engage in business for himself, acting as personal representative and counsel in advertising and publicity for producers, directors and players, both of the stage and screen.

NON-CENSORING JUDGES.

Calif. Senator Proposes Advance Information Board.

San Francisco, Mar. 30.

A bill to establish a board of review for motion pictures with the purpose of classifying them in groups, such as "Racy," "Non-offensive" and "Educational," is proposed by State Senator Walter Eden. The bill does not provide for censorship but is designed solely to give the public advance information as to the exact nature of a picture exhibited in the theatres.

The board of review would consist of the State Superintendent of Public Instruction and eight other members to be selected by the Board of Education. The appointments would be subject to the approval of the Governor. The board members would serve without pay and fees would be charged producers for reviewing the films.

PENNA. CENSORS REPORT.

Harrisburg, Pa., March 30.

The State Board of Motion Picture Censors of Pennsylvania examined 11,066 motion picture films last year, according to its annual report which has just been filed with Governor William C. Sproul.

Forty-four of the films were disapproved in their entirety; 154 were reconstructed and the remaining films were modified by order of the censors.

The board collected \$1,630 in fines, most of its revenue coming from fees collected for examination. This amounted to \$87,250, while \$3,509 more came from the re-issue of seals of approval.

ROWLAND SAILS IN AUGUST.

Richard A. Rowland, president of Metro, sails for Europe in August. He says he has booked passage on a cattle ship and will take with him "The Four Horsemen."

Tenth Ave. Hotel Report.

The recently announced purchase of a plot of ground on Tenth avenue and West 55th street opposite the present Fox Studios, by William Fox as an addition to his motion picture plant, is said to be part of a plan to erect a theatrical hotel.

Dorothy Phillips is considering an offer to return to the speaking stage, in a stellar role next fall—a field of endeavor in which she was prominent before she went into pictures.

N. Y. EXHIBITORS BAN CLARA HAMON PICTURE

Opposed to Exploiting "Criminal Sensationalism."

Albany, March 30.

At a conference at the Ten Eyck hotel late last week to plan a campaign against the film censorship bill, the exploitation of "criminal sensationalism" as illustrated in a proposal to film Clara Smith Hamon, acquitted on a charge of killing Jake L. Hamon, the millionaire oil magnate and Republican politician, with whom she had a liaison for ten years, by a jury at Ardmore, Okla., was bitterly denounced by the Motion Picture Theatre Owners of New York State.

In adopting the resolution against the exploitation of Clara Smith Hamon's life as revealed in the murder trial, the theatre owners pledged their "full strength to prevent the appearance of such films on the screens of New York theatres."

They also "warned the public against investments in such unsavory productions, which necessarily invoke deserved condemnation and general disapproval."

The resolution was passed unanimously at a session between the Executive Committee and officers of the organization and reads as follows:

"This organization being emphatically opposed to the exploitation of criminal sensationalism as illustrated in a proposal to film Clara Smith Hamon, take advantage of the present meeting to protest against such exhibitions and pledge the full strength of its organized influence to prevent the appearance of such films on the screens of the theatres of New York State. In fulfillment of our earnest desire to protect our patrons, we respectfully warn the general public against investments in such unsavory productions, which necessarily invoke deserved condemnation and general disapproval."

San Francisco, March 30.

The Allied Amusement Industries of California, composed of managers embracing all the leading theaters in San Francisco, and practically all the picture theatres in Central and Northern California, took steps to bar the appearance of any Clara Hamon pictures in the theatres controlled by their association. The stringent action was taken by the executive committee when it was learned that Mrs. Hamon proposed to commercialize the wide notoriety which she received during her trial.

FRENCH PICTURE NOTES

Paris, March 12.

Huguette Duflos, exclusively engaged by the Societe Eclipse, has commenced on "Une Brute" for that company, of which film M. Bompard is producer. Theo Bergerat is at present working on the exteriors for "La Douceur Comedie," in which Stacia Napierkowska, Eugenie Nau, Marcelle Schmitt and Mr. Dalsace are to appear.

The lead in Oscar Wilde's "Crime of Lord Arthur Savile," which Rene Hervil is producing in France for the A. Legrand Film Co., is to be held by the English actor, Cecil Manning. This concern is also preparing "La Mort du Soleil" (Death of the Sun), with Andre Nox, and "La Marche au Supplice," with Severin Mars.

M. Rosen, the Paris agent of Select Pictures (Selnick), has left for the United States for a rapid business trip. Henry Roussel, a French producer, who recently showed "Visage Volles, Ames Clouses" (Veiled Faces, Closed Souls), has also gone to New York to look over the studios. Lucien Lehman, of Hebdô-Film, is likewise paying a visit to America.

It is probable Leon Mathot will visit the United States when he has terminated the serial in which he is now appearing in France, to work under the direction of Leonce Perret.

"Balkis, Reine des Sabattires," adapted from the book of Dr. J. Mardrus by Jacques Hebertot, director of the Theatre des Champs Elysees, Paris, is to form the subject of a play and a film.

The war tax is again on the tapis. At the last meeting of the Exhibitors' Syndicate the question of temporarily closing the suburban establishments if satisfaction is not

BROADWELL WRIT REDUCED

Glavey's \$52,000 Attachment Cut to \$12,000.

On motion to vacate a \$52,378.50 attachment secured against the Broadwell Productions, Inc., by John J. Glavey, Justice Gavegan, of the Supreme Court, has denied the defendant's motion other than to reduce the attachment to \$12,000.

Glavey brought suit against the Broadwell company for the full amount above mentioned as back salary and damages alleged due him on a written contract for services rendered in an executive capacity.

Robert Spear, who is acting for Glavey, has attached the "Nick Carter" series of pictures which the Broadwell company produced.

NEW SAENGER HOUSE.

To Build Opposite New Pantages, Seating 4,000.

New Orleans, March 30.

Julian Saenger today confirmed story of several months ago that the Saenger Amusement Co. would build a mammoth picture house in Canal street, to be the largest and finest in the south, seating 4,000 persons and to cost over a million.

The site selected is between Rampart and Basin streets with a fifty-foot frontage on Canal and extending back to Iberville street. It is directly across from the property on which Pantages is to build. Work upon the theatre will begin immediately. The house is to be called the Saenger and will form the main link in the Saenger chain.

JACOBS-HART FIRM.

Picture Man and Agent in Partnership.

Arthur H. Jacobs, long identified with business activities in connection with the motion picture industry, has combined forces with Max Hart. Of recent years Jacobs has devoted his efforts to business negotiations relating to the producing and managing film players and for the past two years to the personal representation of stars, directors and players, while Hart is better known as a vaudeville agent and producer.

Rose Franzblau, who has been associated in business with Jacobs for the past six years, will remain in the employ of the new combination, concentrating on the personal representation of artists in motion pictures, musical comedy and dramatic.

obtained from the government in the near future again was raised. The member of Parliament, M. Bokanowski, who is framing a new bill, shortly to be brought before the Chamber of Deputies, placing picture houses on the same basis as the legitimate theatres, is of the opinion that such action would be detrimental to the exhibitors' interests. Moreover, united action is not certain, and it is feared if some managers close others will profit by the occasion to remain open. The only manner to assure solidarity, according to "L'Ecran," will be for renters to refuse to furnish films to those exhibitors who insist on remaining open, should it be decided to close as a sign of protest in order to secure equal treatment at all places of entertainment, as regards the tariff of the "war tax."

Attention of picture people is called by Senator Ereton, Inspector of Scientific Research, to the annual prize of 12,500 francs offered by Jean Barres for French inventors. This money is offered to a French citizen, parent of at least three children, who has discovered the most useful contrivance susceptible to French industry during the year.

Harry Perrin is at present busy at Nice with a new picture in which he is appearing with Armand Berville, La Goupil, Mesdames S. Heil, S. Ordonneau and De Laetrix. Duparc, of the Odeon, who was seen in "Comte de Monte Cristo," is engaged by Barlatier for a film to be executed at Marseilles. Ivan Helquist, of the Svenska Co. of Sweden, has arrived in Paris, having been booked to play for the Natura Co. in the next production, "Rose de Nice."

"L'Aviateur Masque," a serial in six episodes by R. Floriani and C. Vayre, has just been completed by R. Peguy.

Friday, April 1, 1921

PICTURES

47

LEADING FILM CIRCUITS BOW TO COMPOSERS' ROYALTY RULE

Eight Hundred Houses Sign 10-Cents-a-Seat-a-Year Agreement—Represents \$1,000,000 Annually to Society—Wins First Suit for Infringement.

That the film houses have completely surrendered in their fight against paying the tax demanded by the American Society of Composers, Authors and Publishers is evidenced by the large number of picture circuits that have signed up with the society for a term of five years each. These circuits include the Southern Enterprises (300 houses), Sanger Co. (180 theatres), First National Circuit of 250 picture houses and the William P. Gray picture circuit in New England, totaling 69 theatres. The Stanley Co. from the start has been willing to pay the tax demanded by the American Society for the privilege of playing the music controlled by the society, and were among the first to sign. A complete 10-cent-a-seat-a-year will yield \$1,000,000 to the society.

No special license tax rate was made to these circuits, every circuit being charged at the standard rate of 10 cents a seat a year.

The society also won its first suit for infringement of copyright, begun since the recent publicity campaign. The action was brought against Charles Alpin and Robert

Fargo, owners of the "Follies" cabaret in Los Angeles. Federal Court Judge Bledsoe awarding the plaintiff \$250 damages and \$100 counsel fees. The song involved was "Avonlon," which a scout reported as being performed for profit without a license on December 7 last. The judgment debtors have paid the amount.

The society in all cases sues for the minimum amount allowed by the Federal statutes for the infringement of a musical copyright, that amount being \$250. The organization has circulated the following letter to the various motion picture exhibitors, both as an invitation and a warning:

"This is our final message in the campaign—our last word urging exhibitors to protect themselves in the matter of public performance, for profit, of copyrighted musical compositions, the performing rights of which are controlled by this society. Hereafter the law will be invoked to protect our rights. We want you to have every opportunity to inform yourselves; we do not ask you to pay the tax to become a li-

cencee privileged to publicly perform everything in music. We do insist, however, that you do not play publicly, for profit, compositions which we control unless you do hold a license. Know your rights, as we know ours; protect yours and respect ours.

"There are some, of course, that only the expense and inconvenience of litigation, with a fine in a Federal court, will convince. Those we are prepared to convince in that manner. We entered this campaign solely to clear ourselves of any possible accusation in the future that we had not given every one concerned a full, fair and complete opportunity to inform himself.

"From now on our agents will be in the field; they will secure evidence of violations of the law in this matter, and in each case we will bring an action in the Federal courts. We shall regret the necessity of filing these actions, and the penalties that the law will impose upon the violators, and to avoid this, both for you and us, we ask you to stay within the law. If, in your opinion, your patrons do not want to hear the late music, the 'hit' music, play the non-copyrights, the 'tax free' music, and we will all stay good friends. And, if you want any information concerning licenses, or the law, ask our nearest office, your own lawyer, or our general office in New York City."

FILM QUOTES HARDING

Klaw's Picture, "J'Accuse," Has Anti-War Theme.

"J'Accuse," a motion picture which Marc Klaw is bringing out in conjunction with the Abel Gance Film Co., has dedicated the film to President Harding and the American public. Among the titles are quoted the following part from President Harding's inaugural address:

"When the governments of earth shall have established a freedom like our own and shall have sanctioned the pursuit of peace as we have practiced it, I believe the last sorrow and the final sacrifice of international warfare will have been written."

"J'Accuse" is understood to be of Austrian make, and has an anti-war theme. It is also understood that Dr. Hugo Reisenfeld is at work on the cutting of it.

PAY BY THE REEL

Hall Gets Judgment for Work on "Woman in Gray"

Walter R. Hall, the scenario writer, secured judgment by default for \$1,730 against the Sireco Productions last week. Hall sued for that amount as a balance due for services rendered in writing the continuity for "The Woman in Gray," a serial running to 30 reels. He was to receive \$100 per reel, plus \$250 for publicity work.

SHIPMAN SAILING

Ernest Shipman will leave tomorrow (Saturday) on the Duca degli Abruzzi for Genoa. It is understood he is going to look over the Italian film market for Luporini Brothers.

In his absence Shipman will be represented by Steven T. King. Shipman's mission abroad has been hinted as possibly seeking a European channel for the release of "all" Canadian films in which he has an interest. On the door leading to his offices are inscribed the names of Dominion Film Co. and James Oliver Curwood Attractions.

STATE-RIGHT TRIANGLES

The Herald Productions has taken over four Triangle subjects for release on a state's rights plan. The pictures are "Lady Windemere's Fan" (Oscar Wilde), Ellen Terry in "Her Greatest Performance," Dickens' "Dombey & Son," and "The Lyons Mail," featuring H. B. Irving, Jr.

Walter Porges, president of the Herald company, has been ill following an internal disease the past few months and won't be back at his desk before next September.

EXHIBITOR FIGHTS TO KEEP ADMISSION DOWN

Universal Demands \$1 Charge for "Outside the Law."

Albany, March 30. The Universal Film Exchange of Buffalo is attempting to compel Samuel S. Suckno, owner of a chain of motion picture houses in Albany, to charge a \$1 admission for "Outside the Law," which he has booked for his Albany theatre for all of next week, beginning Monday.

Suckno today received a telegram from the Universal Film Company: "Outside the Law" cost one million to produce. Home office insists admission prices be raised to \$1. Will not permit this production below above admission."

Suckno sent the Film Company the following answer: "Wire received. Will not raise admission prices under any circumstances regardless of cost of picture."

Suckno told Variety's correspondent that he will insist on this and is even prepared to make a fight in the courts. He has advertised the picture for almost a month for the usual price of admission—25 cents—and is determined to stick by his word.

LEAPS TO FILM STARDOM

Phoebe Hunt Goss from Stock to Goldwyn Studio.

Los Angeles, March 30. A mighty quick leap from leads in stock at the Majestic theatre here to leads in pictures at the Goldwyn studio is the record made by Phoebe Hunt within three weeks of her arrival in Los Angeles.

Miss Hunt came here to play the lead in the "Acquittal" and was to have remained with the Majestic company. But the Goldwyn people placed her under contract. Mary Newcomb is her successor at the theatre and makes her initial appearance with the presentation of "Wedding Bells."

PERRY'S N. Y. STUDIO

Lease New Amsterdam Plant for Mae Murray.

The Perry Service Corp. has leased the New Amsterdam Studios on West 44th street for one year from April 1. The corporation is handling the Robert Z. Leonard-Mae Murray productions and other special features.

FORMS LOCATION TRUST

Coast Genius Lines Up Los Angeles Show Places.

Los Angeles, March 30. A new bit of graft has sprung up in connection with the shooting at locations outside the studios. It is the result of a piece of heavy thinking by a former location man.

He has lined up practically all of the show places within a radius of 50 miles of Los Angeles that are available for shooting and has put a stiff price on their use by the picture companies. Locations that were formerly obtainable for \$5 or \$10 are now quoted anywhere from \$75 to \$100 a day for filming purposes.

The studio heads have gotten together and practically placed a ban on the location stuff as far as those controlled by the corner are concerned and the gang has been overworked trying to land new ones.

TITLING FOREIGN FILMS

Reisenfeld and Rothapfel Sponsor Them For U. S.

The cutting, titling and supervision of foreign films being readied for the American market is gradually bringing in another angle to this development. It appears that S. L. Rothapfel's work on "Passion" gave an idea to the foreign merchants and now both Rothapfel and Hugo Reisenfeld are in demand. The current week's feature at the Capitol is "The Cabinet of Dr. Caligari," of German make. Reisenfeld is now at work on what is believed to be a picture of Austrian origin.

COSTUME PLAY REVIVED

The tip comes from the scenario department of one of the largest picture concerns that directors are favorable to stories employing historic playground and costume feature. "Passion" apparently has set the style.

This was emphasized recently at a private showing of "Ann Boleyn" when the directors who were present were much impressed.

TO FILM "QUEEN OF SCOTS."

J. Gordon Edwards, Fox director, who recently completed "The Queen of Sheba," sailed for Europe April 10, to arrange for the filming of another big subject.

It is said to be an elaborate production of "Mary, Queen of Scots."

26 Westerns by C. B. C.

C. B. C. Film Sales Corp. has contracted with C. Edward Hutton for the production of 26 two-reel Western pictures.

NO FILMS IN SUBWAY

National Association Repeats Many Previous Warnings.

Violation of the law against carrying films in the subway has caused the transportation committee of the National Association to issue a warning against repetition of the offense. This warning has been sent to every producer, distributor, exporter and transportation member of the National Association, calling attention to the fact that it is illegal to transport films under any condition in the subway systems and that any one violating the rule is subject to a heavy penalty and possible imprisonment.

"The Bureau of Explosives filed a complaint today," the warning reads, "that two boys carrying films from two well known exchanges to a theatre were apprehended in the subway and their case is receiving the consideration of the authorities at the present time."

"It is absolutely imperative that you take this matter up at once with your shipping departments to avoid a recurrence of this offense."

The boys referred to were employed by the Century Theatre, Brooklyn. They were caught by agents of the Bureau of Explosives. Each had film wrapped in paper.

A GERMAN FEATURE

Hegla Starred in Version of Meyrink's Novel.

Another German-made picture is in this country which is due to be released sometime within the next month. The film just recently arrived and will be given a private showing for exploitation before being publicly released.

The picture was made in Munich, since the war by the Bavaria Company, and has at the head of the cast Grit Hegla, a feminine star. The story is from a novel written by Gustav Meyrink and is condensed into a little over seven reels. The tragic ending, which the feature originally had, has been changed, as has also some of the titling and tinting.

Fred W. Falkner, formerly associated with First National, is handling the picture in this country.

"KID'S" ENGLISH CAMPAIGN

Vogel's Mission to Exploit Chaplin Feature

William Vogel, special representative for First National, sailed on the Aquitania last week. His mission on the other side is solely to handle the exploitation on "The Kid." It was announced that the manner of exploitation would be along the lines mapped out for the Chaplin latest in America. This is practically the first time an American has been assigned to exploit an American picture in London and the rest of England, applying American methods.

In addition Vogel has acquired the entire output of W. W. Hodkinson features for the British Isles. He will be gone two months, returning for four weeks and then crossing again for an additional four months.

SNUB FOR LOS ANGELES

Studios Bar Visits of Bank and Commercial People.

Los Angeles, March 30. "No Visitors Allowed" is a new general order at practically all of the larger studios. It is more or less in the nature of a "kick back" at the manner in which Los Angeles has treated and is treating the industry.

A number of big firms and banks have made it a practice to entertain visitors to the city with a trip through the studios, but from now on all that will be cold. The studio heads say the presence of visitors distracts the workers and thus results in the loss of money.

OHIO CENSOR QUILTS

Miss Parker Becomes Ex-Gov. Cox's Secretary.

Cincinnati, March 30. Elmhurst Parker, of Dayton, Ohio, has resigned as a member of the Ohio State Board of Motion Picture Censors, to take effect April 1, and will become secretary to former Governor James M. Cox. When he was governor she was his personal stenographer.

EXHIBITORS MEET TO CONSIDER PROBLEMS

Biggest Convention Due in Rochester April 5.

Rochester, N. Y., March 30.

The gathering of exhibitors and exchange men in this city on April 5, 6 and 7 is expected to be one of the most important in recent years, in that many of the problems which have become or are fast becoming acute in the motion picture industry will be threshed out. Chief among these it is expected that some organized effort may be planned to combat censorship and blue-law reform in general, with possibly some utilization of the screen to enlighten the public.

There will be two separate meetings here; that of the New York State Motion Picture Exhibitors' League and the combined meeting of the exchange men of five eastern distributing centers, as follows: The F. I. L. M. Club of New York, the F. I. L. M. Club of Albany, the New Haven Film Club, the New England Film Exchange Managers' Association and the Buffalo Film Exchange Managers' Association.

These five bodies of exchange managers are each separate, and not officially connected, but their work and purposes are so closely linked that it is possible that some form of permanent organization may be effected. I. E. Chadwick, president of the New York City exchange managers, will preside at the sessions, at which it is expected about two hundred exchange men will be present.

Committees in charge of the exhibitors' annual convention say that the attendance will set some new records in this state. It is said that assurances have been received from enough exhibitors to assure that the convention will be 100 per cent. representative of the exhibitors of the state. One of the interesting features of the convention will be an exposition of equipment used by the exhibitors, at which film and supply manufacturers will show their latest wares. The movie men will be the guests of the Eastman Kodak company on a tour through one of its local plants, at which the company will state an historical exhibit of things connected with the early days of the picture industry, including among them some of the first motion pictures taken.

A ball on the night of April 7 will be the concluding feature of the convention, and up to date sixteen picture players have notified Jack Farren, of the Victoria, chairman of the ball committee, that they will attend. Between now and that date it is expected that several other players and others will send in acceptances to like invitations.

STORY PRICE SOARS

Three Times Original Sum Named to Inquiring Author.

A story Anthony Paul Kelly once sold to Lubin for \$1,750 has now risen in price to \$5,000, as demanded for it by Vitagraph. It appears that the effects of Lubin were acquired by Vitagraph some time ago.

The story called "The Light of Dust," was subsequently filmed. It had some measure of success, and Kelly, it is understood believes has possibilities for a screen filming. With this in mind Kelly is reported to have approached Albert E. Smith about bringing it back, with the result that the price mounted. The author, however, didn't come through.

CHAPLIN'S NEXT

"Vanity Fair," Two-Reel Comedy, Half Completed Already.

Charlie Chaplin is filming a new production, "Vanity Fair." It is already half finished. "Vanity Fair" will be a two-reel subject. It is an original idea of Chaplin's. It will consist entirely of comedy, however with a little story of love, romance and adventure running through it, according to the announcement.

Singer's Midgets Signed

Singer's Midgets have been engaged to appear in a William Fox production entitled "Skirts."

Friend—"Hello, Chappie, how come you're not playing the big time?"

Chappelle—(Answer) "Money."

Friend—"Then why are you playing the Loew time?"

Chappelle—(Answer) MONEY!!

CHAPPELLE AND

Variety, March 4, 1921
LOEW'S AMERICAN
By IBEE

The second section of the show distanced the first part in scoring, with Chappelle and Stinnette, 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.

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.

Frills and Fashions

In Variety, by ALICE MAC

The woman of Chappelle, Stinnette and Co. is the 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.

"Clipper"

Chappelle and Stinnette, a mixed colored team, though they followed three acts which contained singing, found it easy going with a number of songs.

Reading (Pa.) News-Times

Chappelle and Stinnette, a pair of clever "black and tan" singers with remarkable voices, are some of the most talented people in Reading in several seasons in point of vocal ability and their audiences fully showed their appreciation of the act, which carries a very pretty setting.

Springfield (Mass.) Union

Chappelle and Stinnette have the sweet chocolate voices. They had the audience with them and could have kept going indefinitely.

Springfield (Mass.) Daily Republican COLORED SONGSTERS SCORE

Chappelle and Stinnette Divide Applause With Bobbie Heath at Poli's.

Chappelle and Stinnette share honors with Bobbie Heath and company in the popular favor at Poli's for the week-end bill, while Oscar Lorraine, the nutty violinist, is both an excellent musical performer and a comedian of originality. He is assisted by a young woman soloist in a box who, however, is not mistakenly thought to be there by chance. Chappelle and Stinnette, colored songsters, make the greatest hit in point of melody and applause.

STINNETTE

With **FRED. TUNSTALL** AT THE PIANO

"THE NOTE JUGGLERS, FEATURING THEIR OWN SONGS"

Our thanks to MR. J. H. LUBIN, not forgetting MOE SCHENCK and JOHNNY HYDE, for booking us solid and headlining us on all bills.

NOW Playing:—

March 28—Colonial Theatre, Detroit
April 4—Loew's State, Indianapolis
April 11—Loew's State, Dayton, Ohio.
April 18—Liberty, Cleveland
April 25—Loew's Lyceum, Pittsburgh
May 2—Rochester
May 9—Buffalo

May 16—Loew's, Hamilton
May 19—Loew's Uptown, Toronto
May 23—Orpheum, Boston
May 26—Empire, Fall River
May 30—Emery, Providence
June 2—Broadway, Springfield
June 6—Victory, Holyoke
AND ALL OTHER TIME TO FOLLOW

Personal Representative, **ARTHUR S. LYONS**

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 30 cents. Entered as second class matter December 12, 1906, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXII. No. 7

NEW YORK CITY, FRIDAY, APRIL 8, 1921

48 PAGES

\$1,000,000 FOR "BEN HUR"

CHURCH TO GIVE SHOWS AS AID TO SPIRITUAL TEACHING

Part of Radical Work Undertaken by Times Square Divine—Pastor Will Put on Three Productions with Professionals.

A radical departure has been undertaken by the Union Methodist Episcopal Church which is in the heart of Broadway's theatrical district and is conducted by Dr. James G. Benson, who has "dedicated his church to dramatics in the presentation" of his messages.

Three plays have been written dramatizing scripture lessons, and will be presented in the church next season. One of the plays is the work of Dr. Benson. Two thousand invitations will be sent to ministers of the gospel for these plays and briefs of them will be enclosed, conveying Dr. Benson's lesson of the value of dramatics to religion.

The first actual dramatic presentation at the church was on Easter Sunday, Dr. Benson showing the spirit of the day by means of one of the old miracle plays, which dates back to the 16th century.

For the week starting April 18, however, regular performances of Shakespeare's "Comedy of Errors" will be given in the church. The cast is made up of professionals entirely under the name of the Percival Vivian Players. In addition to the night performances there will be two regular matinees, and the admission scale will be from 25 cents to \$1.

Dr. Benson's church is more generally called the "Traveler's Church" because of the service it offers to persons in New York and those visiting here. The stage of the new Ritz theatre is directly next to it on 48th street west of Broadway and across the street is the Longacre. During the winter a "jazz" electric sign was erected outside, calling attention to the social activities.

That was not the first theatre (Continued on page 21)

HIP CLOSING EARLY

Dark Ahead of Last Season—Poor Business

Charles Dillingham may close the Hippodrome, New York, two weeks earlier than last season, through the decrease in business at the big theatre recently.

Industrial conditions and unemployment are given as the chief cause of the slump. High transportation costs have also affected the Hipp, which got a strong play from visitors to the metropolis.

The closing may occur the last week of April or the first week of May.

"THIRD COMBINE'S" FOREIGN CONNECTION

Interexchange Arranged With Gilbert Miller..

An international arrangement for the exchange of producing rights has been consummated between Gilbert Miller and Arch Selwyn, the latter acting for Sam H. Harris, the Selwyns and Arthur Hopkins, who made an agreement some months ago which led to the trio plan becoming known as the "third legitimate combination." Confirmation of the European connection was supplied this week when cabled advices stated Miller had sold the American rights of "Daniel" to Selwyn when the latter was abroad recently.

Mr. Selwyn stated Mr. Miller would have first call on the foreign producing rights of any of the Harris, Selwyn or Hopkins offerings, Miller reciprocating with plays which he presented or secured control of. It is understood that the younger Miller expressed dissatisfaction with the slowness of some of the older managers with whom he has been in touch and that he elected to string along with the younger faction of American managers.

"Daniel" is current in London with Mme. Bernhardt. The Selwyns are little confident that Mme. Bernhardt would consent coming over to appear in the American presentation and have chosen Martha Hedman for the lead.

Several English players will be brought to New York for the "Daniel" production. Among them are Lyn Harding and Claude Raines, both of whom are in the London production.

"Daniel" is due at the Hudson in the fall.

SEEKS MACDONALD-WRIGHT.

A picture producer, actuated by the success of "Dr. Caligari," has set out to find S. MacDonald-Wright, founder of the synchronist movement in painting and "master" to the Munich group of Germans who did "Caligari." He is said to be on the Coast. He is a nephew of Collis P. Huntington who built the Southern Pacific Railroad.

HARPER BROS. GET FILM RIGHTS

Deal Is Step Toward Settlement of Erlanger-Klaw Partnership Dispute—Screen Offer of \$900,000.

TRUCE FREES PLAY

The presence of a corps of attorneys representing A. L. Erlanger and Marc Klaw last Saturday, in the offices of the former, was followed by the report a long step had been made in the settlement of the varied interests which have been jointly held by Klaw and Erlanger. It is reliably stated the agreements entered into were entirely amicably arrived at.

One of the matters disposed of was the rights to "Ben-Hur" which the firm had controlled by arrangement with the Harper Publishing Co. and the estate of Lew Wallace (Continued on page 21)

CHURCHILL'S IS SITE OF NEW THEATRE

Legitimate House Seating 2,200 Is Planned.

Churchill's restaurant at Broadway and Forty-ninth street is to be closed May 1 when work will begin on a new theatre which will replace the restaurant proper.

The stores on the ground floor will not be interfered with, according to the present plans, the theatre being erected above the stores and above the space now occupied by the cafe.

A 2,200-seat house to play legitimate attractions is to be constructed. The move is due to the loss of revenue in running a "dry" restaurant.

Many offers for his lease have been turned down by "Cap" Churchill in the past. The spot has been much sought after by ambitious theatre builders on account of its location.

DOPE FIEND IN "MASQUERADER," SO CENSORS IN BOSTON BAR IT

Mayor Has Final Say but Refuses to Interfere—Has Already Played There 16 Weeks on Previous Booking—"Spanish Love" in Doubt Through Law

"FOUR HORSEMEN'S" NEW \$22,400 RECORD

Beats "Way Down East" Best by \$1,000.

A new business record for films exhibited on Broadway in legitimate theatres and along regular attraction lines was established last week by "The Four Horsemen of the Apocalypse," which drew a gross of \$22,400 at the Lyric theatre. This beats the previous record established by "Way Down East" by about \$1,000. The latter show is still showing on Broadway in its thirty-second week at the Forty-fourth Street and is weekly beating a number of legitimate attractions in gross at the box office.

"Way Down East" is aimed for a year's stay. Still in the running is "Over the Hill" which has passed the sixth month. At present it is showing at the Broadhurst, but will move to the Park April 17 and will continue its run there.

The field of pictures on Broadway is steadily enlarging and this week will find two more important entrants. "The Queen of Sheba," the third William Fox film, will start at the Lyric Sunday, the "Four Horsemen" moving over to the Astor. D. W. Griffith's "Dream Street" took tenancy of the Central Thursday.

ONE PER CENT. SALES TAX

Washington, April 6. Senator Reed Smoot according to report, will introduce a bill when Congress reconvenes calling for a 1 per cent. sales tax. It is also understood the excess profits tax and luxury taxes will be repealed. If the 1 per cent sales tax goes through, it is the belief in legislative circles that the 10 per cent. ticket tax will also be retained. Theatrical managers will be subject to payment of the 1 per cent. sales tax. The 10 per cent ticket tax is paid by the ticket purchaser.

Boston, April 6. The first move of the new Board of Censors on legitimate attractions has been recorded against "The Masquerader," with Guy Bates Post, which was to have come into the Boston opera house. The censors ruled no for any show in which a dope fiend was characterized on the stage.

"The Masquerader" played here four years ago for 16 weeks. It is understood the management of the attraction was not keen on the opera house date, regardless of the censors' action. Shubert representatives took the matter up with the mayor, who has final say regarding the decisions of the censors, but he refused to interfere.

There is some doubt, too, whether "Spanish Love" will be successfully presented here because of the law which forbids entrances and exits of actors through the audience. The novelty of the production as shown in New York is the use of the apron, stepped down to the orchestra pit, which is made part of the stage. Players for the most part enter and exit to the boxes and through the aisles, while from the stage the character visualize the house was a part of the "huerta."

SYLVIA JASON TO WED.

Los Angeles, April 6. Just prior to the departure of "The Greenwich Village Follies" from Los Angeles Sylvia Jason announced that on her return to New York she would marry. At this time she stated that William Hine, a New York business man, was the lucky one.

BAREYMORES AT \$5.

The Barrymores (Ethel and John) aren't taking any chances of losing money with their new co-starring vehicle written by Mrs. John, "Michael Stange." It is understood that the box office scale will be \$5 for the entire floor at all night performances.

Filming the Children

New Orleans, April 6. Victor Moore and Emma Littlefield, while playing at the Orpheum here, received 100 feet of film showing the condition of their children. They receive a like amount each month from James Horne, the picture director, who is a relative, and with whom the two kiddies are staying while their parents tour the Orpheum Circuit.

IRVING YATES

MANAGER OF THE LEW CANTOR OFFICES NOW IN CHICAGO.

Room 1212, Masonic Temple Building

V. A. F. BANS SLURS ON PART OF AMERICA IN WORLD WAR

Walter Percival Gets Action on Complaint When
British Team Makes Slighting Reference to This
Country's Part in Recent Conflict.

An appeal to the Variety Artists Federation by an American who took exception to sarcastic references made by Barker and Tarring, an English turn from the stage of the Victoria Palace, London, has resulted in the V. A. F. forbidding any reference by artists members to the part the United States played in the world war.

The complaint was filed with the V. A. F. by Walter Percival who witnessed a performance where the slurring allusion to "The Yankees winning the war" is alleged to have been made. Percival was in London on business and had booked return passage, which prevented him from taking the matter up in person with the V. A. F.

He complained by letter and has since learned that the V. A. F. is co-operating to prevent a repetition of the occurrence. Following the protest, one of the leading English theatrical trade papers editorially arraigned artists who jeopardized the good feeling existing between England and America.

E. F. Albee of the Keith Exchange was notified by Percival of the action he had taken upon the latter's return. Mr. Albee endorsed the Percival stand and in a letter to Percival said in part: "How any artist with a reasonable amount of common sense will use material which tends to irritate the citizens of either England or the United States is beyond my conception. It is really up to the managers of the different theatres to call the artists' attention to any breach of good ethics or the goodwill we owe each other as sister nations."

The Keith office issued an order banning reference to the same matter some time ago.

Several English acts have been making capital of the feeling that exists among certain classes abroad regarding the United States' part in the recent world war. Anything that belittled the part taken by this country in the great conflict has met with a certain amount of approval from the unthinking.

Mr. Percival's appeal received the immediate attention of Mr. Joyce, the head of the English actors' society. A letter to the American artist stated that the Federation after receiving the names of the acts would see that the undesirable matter was eliminated.

WODEHOUSE PLAY PICKED.

London, April 6.
Grossmith & Laurillard's future plans include plays with Cyril Maude, a new version of "Robert Macaire" called "Devil Macaire" by P. G. Wodehouse and Fred Thompson, with Grossmith as Macaire and W. H. Berry as Jacques.

The latter is scheduled to follow "The Naughty Princess" at the Adelphi when required.

LIMITING SHAKESPEARE.

London, April 6.
"Henry IV" finishes at the Court April 23 and will be followed by "Othello," with Godfrey Tearle and Madge Titheridge in the leading roles. James Bernard Fagen announces that Shakespearean revivals here will be limited to eight weeks' run.

LORNER GIRLS SAILING.

The Lerner Girls are sailing for England on the Aquatania, April 12. They will join the cast of the English production of "Mary." They were to have sailed last week, but pay or play contracts from the Keith Exchange for vaudeville dates in Philadelphia and Brooklyn held them back to the latter date.

ALEX-CARR GETS OVER.

London, April 6.
Alexander Carr opened well at the New Cross Empire in "April Showers" to a wooden audience.

The dramatic finish finally got them and he had to take several curtain calls and make a speech.

Kharum at Alhambra.

Paris, April 6.
Kharum opens at the Alhambra April 8.

CHEER BERNHARDT.

Brilliant Premiere of "Daniel" at
Ambassador.

London, April 6.
Mme. Bernhardt had a brilliant reception when she opened in "Daniel" at Prince's April 4. The audience was composed of the elite of society, including the French Ambassador. The last act is different from the one played at St. James'. Daniel is shown dying instead of dead in the next room. Charles Cochran had to speak instead of Bernhardt, who was overwhelmed.

Inquiries reveal that Gilbert Miller not only controls the English speaking rights to "Daniel," but has sold the American rights to Archie Selwyn, who has also secured the much-criticized Somerset Maugham play, "The Circle."

Percy Marmont has been engaged by Whitman Bennett to create the leading male role in "The Price," a stage play which served as a vehicle for Helen Ware.

BRITISH STRIKE NEW MENACE TO THEATRES

Managers Meet to Decide on
Closing Houses.

London, April 6.
A general strike is threatened throughout the country and if it materializes will be much more serious than the last railway strike. It will paralyze the amusement business.

An emergency meeting has been called for today (April 6) to decide what steps to take in this dilemma. They will either close the theatres or try to struggle on. If they decide to close, it will mean ruin to many successful runs and the disbandment of companies at a time when things are improving.

STOLL'S ROBEY SHOW

Oswold Stoll has withdrawn "Little Johnny Jones" from the Alhambra, London. A replacement will take place in the way of a road show, which will have George Robey added to the cast and is to be known as "Robey en Casserole."

It is also reported over here that show business in London had the worst Lenten season in years.

George Grand Dead.

Paris, April 6.
George Grand, an actor at the Comedie Francaise, died this week. He was a Scotchman whose real name was MacLeod.

IN PARIS

By E. C. KENDREW

Paris, March 22.
Clara Rabinowitch, American pianist, is in Paris (where she previously studied), and will make her professional debut here in a recital at the Salle Erard. Likewise, it is reported from London, Alice Frisen of California is appearing with the New Queen's Hall orchestra, under the direction of Henry Wood.

The Russian troupe of Ballet, from the Bat Theatre at Moscow, now playing so successfully at the Femina, is booked for London through Howell and Baud.

For the third centenary of the fabulist La Fontaine, an al fresco performance of "Clymene" will be given at Chateau Thierry.

It was announced the French troupe playing the Casino de Paris revue "Cache ton Piano" in the Orient was stranded in Greece en route to Cairo.

The spectacular show of Maurice Vernet, "Les Mille et Une Nuits," produced last season at the Theatre des Champs Elysees, is going to London with Colonna Romano as Sheherazade.

The unique performance of "Tristan et Isolde" given at the Theatre des Champs Elysees by the troupe of the Teatro Regio di Turin on March 31 was a big success, with Amadeo Bassi and Mme. Serafino in the two title roles. The husband of the latter conducted the orchestra.

PARIS THEATRES.—Coeur de Lilas (Th. de Paris); La Bataille (Antoine); Beethoven (Champs Elysees); Soldier and the Man (Montaigne); Prise de Berg-op-Zoom (Sarah Bernhardt); Mon Homme (Renaissance); Nelly, (Gaité); Antar and repertoire (Opera); Louise and rep. (Opera Comique); repertoire at Comedie Francaise; Les Miserables and rep. (Odeon); La Roi (Varieties); La Tendresse (Vaudeville); Le Scandale (Gymnase); Madame Sans Gene (Porte St. Martin); Le Retour (Athenee); Amant de Cocur (Pottinere); Celui qui recoit le gifles (Moncey); La Mort de Sparte (Vieux Colombier); Le Petit Duc (Mogador); Hedda Gabler and rep. (Oeuvre); L'Homme qui Assassina (Ambigu); Notre Femme et Cie. (Albert I); Le Comedien (Edouard VIII); Chasseur de chez Maxim's (Palais Royal); J'avais une Marianne (Mariany); Si que je s'rais roi (Capucines); Comedie du Genie (Cigale); La Pucelle du Rat Mort (Clarier); Vous n'avez rien a declarer (Scala); Phil-Phil (Bouffes); En l'an 2020 (Chatelet); Arlequin (Apollo); 8 Femme de Barbe Bleu (Michel); Ballet's Russian troupes (Femina); Marquis de Sade, etc. (Grand Guignol); Le Couer des Autres (Nouvel Theatre); Les Detraquees, etc. (Deux Masques); Oscar, tu le seras (Cluny); Beulemans a Marseille (Delazet); Une Poule de Luxe (Comedie); classical operetta at Empire, Trianon, Tr. adero, Montparnass; revues at Casino de

IN BERLIN

By C. HOOPER TRASK

MELLERS MAKE HIT WHERE OTHERS FAIL

Renewed Popularity Foreseen
From Du Maurier Opening.

London, April 6.
The production of "Bull Dog Drummond" at Wyndham's March 29 proved a big success. It is purely sensational melodrama brilliantly produced and acted by Gerald Du Maurier and a fine cast.

The audience was remarkably enthusiastic throughout. Lead by Cyril Maude's resumption in "Grumpy" recent successes of melodramas shown in the West End point to prosperous revivals of this class of play.

Many indications show that the great mass of the public is tired of sex dramas and high-brow works.

ANOTHER NAUGHTY PLAY

"Le Divan Noir" with Cora Laper-
cerie Produced at Renaissance.

Paris, April 6.
"Le Divan Noir," a new work by Edmond Guiraud, was presented at the Renaissance April 2 and went over nicely. It is in three acts.

The cast holds Mme. Cora Laper-
cerie, Madeleine Carlier, Suzanne Berysse, and Messrs. Gretaillat and Georges Colin. The plot deals with adultery, the old happy hunting ground of all French playwrights.

The wife of a doctor has a lover who dies during her visit. The woman promptly telephones her husband for assistance and commits suicide after receiving his pardon. The doctor himself realizes his wife's passionate physical condition and so forgives her.

BEYER DATES DEFERRED.

Bcn Beyer was to have opened this week in England for the Moss Circuit, but secured a postponement of his dates there, and is appearing in America, awaiting an addition to his family.

Berlin, March 21.
On Feb. 28 the first performance of "Beyond" (Jenseits), by Walter Hasenclever, was given at the Kammer-
spiele. This play even puts it over on the two-person war melo-
drama Woods produced in America with Shelley Hull and Effie Shan-
nag, for here with an equally small cast the playwright requires fifteen distinct scenes. In all other re-
spects it is unlike the Woods' opus, as it is a modern expressionistic tragedy; a wife gives herself to the friend who brings the news of her husband's death. It might have been more interesting had a more pliable actor than Dieterle played the male role. Agnes Straub, how-
ever, brings an extraordinary vocal variety and much power to the woman's part. Attendance not good; won't last long.

The production of Shaw's two playlets, "The Man of Destiny" and "The Shewing Up of Blanco Posnet" (March 1) at the Tribune have been doing very well. Eugen Robert has as usual selected an exceptional cast and his direction is always of a superior quality. This small theatre, no greater in seating capacity than the Punch and Judy, gives performances comparable to any in the whole city and the intimacy of the atmosphere makes the simplicity of the scene's investiture a stimulating rather than disillusioning factor. "The Man of Destiny" is well known in America through Arnold Daly's admirable perform-
(Continued on page 8)

"WARRIORS' DAY" FAILS

London, April 9.
Despite desperate efforts made by all concerned, Earl Haig's "Warriors' Day" seems to have been a failure. Most of the theatres in aid of this charity gave special matinees March 31, but some of them played practically to empty benches.

J. R. WATERS' VISIT.

James R. Waters, after an extended trip abroad which carried him to England, New Zealand and Australia, playing in "Potash & Perlmutter" and "Friendly Enemies," will try out a single turn here shortly. He will return to England later to take up future bookings.

MANAGERS SAILING.

The exodus of American producers to Europe is beginning with the announcement that Henry W. Savage is due to sail about the middle of next month. William A. Brady has announced his intention to sail about June 1.

SACHA SHOWS IN LONDON.

London, April 6.
Arthur Bouchier has secured the new Sacha Guitry play, "Le Grand Duc," and will produce it after "A Safety Match." He will also probably stage "Le Comedien."

BURLESQUE AT GAIETY.

London, April 6.
"The Betrothal" closes at the Gaiety April 9 and will be followed by a burlesque called "Rastus on Toast" featuring Robert Hale.

Ella Retford Visiting.

Ella Retford, English singing comedienne, arrived in New York on the "Mauretania" last Saturday, on a fortnight's visit to America. She came as the guest of Shaul Glenville and his wife, Dorothy Ward, who are under engagement for the American production of "Quality Street."

"Rebel Maid" Lands.

London, April 6.
"The Rebel Maid," the Robert Courtneidge production at the Empire, a romantic light opera, book by Alexander M. Thompson, lyrics by Gerald Dalton, is a big success. It is the property of Louis Nether-
sole.

Gilbert Miller Postpones Trip.

London, April 6.
Gilbert Miller should have sailed for America today (April 6) to look after his American interests, but the present condition of affairs in London has upset all his plans for the present.

Held to English Dates.

Unable to secure a release of their English dates, Vokes and Don could not accompany the Annette Kellerman show to Australia, sailing May 3. They will continue on the Orpheum Circuit until time to sail for England May 24 on the "Aquitania."

KIMBERLY & PAGE
There is a letter for you
in this issue.



The St. Paul "Pioneer Press" said: "Comediennes come, and again they go, but

IRENE FRANKLIN

says she 'just dropped in' at the Orpheum this week. If Miss Franklin's presence here is something more accidental than overtly designed, then it is just another of those happy fortunes that come now and then to make life something better and sweeter for all of us.

It is no small task to run the gamut of human emotions, and more especially to do it subtly and with a finesse that unconsciously intrigues a ready response from the average audience.

"But Miss Franklin does this with an easy facility. Her song stories of 'Dirty Face,' 'Cash Girl' and 'Help, Help, Help' are fine bits of pleasant diversion that have more than the average appeal.

"BURTON GREEN, assisting Miss Franklin at the piano, knows the art of accompaniment, and his solo number, 'Jewels of the Madonna,' is of high merit."

PEGGY O'NEIL
SAVOY THEATRE,
LONDON.

AMUSEMENT STOCKS ADD NEW PUZZLE BY QUEER MOVEMENTS

Break Sharply From Recent Top and Fluctuate Erratically—Sudden Wave of Buying Ends Abruptly—Bull Argument Plentiful.

The amusement stocks broke sharply after their meteoric advance to new high levels early last week, and from Wednesday until last Tuesday sagged bit by bit to a point close to their old levels, 68 for Famous Players and close to 18 for Loew. Wednesday there was a partial recovery to 72 and 19 1/2 respectively. Orpheum did not move one way or the other.

The two leading film theatre issues defied any attempt to guess at the factors that actuated them. In the absence of information it was presumed that the bull drive, probably inspired by banking interests had run into determined opposition by market operators and short selling from this source had depressed values. This, of course, is entirely a guess.

Nothing in the business situation surrounding the picture trade came to the surface to explain how it could happen that an interest strong enough to back an upturn of more than 2 points in Loew involving transactions of around 125,000 shares could be so quickly made to abandon a bull position.

Where the advance came on days of 30,000 to nearly 50,000 turnover in Loew, the decline was marked by daily turnovers of little more than normal. The burning question is—why should any group of men work a stock rapidly upward in an expensive campaign and then abandon it?

Getting into the field of speculating on possibilities, it might be that the upturn was engineered as a demonstration. Moving a minor stock ahead is merely a matter of aggressive buying such as appeared early last week. Whoever was behind the move gained the desired point. Perhaps the operation was merely designed to establish a better price level for the moment for its psychological effect, and to attract attention and interest to the particular issues involved. At the new high short selling was pretty sure to come and thus a new balance between bulls and bears created on the down grade.

The final effect would be that Famous has established itself at better than 70 and Loew a few 19, both figures considerably better than the levels before the drive, and at the same time the market situation as to the proportion of current short interest would invite a covering movement on a new bull rally. It looks like an expensive and risky maneuver, considering the advantage gained, but it well might be part of a campaign designed for "the long pull."

A good deal of literature was put out by various brokerage houses during the week, most putting bullish constructions on the figures published by Famous Players, and the subsequent analysis of Dominick & Dominick, but they conveyed nothing especially new.

Marcus Loew in Chicago early in the week gave an optimistic interview on the general business situation and especially on the good prospects of the Loew theatre enterprises, but nothing in his comments concerned the price movements in his stock. He expressed his confidence in the new Administration and voiced his belief that the business depression is only temporary and more or less forced to get prices down to a sane basis.

The summary of transactions April 1 to 6, inclusive, is as follows:

STOCK EXCHANGE.					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L.	4500	73 1/2	71	72 1/2	-1 1/2
do pref.	100	86	86	86	- 1/2
Loew, Inc.	5600	19 1/2	18 1/2	18 1/2	- 1/2
Chicago sold 50 Orpheum at 25.					
Friday—					
Fam. Play-L.	4000	72 1/2	71	71	-1 1/2
do pref.	300	86 1/2	86	86 1/2	- 1/2
Loew, Inc.	5000	19 1/2	18 1/2	18 1/2	- 1/2
Saturday—					
Fam. Play-L.	2200	71	70	70	- 1/2
do pref.	100	85	85	85	- 1/2
Loew, Inc.	2800	19	18 1/2	18 1/2	- 1/2
Boston sold 18 Orpheum at 25 1/2.					
Monday—					
Fam. Play-L.	3000	70 1/2	68	70	- 1/2
do pref.	100	84	83	83 1/2	- 1/2
Loew, Inc.	4500	18 1/2	18 1/2	18 1/2	- 1/2
Tuesday—					
Fam. Play-L.	3400	72 1/2	70	71 1/2	- 1/2
Loew, Inc.	3000	19 1/2	18 1/2	19 1/2	- 1/2
Orpheum	100	25	25	25	- 1/2
Wednesday—					
Fam. Play-L.	1800	72 1/2	72	72 1/2	- 1/2
do pref.	1200	84 1/2	83	83 1/2	- 1/2
Loew, Inc.	2900	19 1/2	19 1/2	19 1/2	- 1/2
THE CURB.					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Goldwyn	1200	5 1/2	5	5 1/2	- 1/2

CHAMP. BENNY LEONARD GOING IN MARX'S ACT

Financially Interested—Big-Time Bookers Made Condition.

Benny Leonard, world's lightweight champion, will go into the act of the Four Marx Bros. Leonard is interested financially in the turn and has been induced to take part in the act following a report the turn was going into a summer show in Chicago.

The Marx Bros. are doing a new act written by Herman Timberg, which represents considerable production and salary expense. They played a few weeks at the local theatres without coming to terms with the Keith office. After the last conference it was suggested if Leonard would go into the turn the salary asked would be acceptable. Leonard consented.

EDDIE NELSON MARRIED.

Cincinnati, April 6. Milford Unger, treasurer of the Grand opera house, received this message Sunday afternoon: "Kindly reserve seat on left aisle, facing stage, for my wife. I have just been married here, and rejoice show at Cincinnati. Oblige, Eddie Nelson."

Nelson, with Fancou and Marco's "Satires of 1920," which opened Sunday, went to New York last week, without telling any one in the company, and married at the Little Church Around the Corner Dolle Best, formerly with Ziegfeld's "Follies," whom he met when both were playing in San Francisco last summer.

The "Satires" was favorably received by the critics here, who were delighted to get to see something before it reached New York. All agreed that the San Francisco revue compared very favorably with anything produced in the East.

MUSIC HALL A FIGHT CLUB

The Brighton Beach has been converted into a fight club with the opening show scheduled for tomorrow night Saturday. The club is ideally located for bouts during summer, situated at the waters edge. The management intend to rent the hall for pictures all but two nights a week when boxing will hold forth.

The Brighton Beach music hall hasn't played vaudeville for the past three years.

BESSIE CLAYTON RESUMES

Bessie Clayton, after laying off for almost a year, will take up her stage work again late in the summer in a new offering. The dancer will open in the middle west and tour the Orpheum Circuit.

BECK FLOATS CAPITOL, DETROIT, \$3,000,000

Promoter and Builder Ready to Build Any Size.

Chicago, April 6. Robert Beck, the Chicagoan who within the last several years has become a national figure as a promoter, financier and builder of costly new theatres, left here for Detroit to be present at the starting of work for the rush job that is to erect the \$3,000,000 Capitol, Detroit. His organization, the Long-acre Engineering and Construction Company, has the erection contract; Beck has placed the bonding with the Union Mortgage Company of Detroit, in the form of 7 per cent. first mortgage securities.

The Kunsky interests are the promoters of this venture and will operate the Capitol as a spectacle motion picture palace. John H. Kunsky negotiated the deal with Beck. The lease is for 99 years. The house will seat 4,500. The Kunsks are the foremost showmen and exhibitors of the Detroit territory, owning 14 houses in that city.

Beck spent several days here looking over the progress of A. H. Woods' new Apollo, which he handled, as he did also the State-Lake, the Woods, the Harper and Woodlawn, as well as the mammoth James, Columbus, the new Keith's in Cincinnati and several other monumental mid-western structures. He is now negotiating two new houses for Marcus Loew. He said that he is prepared to provide adequate capital for any theatrical construction of any magnitude, as well as undertaking the building itself.

LIBERTY DEFENDERS' CHIEF

Anti-Blue Law Society Elects United Fruit Co. Head.

New Orleans, April 6. Crawford Ellis, head of the United Fruit Co. here, was named first president of the Anti-Blue Law Society of America, formed in Dover, Del., this week. The formation of the society is the first movement of nation-wide scope to combat legislation aimed at restricting personal liberty.

The new organization will wage a vigorous campaign against busy-body reformers, and is amply financed. Some of the biggest men in the country are enrolled as members.

N. V. A. DAY ARGUMENT.

Suits for injunctions restraining the Orpheum Circuit Co., Inc., and Loew, Inc., from turning over the proceeds of this Friday's matinees to the National Vaudeville Artists' Association will be heard in Part 1 of the Supreme Court today (April 8).

Harry Mountford started the action against the Orpheum, backed up with affidavits from William J. Fitzpatrick, former president of the White Rats. William P. Conley, another of the Rats crowd, is responsible in the papers for the suit against Loew, with affidavits from Mountford.

Mountford is the possessor of one share of Orpheum stock. Judge Edward E. McCall represents the Orpheum and Loew.

KEITH TIES UP AMSTERDAM, SCENE OF RECENT SKIRMISH

Exchange Leases Four Theatres in Up-State Town for Ten Years—Move Practically Bars Out Opposition Vaudeville—\$500,000 in Deal.

EXPERIMENTING WITH PAPER SCENERY IDEA

Vaudeville Act to Test New Invention

Paper scenery is the latest innovation for productions and is one angle of the German attempt to replace cloth clothing with paper suits during and subsequent to the war. The new idea is to be tried in a vaudeville act as a test upon which a legitimate producing firm will decide the scheme's value.

The inventor is an Englishman interned in Germany four years during the war. During his detention he experimented with paper, using various chemical baths to toughen the fiber. He is said to have succeeded in making ordinary wrapping paper extremely strong, and because its cost is half that of canvas and there is an equal saving in weight, he proposed its use for theatrical scenery.

The inventor made several sets for use in England, and the paper scenery idea is being taken to generally in Italy. In addition to its economy, the paper is said to hold colors more readily than canvas.

It is claimed the new paper process can be made fireproof and, further, that once it is fireproofed the process will not need repetition, as is now required in various cities. The inventor has explained that by mixing certain chemicals with the paints used in the designs, the fireproofing quality is "locked" in the paper. Dependent upon successful demonstration, a plant for quantity treatment of scenic paper is to be established here.

NICK HANLEY WANTED.

Kansas City Police After Him—Charged With Theft.

Nick Hanley, whose real name is Lew Melamedoff, and who has used a number of aliases, is wanted in Kansas City, where a warrant for embezzlement was sworn out against him by Pauline Huntley, who alleges he made off with two diamond solitaire rings, valued at about \$4,000. The warrant names Jimmie Hanley, one of the aliases. He was also known as N. K. Morrison and Jameson.

Miss Huntley was formerly a New York show girl. She went to her home in Kansas City on account of illness about a year ago. Last summer she appeared for a time in a revue at one of the local parks and there met Hanley, who appeared to know several of the players. He represented to Miss Huntley he could have her ring set in platinum at wholesale rates. After giving him the jewels the man disappeared. According to the Kansas City police Huntley is said to have claimed he was going to the coast as a scenario writer for Selznick. Inquiry developed he had never been employed by that company.

It is alleged Hanley is wanted in Pittsburgh on a check transaction, in which he represented himself to be in the secret service. He is alleged to have been known there as Leonard Manning.

About three years ago Nick Hanley acted as manager for Marion Weeks, then a "single act" in vaudeville. Miss Weeks' name was mentioned by Hanley during his travels, intimating he was engaged to marry her. Miss Weeks indignantly denied it and says Hanley simply acted for her in a business way. Though it was never announced Miss Weeks, who is a sister of Ada Mae Weeks, was married in June of last year to Henri Barron, formerly of the Chicago Grand Opera. The couple are now appearing in vaudeville as a team.

The negotiations for the taking over of the Century Roof by Paul Selvin for the summer were definitely ended this week. Selvin refused to pay the rental demanded by the Shuberts for the annual resort.

Amsterdam, N. Y., April 6. The first clash of the Keith-Shubert vaudeville war, which was on here some weeks ago, terminated this week in the sale of Amsterdam's four leading theatres to the B. F. Keith interests, who will take possession May 1.

The Rialto, Strand, Regent and Amsterdam Opera House have been leased to the Keith people for a term of ten years by the present owners.

The deal was closed late Thursday, John J. Murdock, Leslie E. Thompson and former Senator J. Henry Walters acting for the Keith people. By virtue of this transaction Keith will practically control the theatres of the city, the only house outside the string being the Orpheum, a small picture house.

Vaudeville at Rialto.

The Rialto, which is the most centrally located, will continue with vaudeville, the Strand and Regent will have a picture policy, and the Amsterdam legitimate road attractions as heretofore. Each of the theatres is to be entirely renovated, including new decorations and equipment and elaborate lighting effects from the front. They will all be operated by the Amsterdam Theatres Corporation and will be in charge of a general manager from the Keith forces, who is expected to arrive in the city about the middle of the month.

\$500,000 Invested.

The corporation, of which a substantial block of stock has been taken by local business men, is capitalized at \$500,000 and has two officers from Amsterdam and two from the Keith offices in New York. The transaction is said to embrace contracts totaling more than \$500,000. Of the three houses now operated by Edward C. Klapp, two, the Regent and Amsterdam, are under lease to him and the Keith interests have taken over the unexpired leases to them, with an extension of 10 years.

Mr. Klapp, who is only 32 years of age, first started the Orpheum, with a seating capacity of 287, in 1911. In 1913 he erected the Regent and in 1917 the Rialto, opening it in April. Meanwhile, in January, 1917, he took over the lease of the Amsterdam and about the same time that of the Lyceum, now the Strand, from the Van Halstead Amusement Company.

Shubert Acts Out.

In June, 1917, he sold his control of the Lyceum to the Shine Amusement Company and after several changes it came into the possession of Sam Wood, the present owner. The Lyceum, now the Strand, was remodeled and reopened at Christmas, 1919. A few months ago the Rialto was the scene of the opening of Shubert big-time vaudeville, advertised as "direct from the Winter Garden and Century Roof, New York."

About six weeks ago all reference to the Shuberts was dropped by the Rialto and since that time it has been presenting five or six ordinary acts with a picture. The four theatres taken over have a combined seating capacity of 5,400: Rialto, 1,600; Strand, 1,400; Regent and Amsterdam, 1,000. At the height of the skirmish between the Rialto and the Strand, William W. Waldron of New York was named general manager of the Klapp houses.

Officers of the Amsterdam Theatres Corporation: President, Major Leslie E. Thompson, of New York; vice-president, James W. Ferguson, of Amsterdam; treasurer, Thomas W. Swan, of Amsterdam, and secretary, former Senator J. Henry Walters, of New York, attorney for the Keiths.

FISCHER ORCHESTRA ON ROOF

The Mac Fischer orchestra, due on the Ziegfeld Roof, arrived in New York yesterday (Thursday). Fischer and his companions came from the Hotel Ambassador, Los Angeles. They will also appear at the Hotel Ambassador on Park avenue, New York, when that new hostelry opens April 20.

NUMEROUS & PAGE
There is a letter for you
in this issue.



OREGON SANATORIUM SUES

WILL CRESSY FOR \$25,000

Suit Arises from Alleged Derogatory Remarks Made by Vaudeville Actor Regarding Institution—Soldier Patients Deny Having Grievances.

San Francisco, April 6. Speaking in behalf of discharged service men and commencing a collection for a pool table to be donated to the heroes proved rather disagreeable for Will Cressy, on the current bill at the Oakland Orpheum. While in the act of boarding a train for this city at the Portland depot two weeks ago, Cressy was served with papers in a damage suit growing out of a warrant sworn to by the Pierce Sanatorium for an alleged attack against the hospital.

It appears that Cressy during his stay in Portland was one of the several volunteer acts to play before the wounded war heroes at the Pierce Sanatorium. Shortly afterward he was a guest of honor at the Portland Rotary Club's luncheon, he being a member of the Rotary. Here, according to friends, Cressy made a spirited speech in behalf of the veterans and told of the eagerness for entertainment. It also happened that he mentioned the dreariness of the place and said that the environment there could be a good deal better. Then he pitched some money into a pot and stated that that would go toward purchasing a pool table for the boys. Many of his fellow artists also contributed and were followed by the Rotary men and the Y. M. C. A.

Everything was going along nicely. Cressy was remarking how he enjoyed his stay in the northwestern city; and then came the serving of papers. They call for \$25,000.

The complaint charges that Cressy stated that the sanatorium is "dirty and cheerless," that "he had seen a lot of poor farms that were better kept up than Pierce's sanatorium," and that "one of the boys told me that there was not even a checker board out there."

Cressy is also alleged to have made the following statement:

"I asked one of the boys what they did for amusement at the place and he told me, 'Mr. Cressy, there isn't anything to do out here but sit around and wait to die and watch other boys die before you do.'"

In refutation of the charges made by Cressy, four affidavits were filed with the complaint, signed by patients at the hospital.

The affidavits are signed by Gustave W. Pfunder, John E. Barr, Louis H. Auclair and Olin E. Clark, who swear that they are perfectly satisfied with their surroundings, that they had accompanied Cressy on his recent visit to the building and that they at no time made any of the assertions credited to patients by Cressy. The alleged defamatory statements credited to Cressy are branded as false by the four patients.

BEE WOULD SHAKE AL.

Miss Palmer Says Pianist Ruins Her Act.

Chicago, April 6. Fresh on the announcement of her marriage to Al Siegel, her pianist, Bee Palmer sued him for divorce. She says he is insanely jealous and frequently has ruined her performances because of his ill humor. She sets herself forth in the bill as originator of the shimmy, describing it as "synchronized undulations of the muscles of the upper limbs," and says Siegel had her so nervous and exhausted that she was unable to execute her specialty.

"AFTERPIECE" FOR N. V. A.

At the Palace on Friday of this week all the artists appearing on the regular bill will reappear in an afterpiece that will be presented at the termination of the regular show. The occasion will be the N. V. A. Day, the funds of which are to be turned over to the Insurance Fund of that organization. The afterpiece thing hasn't been done in a big time theatre since the days of Hammerstein.

KIMBERLY & PAGE
There is a letter for you
in this issue.

HISLOP AT N. Y. HIP.

Morris' Scotch Tenor Makes Good Impression

Joseph Hislop, Scotch tenor, with the Chicago opera company prior to his present concert tour under the management of William Morris, made his New York debut as a concert artist at the Hippodrome last Sunday night.

Assisting Mr. Hislop, who possesses a tenor voice of resonance and sweetness, were 100 Scotch bagpipers, under command of Col. Percy Guthrie, and appearing under the auspices of the Caledonian Club. Hislop's repertoire included selections from Aida, a group of English songs, and several Scottish ballads, with "Donna E. Mobile" for an encore number following the concert proper.

BIG PANTAGES ORCHESTRA

Kansas City, April 2.

The new Pantages theatre, at Twelfth street and McGee, is being rushed to completion and it is rumored that the opening will be about June 1. It is also understood that the policy of the house will be three daily with four Saturdays and Sundays. Another rumor has it that an orchestra of 15 will be used under direction of Lucien Denni, now in Brooklyn. If this sized orchestra is used it will be larger than that at the Orpheum, which has featured its music for years.

EDWARD GRANT INJURED.

Providence, R. I., April 6.

An auto smashup outside the city resulted in severe injuries to Edward Grant, New York theatrical manager and formerly general manager of the Chamberlain Brown agency.

Mr. Grant is now at the home of his parents at 21 Webster avenue, Somerville, Mass. His injuries consist of a broken nose, badly lacerated face, both legs fractured and chest crushed in.

DAVIS AND CLARKE'S TRY.

Doing a Musical Comedy With Carl Gray for This Fall.

Frank Davis, of the team Davis and Darnell, is writing a musical piece in conjunction with Harold Clarke for presentation next fall. To date only one act of the two, which the show contains, has been completed.

Clarke is the author of the act Davis is now appearing in, "Birdseed," and also sponsored for his other vehicle, "9 O'clock." He is a graduate of the University of California. The music for the comedy will be written by Carl Gray, who has been a musical directors for some time.

This is both Davis' and Clarke's initial attempt at writing the book for a legitimate attraction.

ANOTHER FILM STAR.

William Desmond Wants to try Vaudeville.

Wires from the coast this week conveyed the information William Desmond, the picture star, is not adverse to a try at vaudeville. Tim O'Donnell, of the Pat Casey Agency, will attempt to locate Mr. Desmond on the twice daily.

ALIMONY REDUCED.

By mutual consent an order for \$50 alimony in favor of Maud Goldman in her separation suit against Abraham Goldman (professionally Eddie Kane of Kane and Herman) was reduced to \$40 this week.

Desertion and non-support were alleged.

The Goldmans were married on Oct. 16, 1914, and have a six-year-old daughter.

PREDICTS STRIKE'S END

Troy, April 6.

Charlotte Templeton, "The X-Ray Girl," made her American vaudeville debut last week at Proctor's with George Lovett's "Concentration." She couldn't help being a hit after predicting that the local street car strike would be settled within ten days satisfactorily to the strikers, and that everybody in the house out of work would secure a position within two weeks. Mrs. Lovett died in Texas recently.

GUMBLE TAKES CHARGE.

Mose Gumble of Remick's has resumed charge of all the professional departments, including the New York office, from coast to coast, of the Remick branches.

For some time past Mr. Gumble has given the branches his attention in a perfunctory manner.

LEE SHUBERT WEST; THEATRES REPORTED

Lee Said To Have Assumed Charge of Shubert Vaudeville

Chicago, April 6.

Lee Shubert stopped here twice in a swing through the central west. When in town last week it was reported he had secured a lease on the Great Northern Hippodrome, which is supposed to have been secured to show Shubert vaudeville here. It is understood he also settled on a theatre for vaudeville in St. Louis. Another western house known to have been recently acquired by the Shuberts is the Cadillac, Detroit. That theatre has been playing burlesque and will continue until May, after which alterations will be made.

It was stated here that Lee Shubert had taken over charge of the firm's vaudeville activities and that J. J. would not be concerned with the physical end of the venture.

BLOW TO BARBARY COAST

Police Order All Women From Resorts at 1 O'clock.

San Francisco, April 6.

What is believed to mean the death of San Francisco's famous "Barbary coast" comes in an order issued last week by Captain of Police Arthur Layne of the Central station that all women employed in public dance halls must be out of the places at 1 a. m. or face arrest for vagrancy.

The order, which is aimed solely at the dance halls and cabarets of the old red light district, winds up a two-months campaign by Captain Layne to "clean out the district." Severe restrictions were placed on the cabarets at the time of the Krivosky vice case here last December and since that time the cafes have been hanging on. Just recently an order was issued forbidding any woman employee of a dance hall or cafe to dance with the patrons.

Jones-Sylvester Team.

George W. Jones and Harry Sylvester have teamed up and will break in a new act next week out of town. It is a talking and singing arrangement called "Checking Out."

Both were members of "That" Quartet, Sylvester, Jones, Pringle and Morrell.

GREENROOM ELECTION.

Contest On as Rival Tickets Come Into Field.

The annual Green Room Club election will be held the last Sunday in May. The Nominating Committee, which was headed by Ralph Delmore, has prepared two tickets which include Frank Bacon and Hal Briggs for Prompter, Donald McKensie and Ralph Stewart for Call Boy, Chris Brown and Doty Hobart for Copiest, Frank Stevens and Jesse Eldot for Angel.

The club is reported as being divided into two elements known as the Blue Laws and the Liberals, both of which have favorites on each ticket.

CUT WESTERN FARES.

Promise of 2½-Cent Rate After July 1.

Chicago, April 6.

Advance intimation has been made that all western roads will reduce railroad rates beginning July 1 to a maximum of 2½ cents per mile. This is a cut of 16 2/3 per cent., and will be effective west of Chicago.

JOE HOWARD'S DRUG STORES.

Joe Howard (Howard and Clark) says he has an "ace in the hole" in the drug store he is opening at 8th avenue and 58th street. Mr. Howard's brother will be in charge. Another drug store lease has been secured by Mr. Howard in the new Dr. Harriss building, now under construction at 57th and 58th streets and Broadway.

The commercial enterprises will prevent Mr. Howard from taking his proposed English trip this summer. Mrs. Howard (Ethlyenne Clark) withdrew from the Howard and Clark turn some weeks ago, to await an impending family event.

THOS. J. RYAN COMING BACK.

After several seasons absent from the stage, during which Thomas J. Ryan devoted himself to his invalid wife, Mary Richfield, who died a few months ago, Mr. Ryan has concluded to return to vaudeville in a new sketch.

As the founder of a particular type of comedy playlet which Ryan and Richfield made a standard in vaudeville for many years, the comedian will essay his return in a playlet and the same lines, and will be billed as Thomas J. Ryan and Co.

Wilkins and Wilkins, appearing at the Pantages, San Francisco, the last half of last week, celebrated their 13th wedding anniversary on April 1 on the stage of the theatre.



VAUDEVILLE'S STANDARD COMEDY COUPLE

CLAYTON KENNEDY and MATTIE ROONEY

in a New Version of Original Bits and Business

"CAN YOU IMAGINE?"

Appearing Exclusively on B. F. Keith and Orpheum Circuits

WILLIAM FOX HOUSES REPORTED GOING TO KEITH'S

Negotiations Now On—Competition Too Strong for Fox—Inability to Secure Feature Acts Is Given as Another Cause for Transfer.

Negotiations are on for the Keith office to take over the William Fox vaudeville houses, according to report.

The story says the move was forced on the Fox people to protect their theatres from the inroads made by opposition especially at Fox's Audubon on Washington heights, the prize money maker of the circuit before the Coliseum, a Keith house near theirs was opened.

The same condition exists to a more or less degree at most of the Fox houses which are situated close to Keith opposition stands. The City on 14th street, is opposed to the Jefferson a Moss-Keith theatre, The Crotona will have opposition when Keith's, Fordham, opens next week, the Albermarle, Brooklyn is close to the Flatbush, and the rest of the Fox string which includes the Bay Ridge, Comedy and Ridgewood in Brooklyn are in similar straits.

Another factor said to have influenced the amalgamation is the difficulty the Fox people have had this season in securing high grade acts to compete with the rival bills. The Fox theatres opened the season in securing high grade acts to compete with the rival bills. The Fox theatres opened the season auspiciously with high priced acts holding Shubert contracts. Eddie Cantor, Nan Halperin, George Price and others were played by Fox, given week stand contracts. The Fox patrons became educated to this brand of vaudeville and when opposition developed Fox found himself without acts of this calibre to continue the standards set.

The opposition house reduced prices forcing Fox to do likewise with no decrease in the overhead. This put several houses former money makers on the losing side of the ledger. Business at the Audubon has decreased steadily since the huge Coliseum opened north of it.

SARANOFF'S DAMAGE SUIT.

Saranoff, the violinist, suing under his real name of Jules E. Lip-ton, has retained Kendler & Goldstein to bring a \$10,000 damage suit against the Blossom Heath Inn, Inc., and Harry Susskind for alleged breach of contract.

Saranoff claims an oral agreement whereby he was to appear at the Blossom Heath for a period dating from April 1, 1921, to September 15, for a consideration of 3 per cent. of the food and drink receipts, with a \$250 weekly minimum guarantee against that.

Saranoff was cancelled before he actually began work.

YATES ON SCOUTING TRIP

Irving Yates, office manager of the Lew Cantor agency, left Saturday to spend two weeks in the Chicago office of the firm. He is in search of vaudeville acts for the Loew time and also material for their own productions for the coming season.

The firm plans to branch out in their production department next season, having already signed two or three well known acts, the idea being to build productions around tried vaudeville specialties.

HURT IN COMIC FALL.

New Orleans, April 6. Hubert Dyer, when closing the show at the Orpheum Sunday night dived into a back drop, a part of his act, but a departing actor had left his trunk just back of the curtain and Dyer struck his head on one of the corners.

It was found necessary to ring down the curtain immediately. A physician was hastily summoned and he placed 14 stitches in Dyer's head. He will not be able to work for several weeks.

HELEN LANE WEDS AGAIN.

San Francisco, April 6. Helen Lane, who was divorced from Ned Norworth in Chicago, Feb. 7, was married here last week Monday to William B. Mortimer, an electrician at the Pantages theatre, San Francisco.

ROW OVER NO. 2 POSITION.

Faber & McGowan De. Only 3 Minutes; U. S. Theatre Cancels.

Faber and McGowan were cancelled at the United States theatre, Hoboken, on Thursday last week, by Frank Gerson, manager of the house, who alleged the act failed to give its regular performance at the matinee. The team was booked in by the John Robbins agency at \$175 weekly, with a pro rata figure for the split week date in Hoboken.

The act was paid for the one show played, Gerson then making claim to the V. M. P. A. for the balance of the salary from the act, that to be paid the theatre. The management bases claim on the provision of the play or pay contract.

Gerson alleges the act did but three minutes and that no scenery was ordered hung though the turn carries hangings. When asked why they had cut short their performance the players replied they did not care whether they placed the date or not. The act had complained to its agent that it did not like the number two position assigned it and would prefer not appearing. Informed of the contract ruling they went on. The house claims the act played the same position on a previous bill there.

BECK MUST TESTIFY.

Motion to Vacate Passpart Order Denied

Justice Delehanty Tuesday denied Martin Beck's motion to vacate an order for his examination before trial in William L. Passpart's \$300,000 breach of contract suit against the vaudeville impresario. Passpart, who was formerly European representative of the Orpheum Circuit, is also plaintiff in an identical action against the Orpheum Theatre and Realty Co., Inc.

In the Beck suit, Passpart alleges he entered into the Orpheum employ in 1905 but was discharged in 1915 although ready and willing to perform services in booking European acts for the Orpheum circuit. The complaint shows Passpart was to receive five percent remuneration for his services of the amounts the acts earned, and that he derived upwards of \$15,000 annual income in that manner.

Beck generally denies the allegations and counterclaims to the effect he loaned Passpart \$17,114.08, \$11,844.74 of which was repaid him, leaving a balance due of \$5,269.34 which he seeks to recover. In turn, Passpart, generally denies the counterclaim.

An order for the examination of the defendant before trial has been issued, which Beck motioned to vacate and lost out on.

AL G. FIELDS, VETERAN MINSTREL, DEAD AT 72

Leaves an Estate Estimated at \$500,000.

Al G. Fields, a pioneer of minstrelsy and for nearly two score years heading the minstrel organization which bears his name, died Sunday, April 3, at his home in Columbus, Ohio. Death was due to Bright's disease, and came after an illness of several weeks. Mr. Fields' name in private life was Albert Griffith Hatfield. He was born in Leesburg, Va., Nov. 7, 1848, and removed to Brownsville, Pa., where he was raised. He entered the theatrical profession when a youth, at first appearing with the minstrel organizations of the day.

Later he became ringmaster with the Wallace circus, later Hagenback-Wallace show, remaining with that for ten years. Returning to minstrelsy he organized the Al G. Fields Minstrels in October, 1886, at Marion, Ohio. At first the troupe played on the commonwealth plan. The Fields Minstrels has played continuously since its organization, a record of 36 years, only exceeded for continuous playing by that of the Guy Brothers, which antedate the Fields troupe by about ten years. Among those who were with the Fields minstrels at earlier periods of their career are Neil O'Brien, Arthur Rigby, Harry Bulger, Press Eldredge, Frank Cushman, Frank McNish and numerous present day stars of vaudeville and the legitimate.

Bernard Granville started his theatrical career with the Al G. Fields Minstrels. Mr. Fields was noted for a series of "Anderson" stories done as a first part bit for years. He did not appear with the show the last three seasons. The Fields troupe was and is a standard organization throughout the south and middle west, with but very few exceptions finishing each season with a substantial profit.

Mr. Fields was married about 40 years ago. He left an adopted daughter. He is reputed to have left a fortune of approximately \$500,000. He was interested in many mercantile propositions in addition to his interests in theatricals, having large holdings in railroads and industrials. The Fields show played New York about 25 years ago at the Grand Opera house. Mr. Fields was a prominent Elk and Mason. Burial was at Columbus, Tuesday, April 5.

MUST FULFILL CONTRACT.

Josephine Davis Loses Through Agreement Made in 1913.

Josephine Davis sails for London April 12 on the Aquatania to open a 30-week tour of the Syndicate Halls at Waltham-Stowe Palace. Miss Davis signed contracts for the engagement in 1913, following which she accepted offers for Australia and India, arranging to have the tour set back. This brought her up to the war period when she returned to this country.

Despite other offers for Europe at a much increased stipend she is forced to live up to her contract before accepting any further time abroad.

ILLINOIS AGENCY BILL.

There is a bill to be introduced in the Illinois Legislature restricting the amount of commission for booking an act in the State to 3 per cent. This includes the amount if one person or if a number are involved in the booking. It means that an agent booking an act with any office in the State, all that could be deducted for both agent and booking office would be 3 per cent.

Two years ago a similar bill was introduced in the State but was quashed before it came up.

NEW KEITH'S, DAYTON

Keith's, Dayton, closes April 13, the Keith people having refused to renew their lease which expires May 1.

The house has been named as one of the proposed Shubert Vaudeville Circuit, but no future policy has been announced.

A new Keith house to be ready for opening next season is to be built one block from the former stand.

BACK STAGE ELEVATOR

Will Whisk 5th Avenue Players to Dressing Rooms.

A back stage elevator for the accommodation of the artists, furnishing transportation to and from the stage to the dressing rooms is being installed at the Fifth Avenue.

The elevator will run from the stage to the sixth floor, supplying service to the restaurant and roof garden, in addition to eliminating the necessity of "walking" up and down stairs to and from dressing rooms.

"LONDON MUSIC HALL" ACT MAY BE REVIVED

Plan Afoot to Have Chaplin Appear in Leading Role.

There is a plan afoot to revive "A Night in an English Music Hall" and have Charlie Chaplin give the revival an impetus by reappearing in his role of the "drunk" for the opening performance.

Negotiations are on between H. B. Marinelli and Alf Reeves, now on the coast, where he is personal representative for Chaplin. Reeves' brother, Billie Reeves, created the "drunk" of the "Music Hall" act and appeared in it for several seasons over here while his brother Alf was managing the turn for Fred Karno of London. After Billie left the skit Chaplin came over from England to replace him. Chaplin had appeared in the same part in an English touring company of the "Music Hall" act for Karno.

"A Night in an English Music Hall," played for many years on this side. It had a record of 21 return engagements at Hammerstein's Victoria.

AGENT-GOING TO EUROPE.

Smalltimers Sending Representative Across.

The Lew Cantor agency will send Lew Herman to Europe in quest of material for the coming season.

Herman will sail April 23 on the Imperator, to be gone about two months, and will visit England, France and Germany before returning.

This is probably the first instance of a small time agency sending a representative abroad in search of material.

NO MEMPHIS SUMMER

Closing dates on the Orpheum have not been set as yet, although it is more than likely that New Orleans and Memphis, the first two towns on the circuit to be hit by the warm weather, will be the earliest to call it a season.

This probably will be within the next couple of weeks. Memphis, which has played a small time policy during the summer for the past two years, will remain dark this summer.

MORETTE SISTERS BOOKED.

Chicago, April 6. Bert Cortelyou has opened his agency offices. The first act submitted by him, the Morette Sisters, has been booked and will start the Association time immediately upon closing of the burlesque show the sisters are now with.

Ella Retford Comes Over.

Ella Retford, wife of the producer, T. F. Dawe, and star of musical comedy and vaudeville in England, arrived here this week for a month's vacation. Negotiations are now on to secure Miss Retford for a short engagement in the twice daily during her stay.

It is not known whether the English actress has accepted the offer or not.

Taking Sketches to England.

Alexander Loftus is taking two sketches to England for presentation over there. One of Lewis & Gordon's "Touch in Time" and the other Ben Barnett's "Serving Two Masters."

Loew's State, Boston, June 1.

Loew's new State theatre in Boston, now building, is scheduled to open on or about June 1. The State seats 3,000, and will play the regular Loew pop vaudeville and picture policy.

KIMBERLY & PAGE
There is a letter for you in this issue.



CLARA HOWARD, Singing Comedienne (Special)
Broadway—16 Mins.; One

Clara Howard is back with a raft of new costumes and songs. . . . songs fit her personality and "nuttlisms." It is bright material and landed solidly. . . . applause. . . . registered. . . . She stopped the show at this house and has improved her turn immensely. Miss Howard can hold a spot on the best of bills.

Booked solid by FRANK EVANS until June, 1922, at all of the Greater Keith Houses.

IN PROCLAMATION GOV. SPROUL URGES AID FOR N. V. A. DAY

Pennsylvania Chief Executive Praises Vaudeville Artists for Their Part in War—Asks Citizens to Help Them by Attending April 8th Matinee.

Harrisburg, Pa., April 6.
Governor William C. Sproul has issued a proclamation "to the people of Pennsylvania," urging them to attend the vaudeville theatres during the matinee performances on April 8, National Vaudeville Day. His proclamation contains praise for the vaudeville actors and the part they have played during the war days and in the present reconstruction period.

The proclamation reads:
"During the great crisis through which we have so recently passed, no group of our citizens rendered more unstinted or unselfish service than those who have made a profession of entertaining their fellow citizens. While the great war continued, they gave freely of their time and energy. In the army camps, along the battle lines, on our ships at sea, and wherever soldiers and sailors were gathered, at home and abroad, they provided entertainment and diversion for our brave defenders."

"Here at home in the public gatherings arranged for arousing our patriotic spirit, and to encourage contributions to the benevolent work of our philanthropic organizations, in securing subscriptions for the war loans, for combating hostile sentiment among some of those living here with us, and upon all occasions where good work was planned or carried out, the American vaudeville artist was found actively engaged in helping in the most effective way."

"It fell to the lot of our vaudeville performers to supply a fund of mirth, music and song to strengthen the morale of our people everywhere, and this was given as a voluntary contribution to our victory."

"It is effective now in promoting the very necessary spirit of confidence and optimism among our people during their post-war trials."

"The association known as The National Vaudeville Artists is a benevolent organization among our entertainers. It provides a permanent insurance fund for its members, and gives them the advantage of care and comfort after their short and happy day is done."

"Friday, April the eighth, has been set aside as National Vaudeville Day and the entire receipts of the matinees for every vaudeville house in America will be turned over to the fund of the National Vaudeville Artists, to take care of the aged and unfortunate among its membership."

"I feel that this is an occasion in which the public should be especially interested and that a general effort should be made to show appreciation of the patriotic and unselfish services of our friends in vaudeville who have done so much to make life cheerful for the rest of us."

"I hope, therefore, that the people of Pennsylvania will generally avail themselves of this opportunity, and attend the testimonial performances of their vaudeville theatres on the afternoon of Friday, April the eighth, and thereby have a pleasant entertainment together with the consciousness of having done the right thing in giving encouragement to those of our fellow citizens who have always contributed so much to the joy of living, as well as the serious side of our affairs."

LOEW 83d ST. SHOWS.

Five Acts and Film Decided Upon as to Policy.

The policy for the new Loew theatre at 83rd street and Broadway, has been definitely settled. Jake Lubin, general manager of the Loew booking office, received word last week to figure on the usual Loew policy for the house, five acts of vaudeville, three shows a day, and a feature picture, splitting Monday and Thursday.

Loew's 83d Street is two blocks above Keith's 81st Street, playing six acts, twice daily, full week and a feature picture. Further uptown at 96th Street the Keith interests have the Riverside playing a straight vaudeville policy.

ACT CLAIMS AGENT COST IT V. M. P. A. FINE

Josie Heather, Mulcted of Salary, Blames Lew Leslie.

The V. M. P. A. last week ordered Josie Heather to reimburse William Fox for the half week engagement Miss Heather refused to play at Fox's City for the last half of March 21 week. In consequence Miss Heather was ordered to pay to Fox the equivalent of four days' salary at the City, against her withheld salary of three days at the Audubon the first half of the same week. Miss Heather played the Audubon.

The complaint was entered by the Fox booking office when Miss Heather notified it she would not play the City. This same notification, Miss Heather asserts, was given to Lew Leslie, a Fox agent, who secured the week for her. Leslie, says Miss Heather, assured her the City would not be assigned to her for the last half of the week's contract, which started with the Audubon, but more no designation in writing for the last half. Miss Heather importuned Leslie during the three days at the Audubon to inform her where she would have to go the last half, without receiving a satisfactory reply, excepting Leslie told her it would not be the City.

As she was finishing the first half at the Audubon, on Wednesday evening, Miss Heather was advised back stage there to report the next morning at the City. She answered the agent had promised her the City would be exempt and she would not accept that engagement.

During the threshing out of the matter before the V. M. P. A. Edgar Allen, booking for Fox, stated Leslie had not appraised him at any time Miss Heather did not want to appear at the City.

INDIANAPOLIS REDUCES

Pop Vaudeville and Picture Houses Revise Scales.

Indianapolis, April 6.
Price cutting is on. The Rialto and Broadway, Lenwood Amusement Company pop vaudeville and picture houses, announced a change of policy and a reduction of prices last week. The Colonial, one of the big picture houses, also shaded five cents off of its top night price of 40 cents.

The Broadway, which has been running full vaudeville with an occasional picture will feature pictures and fill in with acts at 25 and 35 cents hereafter while the Rialto, pop vaudeville and feature pictures for years, will play musical comedy and photoplays. High price at the Rialto will be 40 cents.



JOSEPH L. BROWNING
ORPHEUM CIRCUIT
April 4th—WINNIPEG
Direction MORRIS & FEIL

TISHMAN IN LOEW AGENCY

Chicago Commission Man with Beehler & Jacobs.

Irving Tishman has severed his connections with the Beehler & Jacobs firm of vaudeville agents booking through the W. V. M. A. of Chicago and will locate in New York.

He will be associated with Alex Hanlon under whose franchise he will work, acting in capacity of office manager. When questioned regarding the new firm, Jake Lubin advised that Alex Hanlon had always held a Loew franchise and was at liberty to employ anyone he saw fit in his office. This, however, does not include the privilege of the floor to anyone but himself. Alex Hanlon besides his agency business has been booking the Grand Opera House, New York and the Olympic, Brooklyn.

He will continue to book these houses for the present. The Beehler & Jacobs firm in the west will continue as heretofore with the original members.

30-WEEK BLANKETS FROM CHICAGO MAY 1

Association & Keith Western Go Back to Old System

Chicago, April 6.
The Association and the Western Keith's will again operate as formerly in regards to issuing blanket contracts. Up until last season when the Orpheum, Jr., houses were booked out of New York, a representative of the two western offices came east at this time of the year and acts thought desirable for the time were given blanket contracts of from 20 to 30 weeks, starting the following fall.

Later at a booking meeting the time was laid out and the route submitted to the act. Tink Humphries announces that starting May 1, blankets will be issued to become operative next fall. The contracts will call for 30 weeks which will be a nucleus for a forty week season available from the fifth floor of the State Lake Building. The Keith Western will blanket for 10 weeks and the Western Vaudeville will be able to add 20 more, including the Orpheum, Jr., houses.

No selection has as yet been made for the eastern post of the Western Vaudeville Managers Association and Western Keith Booking Exchange.

VETERAN CHRISTY RETIRES.

West Va. Showman Gives Up Theatre—Sun May Book.

Morgantown, W. Va., April 6.
H. A. Christy, for more than a score of years prominent as a theatrical man in Morgantown, retires from the business with the passing of the Grand Opera House, which he has operated for some years past, from his control. The lease on the Grand theatre has expired and control of the theatre goes into the hands of W. R. Evans.

Mr. Evans has closed the theatre for three weeks, during which repairs will be made. When it is reopened, the new director expects to offer vaudeville, probably for the Sun circuit, with tabs shows as have been given during the recent months.

EASTMAN SPIKES RUMOR

Film Man Denies He Will Build Syracuse Theatre.

Rochester, N. Y., April 6.
Upon his return from a pleasure trip in Florida, George Eastman, head of the Eastman Kodak Company, gave emphatic denial to the rumor that he was interested in or in any way connected with a proposition to build a theatre in Syracuse.

Loew Booking Office Moves Apr. 25.

Plans have been completed for the moving of the Marcus Loew offices from the Putnam Building to the new Loew State theatre building April 25.

The executive offices of Loew's will occupy the seventh floor of the main building facing on Broadway with the booking office of the Loew Circuit installed on the top floor of the annex on the 46th street side.

Louis Cohen, assistant manager of Loew's Palace, Brooklyn, was appointed manager of the Elmsere this week, succeeding E. C. O'Neill.

KEITH'S BOROUGH PARK ADDED TO POP STRING

Opens April 7, With New Fordham to Follow Week Later.

The new Borough Park theatre, recently acquired from the Levy Brothers by the Keith interests, opened yesterday (Thursday, April 7), with the following bill: Harry Carroll Revue, Bartram and Saxton, Pressler and Klais, Allman, Mayo and Berk and Whiteside and the Gellis.

The house is located in the Borough Park section of Brooklyn, seats 2,500, and has all of the latest wrinkles in the way of modern theatre construction, both before and behind the curtain. It will play six acts and pictures, operating on a split week policy at pop prices. Danny Simmons will book the house for the Keith Exchange.

The Fordham, another new Keith house just completed, built by the Keith people, opens April 14, playing the same policy and operating along the same lines as the Borough Park. The initial bill will be Carl Emmy's Pets, Paul Decker and Co., Clayton and Edwards, Pressler and Klais, Nonette, and Russell and Devitt. Simmons also books the Fordham.

LEVY LINKS WITH SUN.

Visits Chicago to Perfect Routes to Coast.

Chicago, April 6.
Bert Levy, the Frisco booking manager, made a flying visit here to consult with Paul Goudron and Coney Holmes regarding rerouting the Gus Sun shows from here to the coast. They will issue 14-week contracts and the shows will travel intact.

MEMPHIS HOUSES STOP.

Loew's Lyceum, Pictures, and Pantages Close Last Week.

Memphis, April 6.
The regular policy of Pantages ended April 1 and the house was taken over locally.

Loew's Lyceum, with pictures, stopped April 2.

Business had been very bad in both houses.

Loew's vaudeville theatre continues, also the Orpheum.

Press Eldridge Again

Press Eldridge, prominent as a black face comic a decade ago, is returning to vaudeville shortly, after several years absence. Harry Shea has Eldridge's vaudeville "come-back" in charge.



HELENE "SMILES" DAVIS

The above cut appeared in this same space two weeks ago. We generally change, but the requests were so numerous and the demands so insistent that we are running it again. We'll admit it's pretty, but we don't know why they should be so interested in a cut when the original can easily be seen, as she is always playing at some theatre around New York.

MAYER, SIMON PARTNER.

Popular Floor Man Taken into Old Firm.

Chicago, April 6.
Ferdie Mayer, for years the floor representative of the Simon Agency, was admitted to membership in the organization and made the junior partner, succeeding Bert W. Cortelyou, who withdrew last week to establish his own agency. Mayer did not have to "buy in," being given his interest by John and Irvin Simon in recognition of his loyal and able work and his long and excellent service.

John Simon has been only partially active during the last year, but has now resumed full time at his desk, becoming office manager on Cortelyou's departure. John will, however, spend three months of this summer in New York, as always, officing with Harry Weber.

GOLDIE'S SUMMER PAIR.

Rockaway Opens May 30, Brighton Week Earlier.

Morrison's, Rockaway Beach, will open for a preliminary season on or about Memorial Day (May 30). The house will play Saturdays and Sundays until the middle of June, the exact opening of the regular full week season depending on weather conditions.

Lawrence Goldie will supply the bills, through the Keith Exchange, as usual. The customary big time two-a-day policy will prevail this summer. Goldie also will book the Brighton theatre this season, with the opening set for May 23.

SMALL TIMERS CLOSE

Small Towns Booked by Delaney Call Season Off.

The following houses booked by Billy Delaney, of the Keith Exchange, are closing on account of light business: Herald Square, Steubenville, week of April 11; Palace, Olean, N. Y., week of April 18; Cortland, Cortland, N. Y., week of April 18; Glove, Gloversville, week of April 26; Camden, Parkersburg, W. Va., week of April 11. All are split weeks.

MERCEDES BACK TO STAGE

Mercedes, the vaudeville act, has returned to the varieties, after a brief tryout as a "Knight of the Book" in New York.

Last week he gave up his offices and the mystic had transformed himself from agent to actor once more. Future bookings will take him to Europe this summer.

N. V. A. COMPLAINTS.

The following complaints have been filed with the N. V. A. Complaint Board:

Shriner and Fitzsimmons against Tom and Dolly Ward, alleging infringement on dark stage bit, in which Fitzsimmons lights match and looks for a nickel.

Avey and O'Neill against Lloyd and Good, alleging infringement on the opening of the Avey and O'Neill turn.

Billy Hart against Howe and Fay, infringement alleged on burlesque mind reading code and business of the Billy Hart and Circus Girls act.

Billy Glason against Sabbott and Brooks, alleging Sabbott and Brooks are infringing on "Buy You and Keep You" gag of Glason's act.

Miss Norton and Paul Nicholson against the Four Marx Brothers, alleging the latter in their new turn "On the Mezzanine Floor" are using the following, claimed to be an infringement on a similar line in the Norton and Nicholson routine: "Did You Bring Our Toothbrush?"

The complaint of Al Hawthorne against Raymo and Rogers has been dismissed. Raymo and Rogers wrote to the N. V. A. Complaint Board stating they were not using the material complained of by Hawthorne.

The complaint of Lew Holtz against Rogers and Cameron, in which Mr. Holtz claimed the team were using the song "Sola Mi" in a manner that infringed on his rendition of the number, has been dismissed. Duke Rogers of the Rogers and Cameron, informing the N. V. A. he is not using the material in question.

Hughes and Debrow's complaint against Lloyd and Good has been dismissed. Lloyd and Good eliminating material complained of.

Avel B. Silverman, now with House, Grossman & Vorhaus, will open law offices for himself by the middle of this month, in association with L. E. Schlechter.

PLAN CIVIC SERVICE INSTITUTE IN KEITH'S SYRACUSE HOUSE

Series of Noon Forum Meetings Projected—Educational and Political Notables to Be Presented—Outgrowth of "Inspirational" Idea.

Syracuse, April 6.
B. F. Keith's million-dollar Syracuse art palace is designed to become a people's university.

Complete utilization of the local playhouse, already recognized as a civic institution, as an educational center, is projected in plans mapped out by Edward F. Albee.

The innovation grows out of the throwing open of the Syracuse Keith House for a series of Lenten services again this year. The noon day meeting during the Lenten season just closed brought to Syracuse some of the best known clerics in the United States, and were attended by thousands of worshippers.

Success of the plan in this city will mean that the idea germinated here will probably be extended to other Keith houses. Syracuse similarly pioneered with the "Inspirational" project.

In some respects, the regulation of the new Keith "people's university" will be akin to that of the "Inspirational" project. Management will rest in a board of five, but whereas the Inspiration Board is composed of dramatic critics, and dramatic musical authorities, and serves merely in the capacity of a judge, the board to be created to direct the destinies of the forum will be selected from the ranks of the city's educators, commercial leaders and churchmen.

Inasmuch as the board will be a civic enterprise, full control of the forum will be vested in it. To this end, it is emphasized that the "people's university" is to be that and nothing more. It will not be (Continued on page 9)

TO CUT \$25,000 MUSIC MELON FOR MEMBERS

First Quarterly Society Distribution April 15.

The first distribution of the profits collected by the American Society of Composers, Authors & Publishers will take place April 15. The amount to be divided among the members of the society this quarter will be \$25,000.

A committee of 12 song writers and music publishers is at work on a system for the division of the profits, each dozen to look after the interests of their respective bodies.

The society always retains \$200,000 in the general treasury, profit-sharing to take place every three months.

GRIFFITH MAKES CONTRACT

Agrees with Society of Composers About Music and Gives Up \$1,000.

D. W. Griffith this week signed a blanket contract with the American Society of Composers, Authors and Publishers, for the privilege of using certain musical compositions in conjunction with his "Way Down East" production. The deal involved \$1,000.

This gives Griffith permission to use all the copyrighted music controlled by the Society in any theatre in which he shows "Way Down East" as a producer-exhibitor. Where he releases the film generally, the usual license tax from picture exhibitors becomes effective once again.

LOBBY SALES OF DISCS.

The sale of mechanical music records in the lobbies of houses berthing musical shows has been proposed to managers. Only the disc records for talking machines are being considered at present, there being easily handled. A number of managements have heretofore firmly opposed concessions or the sale of anything within their theatres except sheet music of the production, in which the producer is interested on a royalty basis.

Distributors of disc records contend the sale in the lobbies is a direct method of exploitation.

The Joe Wright repertoire, which opened last week, will play three weeks in Jersey territory, and will then open as the permanent summer stock at Hersey Park, Hersey, Pa.

MAIN CIRCUS SIGNS

MAY WIRTH AT \$1,000

Keeping Away from Muggivan-Ballard, But Ready.

The Wirth Family was signed as a feature of the Walter L. Main Circus this week at a reported salary of \$1,000 a week, the engagement to begin under the tops as soon as the equestrienne's vaudeville dates are completed.

Special paper is being made ready for the exploitation of the turn and the impression is abroad that Andrew Downey has plunged on the expensive act with a view to having a feature to "brass band" during the coming summer if the Main show and any of the Ballard-Muggivan outfits come into conflict. Downey, proprietor of the Main outfit, has always conducted the property on a conservative basis. This is the first time it has carried a number of the cost represented in the Wirth salary.

The Muggivan-Ballard interests have about cleaned up the independent circus properties and are understood to have their eyes upon the Main show, almost the last enterprise on the rails outside of the Muggivan-Ballard amalgamation. The latter will have four or five shows out this summer, and it would be difficult to route them without running counter to the Main property, although Downey has shown every inclination to avoid a conflict in the early movements.

CON'S "TOMATO" GETS REAL COIN

Gyps the Gyppers Upstate—Father Couldn't Save Him.

Olean, N. Y., April 4.

Dear Chick:

Tomato and me crossed a flock of gyppers from this burg and grabbed ourselves enough jack to keep us in grease for the balance of the summer. We cum up here to box a guy called Kid Pepper who is a local bird that has been flattening all the set ups they could throw at him.

A flock of ex-wires and bookies has been cleanin up bettin on this sap and in addition he has the police force, the mayor and the fire department on his side, which makes him about 8 to 5 to lick Dempsey in his home town.

I had been tipped off that the burg was poison but Tomato wanted to work so we took a chance. I had a \$500 weight forfeit up and knew Tomato would be over weight and that I was stuck for the Jack anyway, so we decided to go through with the match to try and get some of it back.

The kid has been growing heavy and wont be a lightweight much longer unless he saws off a leg. We aint in town a half an hour after weighin in before one of the local gamblers grab me in the hotel lobby and offers to get back my weight forfeit if we would do business. I did straight for him and he eased me the tale. Tomato was to dive in the fifth round and take a bow long enough to be counted out. Meanwhile the eggs in the know would bet on their fav to cop and we were to get 10 per cent. of their winnings. I agreed and then went out and bet every nickel we had on Tomato. I got 2 for 1 and 9 to 5 after the word had been passed to the wise mob by the sap I talked turkey with.

Sure enough they slipped me my five hundred berries after I hunted this guy up and told him unless they did I wouldn't frame. The club here is a local armory and when Pepper and the kid climbed into the ring, the bugs were hanging on by their eyebrows.

The sure thing mob were milling around the ring bettin odds on that their boy would cop. A bunch of up and up gees were grabbin the bets for they had read that Tomato was pretty hot stuff and were willin to take the short end on general principals. To make things doubly cinched for Pepper they read him a fake telegram just before the bell to the effect that his father was sick and dying and that his last request was for Pepper to go in and win. One of the gams tipped me thinkin it wuz a treat joke.

Tomato went right after this yegg and punched him silly in the first three rounds. Pepper could take it but he was wide open as a barn door. Tomato dropped him in the fourth and the we boys turned white. One of Peppers seconds runs around the ring and yells at him, "Get up kid and fight for your poor old father who's sick and dying." Pepper takes nine and gets up beary eyed but managed to last the round out.

The ace in the holers knew by this time that the fight wuz to be on the up and up and began to threaten to croak me if I didn't make Tomato dive as per agreement. I told them what they could do and sent Tomato out to knock Peppers ears off if he could.

In the next round Tomato drops this egg again and they work the telegram racket for the second time. I felt sorry for Pepper but he got up at nine and took a horrible lacin for the rest of the two minutes. This happen J once a round for the next three rounds with the telegram workin like magic until Tomato finally dragged one from his heels and socked Pepper on the button with a boff that you could hear all over the buildin.

Around the ring races the second and pulls his college yell of, "Get up kid and don't forget your poor old father who's sick and dying." The kid rolls over on his side and through his blood smeared lips whispered in his seconds ear, "The h—l with my poor old father, I'm sick and dying myself."

A deputy sheriff that I had on hand got us out of the place after the count. I collected my bets under heavy guard and we went away from there first cabin.

It's the first chance I've had to get a belt at that sevens all around crowd and believe me it felt good. Take good care of the souper. Your old pal, Con.

INJUNCTION REFUSED IN "LOVE BIRD" CASE

Court Rules Witmark Is Capable of Meeting Judgment.

Justice Newburger last week denied the temporary injunction prayed for by Shapiro, Bernstein & Co., Inc., music publishers, against M. Witmark & Sons, Wilner & Romberg, Max R. Wilner and Sigmund Romberg, to restrain the defendants from further publishing and selling the sheet music of "The Love Birds," on the grounds that Ballard MacDonald, the lyric writer, was under contract to the plaintiff corporation.

Justice Newburger says: "The defendant, Witmarks, is now publishing and distributing the songs and claims that it is amply responsible to respond in any sum which the court in this action may direct judgment for against the defendant. In view of that statement, I do not feel that it would be proper at this time to enjoin the publishing and selling of the songs referred to. If, however, the plaintiff doubts the financial responsibility of the defendant Witmarks it may submit affidavits upon the settlement of the order and I will then determine whether an undertaking should be filed by the defendants."

Alfred Beckman of House, Grossman & Vorhaus, as counsel for the plaintiff, says he will appeal from that decision.

"Love Birds" show is the Pat Rooney (Marion Bent starring) vehicle playing at the Apollo, which was produced by Wilner & Romberg, Inc. Sigmund Romberg, who wrote the score for the piece, is under contract to the Witmarks. The plaintiff charges the defendant Witmark with publishing the music without a license or agreement in writing. Witmark avers that the plaintiff assented to the arrangement orally.

Shapiro, Bernstein & Co. in answer contend that while they were informed that MacDonald contemplated collaborating with Romberg, they assumed there would be no publication of the songs and melodies until an arrangement had been made with the plaintiff, either in the printing and distribution or in the profits that might arise from such printing and publication.



JULIAN ELTINGE

Who has been a sensational success over the Keith Houses playing to S. R. O. Keith's Orpheum, Brooklyn, This Week (April 4). Keith's Palace, New York, Next Week (April 11).

PALACE, CHICAGO.

Chicago, April 6.
The audience did as much work Monday afternoon as the talent. Through a walloping succession of acts, the natives answered every cue and curtain, laughing, applauding, sticking.

Leo Carrillo topped and copped. Like most "New York stars," he is a Westerner. This reviewer met him first many a year ago in San Francisco. In conversation, he asked Leo if he had ever been East. Leo said, "Yes; Arizona." Carrillo was then a cartoonist on the San Francisco Examiner, a good looking kid with merry, soulful eyes, a curly sheen of hair, maddening white teeth, and a sense of humor; more than that, a soul. The same description still goes, in or out of vaudeville, on or off the stage. Carrillo is a gentleman, an American and an entertainer, and any vaudeville verdict of him must take in the three elements.

As a gentleman he met his audience pleasantly, without affectation, without begging or bending or bowing for acclaim—he left it the same way. As an American he yanked the house to its feet with a dramatic tribute to our doughboys, following a sincere little speech on the American Legion; no jockeying for "hands" here, every fiber of it legitimate, gloriously, an ever-reverent and reverent. As an entertainer he told little gem stories in dialect and with touches of deft showmanship, though handicapped by several strangely similar bits done in previous acts. For laughs, for impression and for applause he easily outdistanced an exceptionally enthusiastic grabbing bill. When a child began to cry in his act it not only didn't disturb him, but he freely adopted it, made love to the baby, did a little bee for her special benefit, and drew a resounding salvo on his human attitude and ready spontaneity. Carrillo is a headliner in every letter of that disappearing trade term.

The Hackett-Delmar dance revue stunned the folks. If Jeanette Hackett doesn't drive Ruth St. Denis back out of her retirement, then the saintly Ruth cares nothing about her title and her memory as the greatest interpreter of Oriental dances in this land. There are many Egyptian dancers, some more showy than Miss Hackett, but none as truly perfect. In her superbly conceived interpretation there is no groveling to the mob; this sterling young artiste serves only her art. That sounds like poor vaudeville, but it is the best, at once a compliment to the dancer and to her audience. Miss Hackett dances with her eyes, her fingers, her everything, because she dances within as well as without. She radiates, she vibrates, she is iridescent with atmosphere and luminant with temperament. She is ready for concert work, alone; her Egyptian dance is a recital.

Yet her work is not limited to the classical, for she is breezy and frothy in dances and costumes of the day, an amazing blend of the soubret and the premiere. Surrounding her in all her episodes are four promising girls, sweetly trained and good to see, Delmar is a trick dancer who holds up the open spaces, and he sings several indifferent ditties like the good

dancer he is. Miss Hackett's voice, too, goes with her excellent dancing. Little does she need of singing, though. The turn thrilled and captivated, and, in addition to Miss Hackett's individual triumph, the ensemble drew tumultuous recognition.

Al and Fannie Stedman all but wrecked the theatre, holding the house in darkness for some two minutes while the hands banged together. This team has everything that its type can carry—voice, ho-kum, dances, speed, piano business, monkey business, and then some. Fannie looks delicious and is clowning even faster and surer than ever—enough. Al is not to be outdistanced by any one, Fannie included, and is breathing on her fair neck. This hit followed on the bill Billy Montgomery with piano foolery and an act of somewhat similar all-around type. Montgomery's start was slow. Minnie Allen's first number lagged. After "little" Elmer (George Kirby) entered, it got going, but not until the double-voice revelation, Miss Allen's return and Montgomery's divers' shoes dance, was there any concerted action in front, whereupon the show was buckled up. Miss Allen scarcely needs the chest-hitting bit that makes the powder come up, which, as far as the observation and memory of this reviewer can trace, belongs to Herbert Clifford; if she wants laughs—great laughs—she should do a really serious (burlesque) dance with Kirby, as the little they do together registers powerfully.

Owens McGivney again did Bill Sikes and all the others in "Oliver Twist" to splendid appreciation and complete concentration. The strongest acting he did was after the act, when he shot into evening clothes to take his bow before the curtain—his impersonation of an exhausted, grateful artist was a vaudeville masterpiece equaled only by Eddie Leonard. McGivney is pure vaudeville; he seems never to tire audiences with his repeats of his veteran material. But one would think he might grow tired of it himself and apply his specialty and melodramatic power to another vehicle. This is only by way of being a carping critic, and must not be taken as the verdict of the audience, for the household art McGivney up as he was and stormed him with solid approval.

Royal Gascoigne, the most entertaining and probably the greatest juggler act in the business, deuced it and dished it up to the taste of the multitude. Following an act in "one," the opening was possible in full stage, and the cigar-lighting masterpiece of perfect balancing and stage effect went as an encore. Hefty laughs greeted the turn throughout. Gascoigne did not work his "Where was I last night" and "Shut the door" as much as at other times; he can do so in safety, for he is a wit and a comedian, and the more he says the more he gets, in which he stands distinct from the field of mechanical performers and "dumb" acts. His feminine assistant is charming, and is a duchess in manner and personality compared with the supernumeraries who usually wait or jugglers. Repeating findings of the past, there is an act that can appear in any niche of any bill with full credit and no fear.

Bert and Lottie Walton, a boy and girl dancing pair, with a production and a run of varied and furious, it not unique or superior dances, launched the bill with a flying getaway. Miss Walton knows how to dress and match colors, and her appearance shows up many a stepper in less trying "spots." Bert works steadily and modestly, hoofing away in a business-like method and not fighting or pleading for applause. The applause came the more vigorously for it. Davis and Bell, an extra-good closer, following Carrillo's lengthy and ringing (also wringing) recitation, held in the usual percentage, and kept enough guests to pull ripples on their outstanding tricks of strength and equilibrium. Latit.

"ELI," The Jeweler

TO THE PROFESSION
Special Discount to Performers
WHEN IN CHICAGO

FRED MANN'S

"RAINBO GARDENS"

CLARK AT LAWRENCE CHICAGO
THE ORIGINAL—RAINBO ORCHESTRA
CONTINUOUS DANCING AND VAUDEVILLE
FAMOUS CHICKEN DINNERS AND A LA CARTE SERVICE

A Three-a-Day Show Played by All Headliners

"THE 13th CHAIR" "PETE" Soteris

Next Door to Colonial Theatre, 30 W. Randolph St., CHICAGO

COLONEL GIMP Says

"THE BEST PLACE IN TOWN TO EAT, AND I OUGHT TO KNOW."

CHICAGO BENEFIT, \$11,000.

Fay Bainter Does Her Bit from Box.

Chicago, April 6.
The Actors' Fund benefit played to over \$11,000 here, said to be the top figure of the country. Practically all the stars in town appeared, as well as a local pageant of society women. The show was slow and ragged, due to poor arrangement.

Fay Bainter, who was the subject of an exhortation from Charles Dow Clark at the meeting organizing the benefit, Clark alleging that Miss Bainter was not loyal to the fund, bought a stage box and bid in the autographed program at auction for \$100.

MAJESTIC, CHICAGO.

Chicago, April 6.
Business way off, probably due to the summer weather and an unknown headliner. Though Lightner Sisters and Alexander have been playing the big time for many seasons, and have made many return visits to the Majestic, this is the first time they have held headline honors. The act made more than good after the patrons were in, but it seems not a name that will draw.

"Danse Fantasia," with Frederick Easter and Beatrice Squire, had a tough spot in starting proceedings, and it was not until after their last dance that they received what was coming to them. They carry a special silk drape and set, and should be commended for their spotless wardrobe. McCormack and Irving fared well in No. 2 spot. They have class, both can sing, and their talk was bright and refreshing. Beatrice Morgan and Co. in "Moonlight Madness," a meaningless and badly played sketch, bored in No. 3.

De Haven and Nice were a welcome relief. As Mulligan and Mulligan from the West, they were a laughing hit. Their grotesque dancing, especially the one with the toy balloons, is a welcome novelty for the two-a-day. Their straight man deserves mentioning for never stepping out of his character. The boys stopped the show for a speech. The Lightner Sisters and Newton Alexander, in "Little Miss Vamp," put it over to five bows, Winnie Lightner, as usual, carrying the brunt of the work. Joe Towle clowning and talked in his own inimitable fashion, and then called back for an encore. A heavy hit for Towle here.

Harry Holman and Co. had no difficulty in gaining attention and holding it. Every time Holman talked it was a "wow." He also has a genius for picking good lookers to assist him, and this time he was an extra good picker. Anna Chandler, with Sidney Landfield, came on at 4.45. She gave them three songs in fast rotation and left them clamoring for more. Roy and Arthur closed. Those who stuck were entertained, though they were few and far apart.

McVICKER'S, CHICAGO.

Chicago, April 6.
This is the four hundredth week McVicker's has played vaudeville, and a good bill topped the occasion. Russo, Teis and Russo, dancers, held the initial spot. Raines and Avery were slow in getting at the audience, but by the time the man in "hick" make-up stepped into his recitations, things were sailing their way. The woman is neat looking and a good foil for the man's wise cracks. Orr and Hager gave a breath of big time to the bill with their futuristic drops and talk. The songs and dances came up to the average. The man's voice was disappointing or the ballads attempted prove to be in too high a key.

Johnny Johnson, the eccentric comic, had no competition; his material got laughs galore, applause heftily and freely given, and bows in wholesale numbers. The high spot of Johnson's speedily delivered parodies on numbers is "Poet and Peasant." He goes right through the entire score and ran true to his billing. Godfrey and Henderson, man and woman team, also showed scenery and drops aplenty. The idea is well rendered but not so forte. There are other ideas the team could use beside marital quarrels. J. K. Emmett and company worked to a continually moving audience. They were not heard clearly and suffered.

Gordan and Rosalie, man and woman, do dances and songs in toy-soldier style, which is part of their plot. Only the closing whirls are worthy of remembrance. Black, White and Useless have an act written around a kicking, biting and unruly mule. The scene is set in a blacksmith shop, and though the act closed the show, it got as much attention as any other act on the bill. It could easily hold a more important spot on any bill. Jack and Foris and Monti and Lyons were not seen at this show.

Lester Bryant, manager of the Playhouse, had his machine stolen, but recovered it after four days. When found it had been stripped of everything but its motor.

IN BERLIN.

(Continued from page 2)

ance as Napoleon (much finer than Jacob Feldhammer's here), but why "Blanco Posnet," a play laid in America and with all American characters, has never been played in New York except for a few inferior performances by the Irish Players, must remain a mystery. What a magnificent opportunity it would be for John Barrymore! Feldhammer's Blanco places him definitely in the front rank of German players.

March 4 at the Kammerspiele Rabindranath Tagore's "The King of the Dark Chamber." This is the second play by the Indian-English poet to be produced here within the past two weeks, his one-act "The Postman" having been done Feb. 23 at the Volksbuehne. Dunsany and Synge, both of whom should take Berlin by storm, are utterly unknown and this diluted metaphysician, this 2.75 per cent. mystic (who lacks, moreover, all sense of the theatre) receives all over Germany sumptuous productions. The present one is unsuccessful, as the Berlin critics saw that behind the veil of carefully vague mysticisms lay concealed only such bromidic moralizing as "true happiness comes from within."

Scala.—At last the Scala seems to have hit into its pace; this is the best bill since opening and attendance improves weekly. The worst act is the feature, the Ballet Charell, an unfinished unoriginal conglomeration that would have no chance in the United States. Mac Turk, with good hokum; Shorp and Shorp, and the Two Brownings all get by big, and the Brothers Klaus, featuring a turning head balance 30 feet in the air, is undoubtedly one of the most perfect acrobatic acts extant.

The Wintergarten is practically sold out every night, and with one-third of the house forced to buy wine the receipts are excellent. The present bill is good, but again the feature, Flamette Hildegarde, does not class up to its position, Hildegarde being technically there but lacking originality of conception. As a contrast the Two Severus, a Spanish pair, who also do modern eccentric stuff, show up German dancing in general; they have rhythm, an intelligent conception of what they are getting out to do, and the means to accomplish it. They stopped the bill. The other acts do no more than get by, although La Kremoline and Darras do some phenomenal stunts so easily that they fail to register; a little more showmanship might make them a riot.

On March 4 Director Charles revived "Sari" (Ziguncerblut), by Kalman, at the Komische Opera; Elze Mueller in the Mitzi Hajos role was well received, more for her acting than her singing, and Charles himself played the comedy part to good returns.

At the Neues Volks Theatre, March 18, Ludwig Fulda's "Boyhood Friends" (Die Jugendfreunde) was brilliantly revived; the notices going to Ernst Laskowski, Margarete Fielding, Armin Schweitzer and Tilda Staudta.

Reinhardt's revival of Offenbach's "Orpheus in the Underworld" at Copenhagen, March 5, met with big success and Reinhardt is wanted there again soon. Moreover, his contract with the Vienna Burg Theatre is now extended to cover a period of five years. He is to make productions there every April, May and June and will bring with him each year some of his Berlin stars.

BERLIN CABARETS DULL.

Plenty of Them But Offerings Are Not Enlivening.

Berlin, March 20.
Cabarets here are legion and almost universally dull. The four best at present are the Black Cat, the Rocket, Bing Bang (Shall and Rausch), and Swellhead (Grossenwahn). Shall and Rausch is in the basement of the Grosses Schauspielhaus, the huge Reinhardt play-

house, and was formerly original and amusing, but at present has descended to the boresome level of all the others. The Black Cat and the Rocket are under the same management and double many of their acts. The star turn there is always an amateurishly put on one-act musical comedy or farce featuring some big star, who makes it after his regular evening show.

However, they have Fritz Gruenbaum, a clever monologist, and Max Adelbert, very popular in Berlin.

Grossenwahn, under the management of Rosa Valetti, is newly opened and may possibly develop into something interesting. Business at all these is nothing to boast about, but as wine is obligatory and fancy prices are charged for it, they do well enough.

BERLIN'S FULL SCHEDULE

New Lehar Opera In Long List of Productions.

Berlin, March 20.
State Schauspielhaus: "Othello," with Fritz Kortner and Ernst Deutsch, as Iago, direction Leopold Jessner; "The True Sedemunda," direction Jessner. March 23: Schiller's "Fiesco," with Deutsch in the title role, direction Jessner, end of April. Metropol theatre: "The Blue Mazur," the new Lehar operetta, under the personal direction of the composer, who will conduct; the cast, Guido Thielscher, Albert Kutzner, Vera Schwartz, Dorothy Manski (State Opera in Stuttgart), Grede Freund, Kurt Vespermann, opening set for March 23, after several postponements. Neues Volks theatre: "Fraternization" (Verbrüderung), by Paul Zech, direction Heinz Goldberg; Good Friday. The Rotters announce: Artzibascheff's "Passion" (Leidenschaft), with Werner Kahle; March 26 at the Resident, "The Privilege," by Otto Ernst Henne, cast, Paul Wegener, Lucie Hoeflich, Ilka Gruening, A. Licho.

Deutsches theatre: Heinrich von Kleist's "The Broken Jug," with Jannings, and "The Praeludes Riddle," of Mollere, director, Karlheinz Martin; Mollere's "Tartuffe," with Jannings in the title role; George Buechner's "Woyzeck," with Eugen Kloepper, director, Reinhardt; August Stramm's "Power," director, Reinhardt.

Grosses Schauspielhaus: Shakespeare's "King Lear" and "Taming of the Shrew; Goethe's "Goetz von Berlichingen;" Calderon's "Life is a Dream;" Kleist's "Penthesilea;" "Saul and David;" "Hannibal," by Grabbe; "Worker, Peasant, Soldier," by Becher; "Judith," by Heibel; "The Weavers," by Hauptmann; a revue with song and dance. Volkshuene: Sophocles' "Antigone," with Mary Dietrich and Ernest Stahl, director, Jurgen Fehling.

Rose theatre: "Kotzebue's Knitting Needles," director, Emil Lessing, April 1.

Nelson theatre: Opening of the summer policy, April 1, three one-acts, "The Hairfoot," by Hans Brenner; "Reiger. Parody," by Burg and Turfstein; "The Strong Piece," by Julius Horst, with Julius Falkenstein.

Komische Oper: "The Little Rascal," farce by Tone Impekkoven, with Elise Boettcher and Franz Schoenfeld, Easter Sunday.

ART HENRY
MEIER & SULLIVAN
MERCHANT TAILORS
TO THE PROFESSION
610 State-Lake Bldg. Chicago 1

BLOOM
STATE-LAKE BLDG.
CHICAGO

190 N. STATE ST. Phone Randolph 3393
LARGEST AND BEST EQUIPPED
POSING ROOMS IN THE COUNTRY
GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS
ALL KINDS OF SCENERY AND SPOT LIGHT. OPEN SUNDAY

HAZEL RENE
HATS - GOWNS - COSTUMES
306 305 State-Lake Building, Chicago
IRENE DUBOUQUE Formerly with
HAZEL RANOUX Edith Strickland

There
Is
Only
ONE
MAYBELLE
SMART SHOP
LENORE BERNSTEIN
MODISTE
Room 503 145 N. Clark Street State-Lake Theatre Bldg. Ground Floor.

PEOPLE'S ACTIVITIES.

All-Around Organization in Varied Ventures.

Chicago, April 6.

T. Dwight Pepple and Will J. Harris are producing an act with Mike Bernard assisted by four girls. The act will consist of piano selections, singing, dancing and special scenery opening the latter part of April.

The Pepple Agency has signed Ivy Heider as soubrette for Will J. Harris' new revue opening Monday at the States Restaurant. Doris DeLoris has also been signed as principal dancer. Jack O'Malley and Otelle Corday, formerly members of the Winter Garden Follies, were put into the Charles Dowd Revue at the Midnite Follies.

Lowell Moore, brother of Menlo Moore, has taken charge of the cabaret department for the Dwight Pepple Agency.

SUE K. C. CENTURY.

Chicago, April 6.

The Bennington Trio and Jack Alford have commenced suit against Miller and Eader, of Kansas City, Mo., for \$565 and \$95, respectively, representing salary due them while appearing with the "Baby Vamps." Miller owns and manages the Century theatre, Kansas City.

Auditorium Benefit Gets \$11,000.

Chicago, April 6.

The Actors' Fund benefit which was held Friday noon, April 1, at the Auditorium theatre played to turnaway business, realizing \$11,000. Society turned out en force. All daily papers gave it unlimited space, the Chicago Examiner (Hearst) giving the entire back page for the Thursday issue in a pictorial display. Alexander Leitch had charge of the entertainment while the program and advertising was in charge of Oliver Jones.

CHATEAU, CHICAGO.

Chicago, April 6.

Clifford Wayne Trio smashed a homer with their mixed offering. They closed the show, yet were the outstanding hit, drawing curtains that threatened a show stopper. They are Indians. The heaviest work falls on a juvenile, eight years old, who sings, dances and does an acrobatic routine. He took a number of curtains alone. The other two are a man and woman, who register. Bartholdi's Birds opened, with a few new bird stunts added to their feathered carnival. The birds were very unruly, making lots of noise during the act that followed. Moore and Hughes were obliged to sing to the accompaniment of the orchestra and bird shrieks. Not very harmonizing. The stepping of the man comprises the entire turn, as the woman does very little dancing. Accepted enthusiastically regarding the opening handicap.

A girl act, "Sweet Sixteen," with Jack Collins and Bert Morrissey, were third. Considering some of the present girl acts this one was mediocre. The chorus worked nicely, more impressive than the principals work. Southern Harmony Four raised a racket with their avoirdupois and vocal renditions. They took second honors on the bill and many curtain calls. Clifford Wayne Trio then came on with their beautiful eye, tearing in with plenty of vim.

RIALTO, CHICAGO.

Chicago, April 6.

Spring weather and fever "got" them all here, and a draggy bill was the result. The crowd refused to encourage acts. Rondas Duo opened to a very restless audience. They play instruments while doing some cycling. The combination was satisfactory, but received very little. Upon the entrance of Clifford and Leslie it appeared things might stir up a little, but their dancing, singing, chatter and "Blue Sunday" number were listened to without any response. The crowd laughed

here and there in the sketch spot, held by Harry Brooks and company. This was the first pleasant breeze that came. The turn got scattered applause.

Lone Star Four, three men and one woman, are harmony singers and attempt comedy. All wear cowboy outfits and work before a blue drop that has an iridescent star on it. All numbers sung are popular ones. A new routine of songs and a more careful blend of voices could help this act. Swift and Daley still have the old musical act, with the same old material. Swift stepped out of his turn and offended the crowd. When they refused to applaud his moldy horn bit he said, "I'll wake you." To prove the crowd would come to the front if "reached," Mabel Harper and company followed and crashed over with the honors of the show. Miss Harper is a comedienne who in this class of houses panics 'em. Her style of working is individual, care-free and breezy. Miss Harper is a remedy for "blue," which is effective and easy to take. Her piano player works in a dark stage.

Harvey DeVora Trio worked against odds, but overcame them with spicy humor, funny acting, clever dancing and a little singing. Harvey continually keeps his act ahead of the times and makes changes that build up his often reviewed vehicle. Harvey ran second honors and threatened to upset the schedule of the show. Fred's pigs closed the show. Fred has trained them to show their clumsiness, and this they do in an entertaining, funny way. Jack and Eva Arnold and DeVoy and Dayton not seen at this show.

LINCOLN, CHICAGO.

Chicago, April 6.

The bill ran smoothly to an unusually responsive audience. Jack Boshier followed the pictures. His dogs seemed a bit indisposed, but never missed a trick. Received a generous send-off. Nelson and Bailey, smallest of small-time acts, failed to come anywhere near the class of the other acts. It appears some one took a lot of material that has long since been buried and tried to revive it. Their humor didn't even cause smiles and their songs fared little better. With no talent, material or personality this duo played to silence, which prevailed until the next act went on.

Oliver and Olp followed and had to start the show over again. They have a pleasing sketch about a couple being put out of a bungalow. Quite a common thing these days, and possibly why it was received with such enthusiasm. The rain effect at the finish climaxed the offering. Herschel Benlere landed solidly with his kidding, hoak and clever piano playing. Whistling, stamping of feet and hand-clapping brought Benlere back for many bows, but he did not encore. He was noticeably troubled with a cold. Yates and Reed, with their singing, talk and female impersonations were the berries. They really stopped the show, but they were not allowed to by the stage manager. Dare Brothers offer a quiet, classy and ideal closer. The hand-balancing is as wonderful as any, with apparently little exertion.

CHICAGO NOTES.

Langford and Frederick sail on the "Aquitania" July 15 to visit Ina Frederick (Mrs. Langford) folks, whom she has not seen for eight years. The act will play four weeks of vaudeville in England.

A fire occurred in the alley of the Palace, Cort and Cohan's Grand theatres Friday night. Smoke penetrated the Grand theatre and only the quick action of the stage crew prevented a panic. They filled the basement of the theatre and covered the entire stage with water, holding the smoke down, and the audience was none the wiser.

Stein and Smith replaced Jack Duffy at the Winter Garden cafe. They did so well they were immediately booked for a tour of the Pantages circuit by the Ernie Young agency.

Fritz Block and Dick Tallman, two Northwestern University boys, have written a book and music for the Hermitage and Crow Club called "Nine o'Clock Town." It will run a full week at the old American Music Hall, starting April 29.

The Roosevelt theatre, Ascher Brothers' new loop picture house, will open May 2.

Al H. Woods appointed Billy O'Brien chief electrician of Woods' theatre and building, to a position of like capacity for the new Woods'

MID-WESTERN NOTES.

Chicago, April 6.

The Majestic Theatre building, Peoria, has been purchased by Ralph Warren of Bluffs, Ill. He intends to take possession as soon as the present lease expires, remodeling the building and operate a first-class picture house.

Sam Hixson was arraigned before the District Attorney of Milwaukee, charged with obtaining money under false pretenses. Hixson posed as a motion-picture promoter.

PLAN CIVIC SERVICES

(Continued from page 7)

a medium for any propaganda, clerical or secular. And the utilization of the theatre for the forum meetings does not mean that the theatre will be open for the use by rental or otherwise of any local organizations.

Selection, and other details, will rest with the board. While no effort will be made to give a religious aspect to the project, the clergy will have the greater representation on the Board of Control. Desire to insure that the educational movement will be of the highest moral tone is the moving impulse in this decision.

When the people's university" is formally opened, one or two speakers will be presented monthly. It is proposed. The meetings will be held at the noon hour and will continue for 40 minutes. This will enable the board to secure the services of many notables who are passing through the city. As has been customary with the Lenten services, there will be no admission fee. The use of the theatres and its attaches will be donated by Mr. Albee.

PUBLISHERS STILL OUT.

G. Schirmer, Inc., have not made application for membership in the American Society of Composers, Authors and Publishers, but will continue permitting the performance of their copyrighted music for profit, tax free.

The American Society, however, has appointed a committee for the purpose of inducing all standard publishers of a class like the Schirmer house, Fisher et al., to join in a body. The committee will make its report at the next meeting, April 13.

NOISELESS MUSIC SHOP.

When the Loew State office building opens some time in May, the B. D. Nice Music Co. will be the only music publishing firm located in the structure. They have taken an office on the tenth floor facing on Broadway and 45th street.

Being an office building, the Loew people object to continuous piano pounding from the professional studios. The Nice Co. will obviate it that by means of sound-proof piano rooms.

Apollo. O'Brien has gained quite a local reputation in the designing of lighting effects for theatre fronts.

Harry Pearl, western professional manager for Irving Berlin, Inc., has been booked as a vaudeville act for five weeks in all the Jones, Linick and Schaeffer houses.

R. E. Mack, owner of the Mack Booking Exchange, Detroit, has sold his interests and moved to Cleveland, where he will open up an independent vaudeville agency.

Ascher Brothers, Cosmopolitan Theatre, was robbed of \$379, the thieves carting away the safe.

The Riviera Music Co. has purchased a fox trot entitled "Karma," for a reported consideration of \$25,000. Isham Jones has recorded it for the Brunswick records.

Klimt, Bonnell and Norton's "The Gumps" closed in Woodstock, Ill. A stockholders' meeting was called to put the show out as a tab.

Suit has been filed against the Bray Studios by Russell, Gravier and Russell, for failure to produce animated pictures of "Gasoline Alley."

Lester Cuneo has signed up with the Doubleday Producing Co., a Los Angeles firm, to produce 24 releases. Cuneo is to be featured in all.

The Illinois Theatre, Rock Island, was forced to close as a result of being unable to get road shows. The house will play pictures.

THEATRICAL AND STREET FOOTWEAR

DESIGNERS MAKERS AND RETAILERS

AISTONS

INC.

14 W. WASHINGTON STREET

CHICAGO

PAVLEY-OKRAINSKY BALLET SLIPPERS

FRILLS AND FASHIONS

By ALICE MAC

Belle Baker, after an absence of over eight months, is with us again at the Palace, looking thinner and more charming than ever. In her opening song Miss Baker explains why she was away so long, that a little stranger had come to the house, but Master Abrahams did not take a bow. Miss Baker's gown was one of the prettiest seen this season. It is of orchid-shaded chiffon, with little circles of pearls dotted here and there, while down the front and back of the skirt pearls form a narrow panel.

Joseph E. Howard, minus Miss Clark, who was missed, in the new edition of "Chin Toy," closed intermission. Newcomers to the act were Chong and Rosie Moey who, attired in native costume, executed the cakewalk quite well. Adele Yost looked well in her evening gown of green chiffon with its panels back and front of jet sequins matching the bodice. Bows of various shades stood out of the sides, while decorating the waistline was a garland of flowers. Her Apache frock of black satin and red was less becoming. The show girls are wearing the same costumes as before.

Lulu McConnell, who was the life of the party in her sketch, "At Home," made a neat figure in her full black taffeta frock, which had seven rows of green embroidery on the bottom of the skirt, showing, when Miss McConnell twirled, a lining of cerise.

The miss in the act of Pearson, Newport and Pearson, chose lavender silk for her one frock, with an overskirt that came half way down, of iridescent sequins forming a pretty pattern on net. Wood and Wyde are back again with their laughable skit, "Very Good Eddie." Miss Wyde's gowns look none the worse for wear. Stately was she as the Empress Josephine in her regal robes of white satin, with the trail of silver and scarlet lining.

Vernon Stiles made three speeches thanking the audience for the kind way in which they had received him. He also mentioned in two of the speeches that it was his first visit to the Palace. Princess Radjah made a striking figure in her Oriental costume of pink satin heavily studded with jewels. The robe made a brilliant bit of color as she moved about. Her setting was indeed handsome, representing an Egyptian palace.

At the American this week (first half), in "The Toy Shop," they had a great big doll, who could walk, talk and even dance. But the doll turned out to be a real live person, a little girl, who wore a dainty frock, consisting entirely of blue chiffon frills, with a bonnet to match. Another set of dresses was of apple green chiffon, with the tight fitting bodices of taffeta that came to point in front. Large flop hats matched.

The mother (Arthur De Voy and Co.) was stately in her evening gown of turquoise blue, brocaded in silver. The model is made on straight, clinging lines, with train at the side. The sleeves consisted of flowing blue chiffon, finished off with a tassel. The bride was attired in salmon pink taffeta, draped into points at the sides, while encircling the waistline were flowers of a pretty shade. The acting of all four characters was exceptionally good.

The boy who does the imitation of Jimmy Hussey, in the act of Barnes and Lorraine, should omit it. The Al Jolson imitation was splendid.

Black sequins were becoming to the woman cyclist in Sig. Franz's act. The skirt was heavily trimmed with feather tips, with the short knickerbockers and bodice of the sequins. Another change was a tunic affair of pale yellow frills, with sequins also contributing to the decoration.

In "Flashlights of 1920" at the Columbia, there is a newcomer to burlesque, Lillian Lester, who gives every evidence of making quite a name for herself in this field. She has a pleasing voice, is a graceful dancer, and is attractive to the eye, especially in her frock of draped silver, with a hem of black fringe, almost hiding from view the little panties that matched. She looked pretty in all her costumes. Another was of black sequins, which had the hem falling into points, caught in at the waist line with a brocaded sash of blue and silver.

Lulu Moore, also new to this work, was a favorite as the prima-donna, her voice appearing to splendid advantage in her duet with Glen Eastman. As Colo Patt, the Queen, in robes of white satin heavily decorated in rhinestones, with the majestic headdress of feathers, she was a picture. Quite a contrast was she as Bo-Peep, a Geisha maiden, in her simple kimono of sage blue, with its embroidered flowers of white, worn for the song that had the show girls in quite long dresses of white chiffon, with ruchings of orange and lemon taffeta as an effective trimming, while worked on the front of the bodice was a huge sunflower. The ponies wore panties of yellow satin, with the blouses of white, that also had the sunflower in front.

If one wants to learn how they design gowns go see this show and see what effects Glen Eastman gets out of a few pieces of material and some pins. The first was peach satin draped at the sides with black tulle tied around the waistline and tied at the side. Another was cerise satin, draped around the figure, and caught up at the side with a jet ornament.

Olga Woods, a dashing blonde, wore a good-looking two-piece frock of orange cloth, with rings of grey wool as a design. A young miss out to play a game of golf was striking in her sports skirt of white with black and blue forming a large check pattern; a scarlet sweater and tam completed the outfit.

The Viol-Inn contains five dainty misses, that can actually make music come out of the violin, the harmony when playing with the fellow was beautiful, for this the girls were attired in the costume mostly worn by the French artist, long baggy black velvet trousers, white satin blouse, with an orange sash tied into a bow at the side. For the finishing number, each girl comes out separately and plays a solo, wearing different frocks. Striking was the military of satin mustard shade, with its pipings of royal blue, and cheeky little hat worn on the side trimmed with a feather. One girl had red, white and blue ribbon streamers for a dress, with the flags of all nations standing out at the sides. Pretty was a frock of frills with the poke bonnet, worn by the miss who tripped merrily on her toes while playing the violin.

Lulu McMillan (McMillan and Snow), in quite an amusing sketch, wore a sports outfit, that looked very cooling. The pleated skirt was white silk, with the silk jersey of a pretty shade of blue. Large was the hat of cerise velvet, with French flowers, placed artistically in front.

Grey chiffon dresses with large motifs of grey and orange, were effective and looked well on the two twins, "The Reynolds Trio," and there were others, one set quite short of soft lace, with the bodices of silver and blue checks. Ribbon was bound around one arm in place of a sleeve, while the hats were sailor shape, with streamers hanging at the side. One twin, who sang about the silly little clock, wore a beautiful frock of French blue, made very full, with a wide band let in the skirt half way down of the same shade of satin embroidered in flowers, a fan which she used gracefully was of lemon feathers.

NEW YORK COSTUME CO.

COSTUMES LARGEST COSTUME MANUFACTURERS IN WEST GOWNS

137 N. WABASH AVE. CHICAGO Central 1801

AMERICAN OR CHINESE FOOD—AS YOU LIKE IT.

THE BAMBOO INN

T. A. CHOY, Mgr.

THE FINEST APPOINTED CAFE IN THE WORLD.

In the Heart of the Rialto—Around the Corner from Everywhere.

THE RENDEZVOUS OF THE PROFESSION.

Across from the Sherman Hotel. Next door to the Olympic Theatre.

Four doors west of the Garrick; around the corner of the Palace and Cohan's Grand Opera House. One block east of Wood's and Apollo.

One block west of Powers' Theatre.

RANDOLPH AND CLARK STREETS, CHICAGO



The latest in Men's Furnishings can be had at

21 No. Clark St.
CHICAGO

Next Door to COLUMBIA THEATRE

Such delicious Hungarian-Yiddish food!

ALEX SCHWARTZ

Prices too reasonable for the quality, but why profited?

ORIGINAL HUNGARIAN RESTAURANT

(Across from the Court; next door to Woods' New Apollo;

One short flight up. Welcome!

117 NORTH DEARBORN STREET

CHICAGO, ILL.

NO EXTRA TIME FOR AMERICAN WHEEL SHOWS THIS SEASON

Unsettled Business Conditions with Resultant Unemployment Brings About Early Closing of Wheels. Last Year Some Shows Played Until Late in June.

As a direct result of unsettled business conditions, with the attendant factor of unemployment throughout the country, which in turn has brought about a heavy falling off in patronage, the bulk of the American wheel shows will close this season from one to two weeks earlier than the regular scheduled closing date. None of the American shows will play extended time, as has been the custom for several seasons past. Last year most of the shows played until May 15, the regular season terminating about that time, and an odd dozen or so played extra time, which extended their season well into June.

"Razzle Dazzle" Last

The last show to close this year will be "Razzle Dazzle," which winds up its route at the Empire, Cleveland, May 16. The Penn Circuit or one nighters in Pennsylvania will play a week beyond the scheduled closing date of May 2, closing week of May 9. May 16 will see all of the houses closed as far the wheel shows are concerned. A few will play stock, but from present indications most of the American houses will not reopen until the beginning of next season.

The consensus of opinion among burlesque people seemed to be that the present season has "shot its bolt" and it would not be wisdom to buck the odds any further this year. Next year, according to men high in the burlesque field, there will have to be a readjustment in the overhead of shows.

One \$20,000 Loser

One American producer with two shows is reported as a \$20,000 loser on the present season, and it is understood the majority of American wheel producers, because of the slump of the past two months, will fail to get by without a substantial loss.

The trouble seems to have been that the American shows were hooked up as to overhead costs in accordance with conditions existing last year and two years ago. As long as business remained good this season, although not touching the high water marks of the two previous seasons, the American wheel shows went along and made some money, even with the high overhead, but when the depression set in around the first of January the shows started to feel the squeeze. Continued off business for most of the shows, since the first of the year, has rolled the losses by continued repetition to a surprising total.

The following table gives the closing dates of the American shows. Springfield scheduled to close April 18, may close a week earlier.

Jazz Babies Apl 18 Gaiety Newark.
Lid Lifters Apl 18 Gaiety Brooklyn.
Puss Puss Apl 4 Plaza Springfield.
Grown Up Babies Apl 18 Gaiety Brooklyn.
Big Sensation Apl 25 Gaiety Brooklyn.
Girls from Follies Apl 25 Plaza Springfield.
Around the Town Apl 2 Gaiety Brooklyn.
Girls from Joyland Apl 18 Howard Boston.
Tittle Tattle Apl 25 Howard Boston.
Hurly Burly May 2 Howard Boston.
Pat White Show May 9 Howard Boston.
Cute Cuties May 9 Newburgh and Poughkeepsie.
Bathing Beauties May 2 Star Brooklyn.
Beauty Trust Apl 25 Capitol Washington.
Stone and Pillars May 2 Bijou Philadelphia.
Joy Riders, Apl 18 Academy Pittsburgh.
Kewpie Dolls Apl 11 Empire Cleveland.
Broadway Belles Apl 25 Penn Circuit.
Social Follies May 2 Penn Circuit.
Sweet Sweeties May 9 Penn Circuit.
Parisian Flirts May 9 Empire Cleveland.

Razzle Dazzle May 16 Empire Cleveland.
Mischief Makers Apl 25 Park Indianapolis.
Monte Carlo Girls May 2 Park Indianapolis.
Tid Bits May 2 Haymarket Chicago.
Tempters May 2 Gaiety Milwaukee.
Cabaret Girls May 9 Gaiety Milwaukee.
Whirl of Mirth May 9 Gaiety Minneapolis.
Record Breakers Apl 18 Standard St. Louis.
Beauty Revue Apl 18 Englewood Chicago.
French Follies Apl 25 Englewood Chicago.
All Jazz Revue May 2 Englewood Chicago.
Naughty Naughty May 2 Cadillac Detroit.
Some Show Apl 11 Scranton.
Tiddlewinks Apl 11 Troc Philadelphia.
Follies of Pleasure Apl 18 Bijou Philadelphia.
Kandy Kids Apl 18 Grand Trenton.

PHILA. PEOPLE'S CLOSES.

Strikes in Mills and Shipyards Hurts Business.

Philadelphia, April 6. People's burlesque, Kensington avenue near Huntington street, closed Saturday because of poor business. The strikes in the Kensington and Frankford mills and at Cramp's shipyard, which have put thousands out of work, are given as the reason for the closing. In recent weeks, shows here have been playing to mere handfuls of fifty or seventy-five people.

People's was particularly hard hit because of its location, being a typical neighborhood house, but all the burlesque houses have felt the industrial slump here, and only the Trocadero is doing any kind of business.

STOCK AT OLYMPIC.

Continuation Depending on Business. Regular Policy Again in Aug.

The Olympic, New York, operated by the Kraus Brothers, and playing the American wheel shows, winds up its regular American season April 16, and starts with burlesque stock Monday, April 18. The duration of the stock policy will depend on business, being used as a fill-in between seasons, the Olympic becoming a regular American wheel stand again in August.

SCHENECTADY PALACE.

Increased to 1,600 Seats — May House Burlesque.

Schenectady, April 6. The Palace theatre here will close May 1 to be renovated. The seating capacity will be increased from 900 to 1,600. The house has been playing straight pictures and is located in the heart of the city. The future policy hasn't been announced, but vaudeville and American wheel burlesque are mentioned as possibilities. The renovating is being financed through local stock subscriptions.

FRIARS' "PEARSON NIGHT."

Dr. Leo Michael and about 200 other Friars are to give Arthur Pearson a gala night when his "Step Lively Girls" open at the Columbia April 18. The gang will attend in a body and during the running of the performance are to put on "The Step Lively Boys," a clown travesty, now in rehearsal. After the performance a dinner will be tendered to the burlesque manager at the Friars' Club.

Bedini Signs 6 Stellas.

Jean Bedini has engaged the Six Stellas, a Parisian dancing act, composed of six girls, for next season. It has not been decided which of the Bedini Columbia wheel shows the turn will be allotted to.

2D HOUSE IN NEW YORK FOR AMERICAN WHEEL

Looking for Park on Columbus Circle.

Beginning next season the American Burlesque Association will have another theatre in New York City. Negotiations are now under way to secure a house, with the Park at Columbus Circle being mentioned.

A deal was pending some time ago for the American Circuit to take over the lease of the Park, but some last-minute hitch prevented consummation.

The Park is under lease to William Fox with John Cort taking possession Sept. 1. The American Circuit has a metropolitan stand at the Olympic, 14th street.

Early last season American Wheel burlesque was at the Mount Morris, at 116th street and Lexington avenue, but was withdrawn after a short period.

HONOR FOR PRIMA DONNA.

Eva Clark of Fanchon-Marco Co. Sings with Diva.

Chicago, April 6. Eva Clark, the prima donna of the Fanchon-Marco Revue, who won extraordinary notices while the show played here at the Olympic, has been engaged for one night to sing in a joint recital with Mme. Shumann-Heink, on April 6, at Medinah Temple, after which she will continue with the Revue for the balance of the season. Miss Clark sang abroad during the war and was decorated by King Albert of Belgium.

HAYMARKET WRESTLING.

Feature Was Discarded Last Fall When Riots Occurred.

Chicago, April 6. Wrestling was resumed at the Haymarket theatre last Friday. Business has been way off and has failed to react even with the wrestling. The sport events were discontinued last fall after a riot over an alleged fake match.

NEW ACTS.

John Hoffman, the song writer, and Enrico, formerly of Enrico and Co., musical troupe, have teamed up for vaudeville. Max Hayes is handling their act.

Jean Barrios in a "single" offering of special songs, material and setting. (Rose & Curtis). Al Fox, of George White's "Scandals of 1920," formerly of the team of Rockwell and Fox, has written a new single for himself entitled, "Line's Busy," with all special exclusive numbers. The act will have its initial showing on the Keith time April 10, playing two houses, Gordons Central Square, Cambridge, and the Strand at Dorchester, Mass. The Scandals closes the season at Boston April 9.

Rosalie Stewart produced, out of town this week, a revue entitled, "Trifles and Troubles," by Harry Morgan and Arthur Swanston. The piece, which carries a special set, has in the cast Jay Velle, Pauline Chambers, Randall Sisters and Eleanor McCune. Bert French did the staging.

Isabelle Jason with a band. Mark Linder will revive his former vaudeville vehicle, "The Criminal," with Bill Hodges in the cast.

Tommy Toner, formerly featured comedian of George Choo and other girl acts, has formed a partnership with John Alexander, formerly of Alexander and Mack, to be known as Alexander and Toner.

Walter Lawrence and Mildred Elaine from the Winter Garden in a new turn to be titled "Bits of Broadway."

"The Law of Compensation," comedy drama with four people.

Evans, Mero and Evans, Western combination.

Paul Earl (Earl and Edwards) single.

Dick Long, songwriter, with Frances Gibson (Mrs. Long), formerly of the Gibson Sisters, and more lately appearing in pictures, two-act.

ILL AND INJURED.

Miss Louise Frances is recuperating at the Lincoln Hospital, Detroit, from an accident. She fell down an elevator shaft adjoining the National Theatre which she mistook for the stage door entrance. Miss Frances, who was to have opened as prima donna with the National Stock Company for the summer season, was reporting for rehearsal and in the pitch darkness of the alleyway fell through the shaft.

Cecil Manners, of Manners and Loweree, underwent a minor operation while playing the Rialto, Chicago, last week.

BURLESQUE REVIEWS

FLASHLIGHTS OF 1920

Court Crier..... Nina Mack
Rhyme..... Harry Rose
Reason..... Glenn Eastman
Judge Public..... Jimmy Slater
Jury..... Yourself
Tired Business Man..... Jimmy Slater
Musical Comedy..... William Lester
Burlesque..... Olga Woods
Drama..... Lulu Moore
Hokem and Jazz..... Lulu Moore
Rich (Shorty) McAllister and H. T. Shannon
Vaudeville..... Nina Mack
Variety..... Marie Case

Jacob & Jermon's "Flashlights of 1920" this week at the Columbia has pretty nearly all a burlesque entertainment needs—good comedy that is clean but still robust enough to be truly in the burlesque vein, good looking and agreeable women principles, attractive stage pictures, lively numbers with the girly-girly flavor and first rate singing.

The organization is first of all favored by its brand of comedy in the hands of Rich ("Shorty") McAllister, 4 feet 10 inches or thereabouts, and Harry T. Shannon, 6 feet 3 inches or more. The contrast in size is but a minor part of their fun, which is as much made up of clever humor as it is of knockabout, the two varieties of nonsense combining to make them a tower of comedy strength. They pile the laughs up in constant succession and almost altogether in legitimate ways.

The ludicrous disparity in height between them is only the basis of their fun, the real laughs are gained by more legitimate means. They have plenty of spontaneous humor independent of that detail, as, for example, during their talking scene the caddy early in the evening when the Long Un does the golf player and Shorty the caddy. Here was a brightly devised bit of talk and business, rich in legitimate laughs. Their relations are always genuinely funny, growing out of their handling of lines and business of the best sort. By the way, the pair have not a single bit of shady business and not a suggestive line in the whole affair. Even the nonsense models and comedians was clean, good natured fun. It could easily have been made pretty blue, but the whole thing was done in such an artless way that it never once had a suggestion of being near the line.

The two comedians likewise managed to get comedy out of their dressing. It ran from grotesque to shabby genteel, but was always clean. Add to these qualifications the fact that the two are strikingly good dancers and got away with one of the hits of an evening uncommonly well supplied with successful specialties, with their dance in the third scene of the first act, an unusual dancing exhibition.

The show is an exhilarating procession of fast moving bits, numbers and specialties and delivers a varied evening of rollicking entertainment the equal in its way of anything the Wheel has so far disclosed this season. Jimmy Slater fits into the cast as a highly likable straight man, with a pleasing way of getting over the trivialities which usually fall to the straight man's lot and his numbers were very easy to listen to. He helped also in the smooth upbuilding of the bits.

Indeed the male division was equipped as few burlesque organizations are. In addition to the two comedians and the satisfactory straight man Harry Rose and Glenn Eastman were present, the odd men of a troupe. Ordinarily they would almost have escaped notice, but this pair put over a dandy specialty in the form of what used to be called a "rathskeller act," two singing dress-coated juveniles with a piano, and they managed to occupy an agreeable ten minutes between scenes with a well selected routine of ballads and jazz songs, nicely dovetailed and handled. Besides they did well in numerous bits in a subordinate way.

The principal women were three in number and a better average for looks and singing ability would be difficult to find in a wheel company. Olga Woods, the soubret, and Lillian Lester, the ingenue, are lively steppers and especially happy in their choice of frocks. They belong to the pony type and are direct, simple, spontaneous workers, without a mite of the rough and ready, bolsterous burlesque woman principal. Rather they belong to the new type of feminine burlesque players who are gradually diminishing the visible difference between the Wheel and the musical comedy belle. Lulu Moore is the prima donna by virtue of a glittering soprano voice, rather hard, but of agreeable quality and purity. All three wear clothes well up to the best type and all graceful and rich in color and materials.

They'd have to be in this organization, for the producers have given the company an especially elaborate equipment of costumes for the chorus and stage settings unusually slightly and elaborate. To the stager

likewise goes a large share of credit. From first to last the show has more impressive stage pictures than ordinarily furnishes out such an organization. The opening of the second act, an Egyptian palace, drew a spontaneous burst of applause from the audience purely on the strength of the stage dressing. That was only one of many details of the same sort. The final scene had a satin cyclorama and made an especially attractive Japanese interior, an artistic set worthy of a musical comedy that would make much more pretension to artistic appeal than would be expected in a whoop-hurrah wheel entertainment. 'Just as the settings shouted 'clap' so was the chorus a nice looking dozen and a half of willing workers provided with an assortment of costly looking frocks, more than generous. The producers certainly dealt prodigally with the scenic studios and dressmakers, and their casting apparently was done on the same scale. The show is a distinct credit to the Wheel, the producers and the company. Proving that the producers did not scant outlay the program credits special music to Ruby Cowan, book by Victor A. Levitt and lyrics by Jack Strauss. Fred Clark did the staging, Rush.

KANDY KIDS.

Mr. Smooth..... John O. Grant
Mabel Rose..... Babe Healy
Phil Brown..... Frank Cralin
Iky Shrimpek..... Billy Blask
Nervo Hunke..... Danny Murphy
Felona Swift..... Jean Le Brun
Magg McGee..... Sonny Lawrence
Lena Daley, who can take care of herself.

Just a normal wheel attraction presented by Dave Kraus and Ed Daley at the 14th street house this week. Lena Daley is featured.

The show is in four full-stage sets and two in "one," with a cast of six principals. Danny Murphy, doing a semi-"nance" Dutch red-nosed character, hogged the comedy honors and held the brunt of the burden throughout. Billy Blask afforded light comedy relief as a crepe-haired Hebrew, but at no time soared to the heights attained by his co-worker.

The rest of the women consisted of Babe Healey, an ingenue, who made a few brief appearances and led a few numbers, talking her songs and dancing quietly. She looked nice in her costumes, but didn't help the general dullness any. Jean Le Brun, the prima donna, led the heavy numbers and possessed the voice of the feminine contingent. Miss Le Brun made quite an appearance in her gowns, being graced with a good figure and considerable comeliness. Her voice is a peculiar soprano, at times sounding falsetto. She got her numbers across to results here, stopping the show with an Italian song sung in the native tongue.

Lena Daley was on often, her dressing scheme running mostly to tights and her work lapping over to "broadness." She went after them strong and landed them here, where they eat up the blue and rough stuff. Miss Daley is quite a stepper for a big girl and possesses passable vocal equipment for this wheel. She is a soubretish worker, with an experienced delivery that aided her to uphold her prominence in the billing.

The book of the show is credited to Jack Stanley. Jack doesn't deserve any laurels for the story, but should be credited with an unusual memory. Most of the dialog passages have been lifted intact from vaudeville or musical shows. The bits and scenes are also of ancient vintage, such old standards as "The Money Changing" bit, "The Lost Diamond," etc., having prominent spots.

The four full-stage sets are average scenic creations, with the last one deserving commendation. It was a full-stage box affair, backed by a reproduction of an old master, with shaded lights above and about the walls to aid the effect.

A scene that was rather well down was a Shakespearian travesty having to do with the comical old possessing keys to Cleopatra's boudoir. The bit is as old as the Bible, but was well handled, nevertheless, with Murphy as the disappointed suitor copping the honors.

Sonny Lawrence, a young man with a dazzling gold tooth prominently displayed, led several numbers and got over strong with the regulars. Sonny possesses a back-yard tenor that would be a riot in the old days of Jimmy Doyle's Chatham Club, and cooed a couple of ballads that brought buckets of applause. The tooth should be amputated, however, for the reflection had the leader groggy at times.

The average numbers of choristers, including eight ponies sang and danced in the stereotyped manner. They made about a dozen changes, the costuming of which was up to standards.

The "Kandy Kids" haven't cornered the glucose market by any means, but average up with 75 per cent. of the American Wheel shows. Con.

VARIETY
 Trade-Mark Registered
 Published Weekly by
VARIETY, Inc.
 SIM SILVERMAN, President
 154 West 46th Street New York City

SUBSCRIPTION
 Annual.....\$7 Foreign.....\$8
 Single copies, 30 cents

VOL. LXII No. 7

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.
 OF VARIETY, published weekly at New York, N. Y., for April 8, 1921.
 State of New York, County of New York,

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Joshua Lowe, who, having been duly sworn, according to law, depose and say that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 442, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:
 Publisher—Variety, Inc., 154 West 46th street, New York City.
 Editor—Sime Silverman, 154 West 46th street, New York City.
 Managing Editor—None.
 Business Manager—Joshua Lowe, 154 West 46th street, New York City.

2. That the owners are: Variety, Inc., 154 West 46th street, New York City. Sime Silverman, 154 West 46th street, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

JOSHUA LOWE,
 Business Manager.

Sworn to and subscribed before me this 25th day of March, 1921.
 FRANCIS G. HUBBARD, Notary Public.
 (My commission expires March 30, 1921.)

Sir Harry Lauder finished his London engagement at the Palace last week, and has returned to his home in Scotland to rest for the remainder of the summer. The knighted comedian played nine weeks at London's foremost variety theatre. He will come to this country to inaugurate his tour here in October.

Jack Potsdam, the Loew agent, opened a Chicago office this week, with Arthur Linick, a nephew of Adolph Linick, of Jones, Linick and Schaeffer, in charge, in the Loop End Building. Jack Blair, of Blair and Cristie, has been appointed his assistant.

Washington Pezet has written a new play which will receive a try-out on the road sometime during the month of May. The title of the piece is, "Save the Alimony."

Michel Fokine and Vera Fokina will sail for Paris April 20 to give a series of concerts at the Opera House in the French capital. They will appear twice weekly while abroad, and will remain there during the months of May and June. Incidentally, Fokine will stage a ballet for the opera company while there. He will resume at his school of dancing, in this city, upon his return.

Marilyn Miller, starring in "Sally" at the Amsterdam, was enrolled in the Actors' Equity Friday of last week. Miss Miller is reported as having joined the Equity due to all other members of her company being members.

Mary Hay, appearing in "Sally" at the Amsterdam, turned in her notice last week. Miss Hay is reported as living being appearing in the production against the wishes of her husband, Richard Bartholomew, the picture star, who has been working on a new picture of late, and whose disapproval has increased due to his inability to see his wife when his picture work was completed due to her production engagement.

"The Guided Lily," a feature picture, starring Mae Murray, is playing

NATIVE TALENT BLUSHING UNSEEN

Ben Blumenthal has sailed for Europe emitting several chuckles over the obtuse buying mind of American exhibitors in that they let "The Cabinet of Dr. Caligari" lie in Mr. Blumenthal's vault for several months. At the end of that time S. L. Rothafel took a chance on it and is showing it this week at the Capitol. The results speak for themselves. Its record has been beaten only by "Passion," on which Mr. Rothafel also put his stamp of first approval.

"The Cabinet of Dr. Caligari" differs from "Passion" in that the former is a novelty. This novelty consists mostly in its settings. There are no settings from nature. Everything is painted, and what is more, everything is painted in the cubistic or futuristic style. The work was done by a young group of German artists known as the Munich Moderns, or rather by three members of that group. These men are comparatively inconspicuous. They are following, though intelligently, in the footsteps of others, and so we come to the point we intend to make.

This is the fact that the painters who showed German artists the way were Americans. The chief and most important of these men is now in this country. We read also that a certain producer is trying to find him, but that does not alter the fact that every producer of any importance not only should have tried to find him long ago, but should have found him and put him to work instead of spending the public's paid-in money on popular illustrators and scene painters who can do no more than decorate the effects already obtained. What we need is something new, the introduction of space values into picture work, and by that process provide a new thrill.

S. Macdonald-Wright is the man to do that. It was he who started the Synchronism movement in Paris, and by using painted colors in their relative positions in space created on canvas the emotion of space. The study of light ended with Renoir, and Cezanne tried a new trick. This trick Macdonald-Wright carried still further, and his pre-eminent abilities have long been recognized by European critics and masters, and by men here of the critical eminence of Dr. Christian Brinton and the late Charles H. Caffin, and by such artists as Robert Henri, who called Macdonald-Wright "the greatest living master of color."

This man is an American and born of a distinguished family. While many artists and certainly most producers of motion pictures are still scratching the surface of their respective arts, he is delving deep. The sooner picture producers draft him and use him—if, indeed, he will consent to be used—the sooner pictures will advance from two to an approximation of three dimensions. What pictures need now is this new quality. The director who gets this young, but famous, artist will not only improve pictures artistically to an immeasurable extent, but also coin money with the exceptional quality, value and "punch" of what he produces.

PROPER WORDING OF CONTRACTS

When, oh when, will players understand that a contract in writing says just what shall be performed by the wording of the contract? The contract must speak for itself. That is why it is placed in writing. Assurances, promises, statements, verbally made and not included or reduced to writing in the contract, mean nothing, if contested, unless, as we think the lawyers would say, such verbal statements could be substantiated. The contract always is, however, the best evidence.

Reported elsewhere in Variety this week is the decision against an artist who has been obliged to lose a half week's salary, besides the additional cost of her company, to the Fox Circuit because her vaudeville contract with it was not explicit in its provisions. Not alone the artist lost a half week but she had to refund the amount for the last four days which exceeded the amount, naturally, she was to have received under the contract for the first three days.

The Fox contract called for a week's work, two halves. It did not specify the theatres. The artist relied upon an agent to whom she stated she would not consent to play a certain Fox theatre during the week's engagement. The agent assured her he would see that that house was not assigned to her. She relied upon his representations. He books through the Fox booking office and is therefore sanctioned by it. The agent receives a commission of five per cent. from the artist. He may have lost five per cent. of her salary. She lost 100 per cent. and the extras which amounted to over five per cent. more. The Fox office entered a complaint against the artist when she refused to appear in the very theatre she had exempted on the Fox route and to which the agent had assented. By its action the Fox office repudiated its agent and through the repudiation give public notice either that the agents booking through the Fox office can not be depended upon or should not be.

The Fox office was within its legal rights in making the complaint and the decision against the artist was a just one under the circumstances, for the arbiters had nothing beyond the contract before them. That contract did not mention the theatres. That it did not was purely the fault of the artist in this case. Regardless of the promises of agents or of booking men, let the contract state the terms, state everything. The artist should no more depend upon an agent or booking office in the matter of a contract than the booking office leaves anything to the artists in those matters.

The Fox office some time ago announced it intended thereafter to "route its acts," i. e., list the houses acts should play. A contract not specifying is known as a "blanket." Under it acts may be shifted into any house of the circuit. Fox had issued for years a tricky contract of this nature. The statement of reform was thankfully received by acts in general, but it appears from this case it has not been lived up to or has been revoked, for the contract in question, though for a week, was a "blanket." Whether the artist was taken advantage of is a matter of conjecture. It is seldom however, an agent will make a statement to an act he will not repeat to a booking manager. If there must be a goat in the case the agent doesn't want to stand alone. He has to stand enough as a rule from booking men.

However, the injunction to sign contracts only that are perfectly plain in their provisions and terms holds good, for every player, whether of vaudeville, legit, pictures or burlesque. Protect yourself and if not thoroughly certain you are being protected, refuse to sign, for when the party of the first part is dodging you may be certain there's trickery somewhere or there will be.

ing a full week in all the Loew New York vaudeville houses commencing this week. The star is appearing as a special attraction one day in each house.

Mike Lewis is now stage manager of the Jefferson, having recently succeeded Al Stomberg.

The Howard Comedy Four has changed its name to the Four Comedy Fiends. The cast now includes Arthur Lyons, James Gerard, Pete Sallee and Gen. Panag. Ed Weiss, a jazz dancer, joined the troupe last week.

Fannie Brice is being offered for vaudeville for next season by Rose

and Curtis. If the terms are acceptable the comedienne will desert the legitimate for the two a day.

C. W. Willets, who has been managing "Peg o' My Heart," will go back with "Two Little Girls in Blue," which opens in Boston next week and is due into the Cohan for a summer run.

The National, Lindenhurst, L. I., under the management of W. C. Eckelson, will play an eight-act Sunday concert booked by Fally Marcus.

A stranger making the rounds of the local vaudeville theatres this week might get the impression that

THE N. V. A. DAY

The N. V. A. Day is today (April 8). The vaudeville theatres, members of the Vaudeville Managers' Protective Association, are giving a benefit matinee performance, with the gross proceeds going to the funds of the National Vaudeville Artists through the V. M. P. A. The funds of the N. V. A. are applied as occasion demands.

All the vaudeville theatres are giving a benefit matinee. As the V. M. P. A. membership embraces large and small time theatres, the "all" includes the big and the small time. The N. V. A. membership makes no distinction as to its artist members. A vaudevillian may enroll, and a vaudevillian is one who appears in vaudeville.

Witness then this item in the Sunday News-Leader of Cleveland, on its dramatic page, referring to the N. V. A. Day:

"The receipts of all the vaudeville theatres in the country will be turned over to the National Vaudeville Artists, that splendid organization which looks after the comfort of the two-a-day entertainers, when they need help."

The italicized words are the misleading ones of the statement, unintentionally made, but leaving a wrong impression nevertheless. If this is press work, and it doesn't seem possible that error could have been committed by anyone informed, it's bad press work. If it's an opinion held by dramatic editors it should be corrected. Also the misinformation about "when they need help." The N. V. A. is not a charitable organization in that sense; it's a social and benefit society. There is a difference.

INSIDE STUFF ON LEGIT

Ruth Mary Lockwood of "It's Up to You" at the Casino announced this week that she will soon open a midnight tea room which will be located around the Times Square section. An effort will be made to have the establishment exclusively for performers, and to halt transient people, a sign inscribed "For Actors Only" will decorate the entrance. Under present arrangements it will open at 10:30 P. M. and close at 2:30 A. M. daily, including Sundays.

John Drinkwater, the English poet and playwright, sailed for England Wednesday after having spent a week in Richmond and Washington. The author was accorded real southern hospitality according to those close to him. He went South upon invitation and not to secure atmosphere for his forthcoming "Robert E. Lee" which is practically finished. In Washington he chatted with President Harding and was given a luncheon by Secretary Hoover. Mr. Drinkwater will return to New York in the fall to stage "Cromwell" which William Harris is to produce. "Robert E. Lee" will be put on later in the season. Drinkwater's "Mary Stuart" at the Ritz has drawn class audiences. The second week showed strength the piece drawing over \$13,000, a jump of \$1,500 over the initial week.

From the happenings back stage now at the Empire word comes that John Barrymore's new role in the play by his wife (Michael Strange) is that of a dwarf. He is also rehearsing an "eccentric" dance, something that he has not shown himself in practically during his entire stage career.

During Florida's winter season last year dispatches from the southland confirmed the marriage of a Broadway actress to a wealthy Chicago lumber man. It was but a few months later that the couple were reported traveling in different circles. It is understood separation was agreeable to both. The wife is said to have received a settlement of \$500,000.

Several artists appearing with a musical show in Philadelphia have gotten themselves into a jam through appearing at a cafe in the Quaker city after the show one night last week. The artists were spoken to rather harshly by a representative of the owners of the show, who threatened dire things. Just to show how frightened he was one of the artists went on with an act playing at the Keith house the following afternoon.

Several columns of inside stuff could be written each week on the dissension that has been going on in this particular troupe since the opening, about four weeks ago.

George M. Cohan hasn't lost his sense of humor—much. He is quoted as saying recently, with the accompaniment of the familiar Cohan smile: "When the Equity starts enforcing the closed shop against me it will serve as flop insurance. I won't have to give two weeks' notice. I'll only have to join the cast myself, and the troupe will walk out cold."

Arnold Daly told friends this week he had written an article giving his views of the dramatic critics, which a high-brow magazine accepted. The star said he was paid \$24 for the "yarn," and wondered whether the dailies paid the scribes who have panned him so often any more than that.

Harrison Hunter, who plays the title role in "The Bat," lost a bet to Colin Kemper last week. After the second act of the performance of Good Friday night Kemper went back to Hunter's dressing room and showed him the box office statement—\$2,491. Hunter had bet that the house would be under \$1,500.

Somerset Maughn's "The Circle" is the piece to be produced by the Selwyns in the fall, in which Mrs. Leslie Carter will return to the American stage, as mentioned in Variety recently. Pig names will be in the company, including John Drew, Estelle Winwood, Courtney Foot, Ernest Lawford and John Holliday. It was at the request of Mr. Maughn that Mrs. Carter consented to accept the engagement. "The Circle" is now running at the Haymarket, London, and though panned by the critics is reported doing excellent business.

The plot is risqué, the author working out an idea of a married woman who eloped in the early years of her marriage, whether the same situation will not attain with the children, now supposedly happily married. That the leading feminine role calls for a character about 50 years of age appealed to Mrs. Carter. Mr. Drew's character will be 55 years of age. He advised the Selwyns he believed it one of the best ever given him.

The Selwyns have signed Olga Petrova for next season, she returning to the dramatic stage under their management in a Spanish piece. The star sailed for Spain this week for costumes and atmosphere data.

They will also put on Vincent Lawrence's "Love and Learn," a show tried out by George M. Cohan several weeks ago. Mr. Cohan has turned the piece over to the Selwyns because of pressure of his own plays. Wallace Eddinger will be retained in the lead role, the play being dated for showing in the fall.

force, as five turns of that nature are appearing in metropolitan houses this week. They are "La Toys Models," "Marie Lo," "Marie La Bergere," "Robbie Gordon" and one other.

The Loew Circuit, which will move its booking office from its present quarters in the Putnam Building to the 46th St. side of the new Loew State theatre building upon the completion of the latter, will be entirely re-equipped with new furniture, eliminating to a large extent the cost of moving.

At the conclusion of its last performance, April 23, the Metropolitan Opera Company, singers and

staff intact, will go to Atlanta, Ga., for their customary annual weekly visit. This year, however, Atlanta will through no fault of its own, not have the pleasure of hearing Caruso. The Metropolitan on that day will have concluded 23 weeks of grand opera in New York.

With the recent activities of prohibition officers having extended to Delmonico's, there is heavy gloom in the Lamb's Club—the two favorite "annexes" in the neighborhood both having hung out the "nothing doing" sign for the past three days.

Sybil Vane has been booked to open for the Moss Empires in England during August.

NEW LAW WILL HOLD MANAGERS FOR ALL TICKET SPECULATION

Sale of Tickets by Agencies for More Than 50-Cent Premium Will Be Responsibility of Producers—Gov. Miller Favors Legislation

The newest measure introduced in the New York Legislature at Albany last week, and aimed to control theatre ticket speculation, puts the sale of tickets by agencies for more than 50 cents premium directly up to the managers themselves, in the opinion of show men who have studied the ticket matter. The bill sets forth that where it is printed on the reverse side of tickets that they must not be resold at more than 50 cents more than the box office price, printed on the ticket, any violation of that provision would be a misdemeanor. The law would provide punishment for such misdemeanor.

T. K. Smith, an up-State Senator, introduced the bill, and it is said in inside circles, that Governor Miller favors the measure. Mr. Smith was concerned in other ticket regulation measures, the principal one of which was vetoed by the Governor, who stated he felt the bill as framed was unconstitutional. The stipulation itself, when appearing on the back of a ticket is classed as a contract. Mr. Smith in discussing the bill said it was based on past decisions in the courts on the violability of such contracts.

The printing of tickets holding the contract is therefore up to the managers. No law need have been passed giving managers the privilege, but in the absence of any legal provision, setting forth the measure of punishment for violations such contracts on the tickets, would have been valueless, so far as controlling the agency premiums.

Managers have taken no official notice of the pending Smith measure, there being no meeting regularly scheduled by the Producing Managers' Association.

A theatre authority stated this week that if the Smith bill became law it would be a case of show-down by the managers on the matter of controlling agency premiums. He further said that the battle over a number of tax bills in Washington, aimed at amusements, had been defended by managerial interests upon the claim they (the managers) had no way to control the actions of the ticket brokers. If the Smith bill is signed by the Governor, and the P. M. A. takes no official action on it, the managers individually will decide whether the resale premium contract would be printed on tickets. The law is not aimed to be mandatory on that point, and it is doubtful whether it legally could be made so.

One of the most prominent producers on Broadway stated this week that he was for the Smith bill and added that if it was found constitutional would prove a remedy for the ticket speculating evil.

This manager is a power in the P. M. A. and it is believed official action by that organization will be taken if the governor makes the measure a law.

MRS. INSULL'S RETURN

Society to Back Gladys Wallis' Charity Venture.

Chicago, April 6. Mrs. Samuel Insull, a former professional, will return to the stage for one week, when a revival of "The School for Scandal" is staged next month for the benefit of St. Luke's hospital. The benefit will take place the week of May 22 at H. Woods' new Apollo theatre.

Mrs. Insull was professionally known as Gladys Wallis and was the star of "Fanchon and the Crickets" 23 years ago. Her husband is president of the Chicago Edison Electric Co.

The revival will entail a production cost of \$40,000 but society is expected to support the benefit, the admission scale of which will be \$10 top. Frank Reicher has been engaged to stage the show and Mrs. Insull will be supported by an all star cast of professionals.

SUMMER SCALE IN BOSTON.

Boston, April 6. When the "Whirl of the Town," comes into the Shubert in two weeks the summer prices will be put into effect. They range from 50 cents to \$2 with \$1.50 for matinees.

GARDEN'S NEW SHOW WITH M'INTYRE & HEATH

George Monroe Returning—Marie Dressler Holding Over.

The new Winter Garden show is due for rehearsal in about four weeks. Amongst the principals mentioned as engaged by the Shuberts are old-time Winter Garden favorites, McIntyre and Heath, out with their own show this season, are the leaders.

Marie Dressler, with the present Winter Garden show, will be a hold-over, and George Monroe, who has not appeared for a couple of seasons, is to return. John T. Murphy will be seen in a low comedy role, a new line of endeavor for him.

Harold Atteridge and Jean Schwartz will again do the book and music.

Because of the early rehearsal date and the present strike conditions which exist in England, Murray, who was to have sailed April 7, canceled his passage at the last moment.

Jack Sweeney, formerly of Duffy and Sweeney, is rehearsing with the current Winter Garden show and will go into the cast next week, playing the bits done by Harry Watson.

THE OLCOTTS' WILL.

Leave Handsome Saratoga Estate to the City.

Mrs. Chauncey Olcott announced last week that the Olcotts will give their beautiful Saratoga home, In-niscarra, to the city for a museum after they no longer have use for it. They intend to provide a proper endowment for the estate so that it may always be used by residents of the Springs. By the terms of their wills, if they do not have sufficient funds to endow it properly, they will leave directions for its sale and the diversion of the money to some suitable purpose "dearest to the hearts of Saratogians." In-niscarra, which is the showplace of Saratoga, is an exact duplicate of a cottage in Ireland.

\$10,000 FOR "RIGHT GIRL."

Charles Purcell will join "The Right Girl" this week. The piece is backed by Virgil Randolph, his first venture on Broadway. Last week the "Girl" went to \$10,000 at the Times Square.

Its backers intend keeping the piece in until summer.

STOCK VENTURE ABANDONED WHEN EQUITY ASKS SECURITY

William O'Neill of Louisville Refuses to Bond Salaries for \$10,000 and Abandons Summer Project—Won't Obey Edict.

"ERMINIE" TOUR ENDS IN DOUBLE TROUBLE

Miss Williams Breaks Down. Girl Loses Ring.

Washington, D. C., April 6.

A nervous breakdown suffered by one of the principals, while another lost her engagement ring, were two features of the closing week of the Francis Wilson-De Wolf Hopper season in "Erminie." Irene Williams, who sang the title role, was stricken Wednesday night and is still confined to her room in the Washington hotel. It was reported today that she is convalescing. Miss Lillian Glaser, her understudy, made a most favorable impression in the part.

The loss of an engagement ring by Rosamond Whiteside, daughter of Walker Whiteside, who scored as "Javotte," brought to light that the young actress is engaged. This was a surprise to the members of the cast and her other friends, and the congratulations she received softened the loss of the ring.

Miss Whiteside was one of the ardent war workers, she having sung in practically every camp in the United States, as well as in military hospitals.

"Erminie" came near to breaking the house record for the National.

CARLTON-BOLTON THEATRE

Henry Malmgren Also in New Project in New York.

Incorporation papers have been filed at Albany for the Jenny Lind Theatre Building Corporation.

The incorporators are Carlo Carlton, Guy Bolton and Henry Malmgren. Plans are being drawn for the erection of a theatre and sixteen story building to be erected in the Fifties near Broadway, according to the firm's announcement.

The two stock organizations formed by William O'Neill to play summer engagements in Davenport, Iowa, and Louisville, Ky., have disbanded following an order received by O'Neill from the Equity to the effect that if he had Equity people in his companies it would be necessary for him to furnish a \$10,000 bond to guarantee the payment of salaries.

O'Neill, who is a recognized stock manager of many years' experience, and who was to have had his wife, Ann McDonald, heading one of his companies, refused to agree to this ruling and immediately notified the people he had engaged that both of his companies for the summer were to be disbanded.

The Equity last week received notification from its Chicago representative that a number of people for Chautauquas were needed in that city for the coming summer. It is understood that several Chautauqua managers who were in the habit of securing their companies in New York for the Middle West have decided to recruit their companies in Chicago, in that manner eliminating the heavy rail fares to the opening points. Equity members are reported as openly displaying their disapproval of this plan, claiming that the Chautauqua engagements which average but \$50 a week for the artist are not remunerative enough to warrant the expenditure of \$28 carfare to Chicago to open and the same amount back to New York at the termination of the route.

TO WIDEN 44TH STREET.

Set Back Curbs to Give Theatre Autos More Room.

Vehicular traffic will be afforded four feet more on Forty-fifth street, between Broadway and Eighth avenue, the Department of Highways having decided on widening the thoroughfare with the growth of theatres on the block. The curb will be moved back two feet on either side of the street.

The high stoop line of the old brownstone dwelling houses still on the block will be moved back to the building line to provide the old sidewalk space.

The first theatre to establish the new curb line is the "Music Box," the new Sam H. Harris-Irving Berlin house. The latter will probably not be opened until fall. It will be necessary to make the marquee awnings now in front of some houses also conform to the new curb line. There are seven theatres on the block, the others being the Klaw, Plymouth, Booth, Morosco, Bijou and Astor.

K. O. FOR WILLIE HOWARD

Willie Howard featured with his brother Eugene in the present Winter Garden show ran into trouble while leaving the theatre Tuesday night. Several chauffeurs who station themselves at the stage door of the Garden every night were playfully throwing an iron bar at each other when Willie came out of the door and ran straight into the heavy missile.

It caught him on the side of the head and laid him low. A policeman carried the comedian into the theatre and some time later Willie was taken home. After a night's rest Willie was back in the show for Wednesday matinee.

"GIRLS IN BLUE" OPENING.

Boston, April 6. "Two Little Girls in Blue," the new Erlanger musical show will open at the Colonial next Tuesday night. The house will be dark on Monday night to allow for a dress rehearsal.

SOTHERN-MARLOWE TOUR.

E. H. Sothern and Julia Marlowe will return from Europe in September and at that time will revive "The Merchant of Venice," and add this to their Shakesperian offerings.

HELEN GILL DEMANDS RETURN OF HER \$7,500

Sherman Krellenberg Held in Starring Deal — Fraud Charged.

Sherman Krellenberg, theatrical promoter, was held in \$10,000 for further hearing on a charge of securing \$7,500 from Helen Gill, who played in "Experience" and other plays, on fraudulent representations. The case was before Magistrate McQuade in the West Side Court early this week.

Miss Gill testified that Krellenberg promised to make her a star, sending her out in a piece named "Green Jade," written by Roland Rolfe, an aviator, and persuaded her to put \$7,500 into the venture. It was established that Krellenberg held the rights to the play, but his option expired before it got under way.

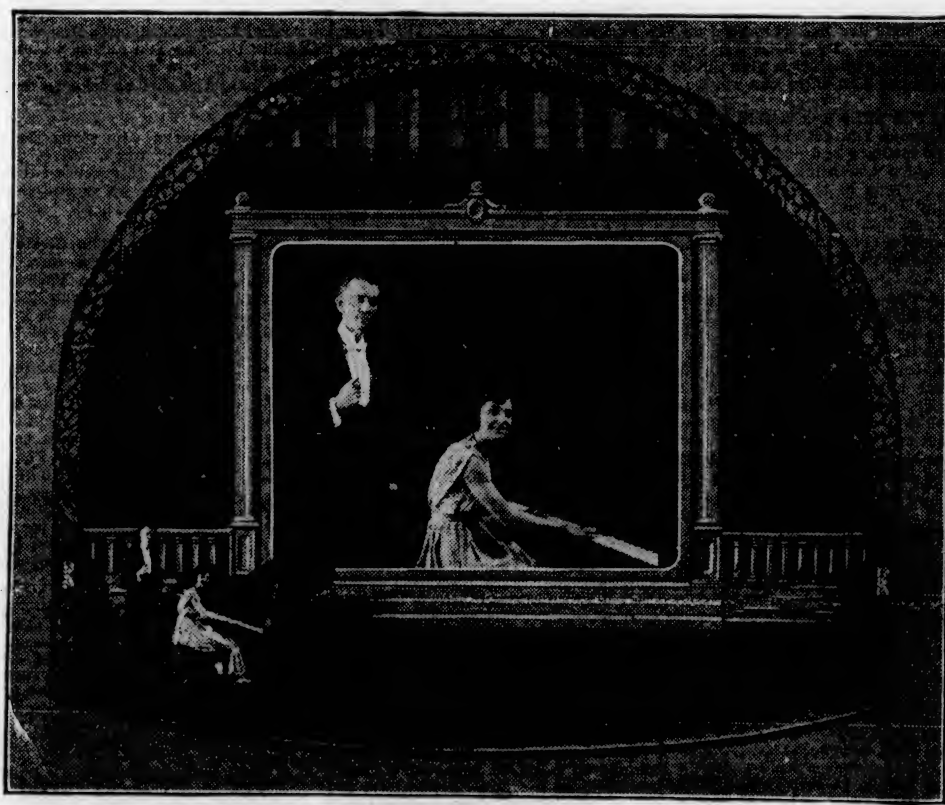
Miss Gill bases her charge of larceny on the statement that Krellenberg falsely assured her Joseph Schenck, Lewis J. Selznick and others had offered large sums for the picture rights to the dramatic piece, and she entered the project on these representations.

Magistrate McQuade put the further hearing over until next Tuesday and fixed Krellenberg's bail at \$10,000.

ABRAHAM'S NEW JOB.

Boston, April 6. Saul Abrahams, here with the "Greenwich Village Follies," has been appointed general manager of the Bohemians, Inc., and will be in charge of all the firm's entertainments.

After the close of the "Follies" here he will return to New York and make that city his permanent headquarters.



NOW AVAILABLE SYNCHRONIZED MOVIES

THE SCREEN'S NEWEST TOUCH OF REALISM

Living characters "do their turn" in front of Screen, facing Audience, in such perfect unison with their own screen presentation that you seem to pick their words and music right off the lips.

Ten Minutes of Novelty—Mystery—Scientific Achievement and Musical Entertainment combined.

C. S. EARNHART, Prop., Grand Hotel, Broadway and 31st Street, New York City

T. M. A. PLANS RAISING WAR FUND TO FIGHT EQUITY WITH \$500,000

Assessment to Be Levied and Dues to Be Increased in Closed Shop Situation—Big Advertising Campaign and Best Obtainable Legal Talent to Feature Strike-back.

The Touring Managers' Association, in accordance with its announced attitude against the "Equity Shop," and in pursuance of an "open shop" campaign which it will shortly inaugurate, will take steps to raise a large "war fund," reported to be approximately \$500,000. A special general meeting of the T. M. A. has been called for Tuesday, April 16, at which the members of the T. M. A. will discuss and lay out the plan of action to be followed with respect to the "Equity Shop" situation for next season. The decision to call the general meeting was arrived at a Board of Directors' meeting of the T. M. A. held this week.

It is understood there will be an assessment levied on the Touring Managers' membership and the dues of the organization will be increased to meet the Equity shop condition. One thing has been settled—the T. M. A. has definitely recorded itself as against the "Equity Shop" and will not submit to any application of the closed shop principle.

According to report, the T. M. A. contemplates a big advertising

campaign. While no verification could be obtained at T. M. A. headquarters, it is said the T. M. A. plans to carry its battle with the Equity direct to the public through the press, in the event the Equity should interfere with the conduct of the T. M. A.'s business. The best legal talent obtainable also will be retained to protect the interests of the T. M. A.

The T. M. A. has decided its members will not issue Equity contracts, each member of the managers' organization issuing his own individual contract next season. As the Equity has a rule, which makes it mandatory on the part of its members to secure Equity contracts, this means the T. M. A. will

not engage any Equity actors next season.

Several weeks ago John Emerson, president of the Equity, was quoted as stating that if Gus Hill, president of the T. M. A., employed nothing but non-union actors next season, he (Mr. Hill) might find himself obliged to play only to non-union audiences. This has been interpreted to mean that the Equity would ask the aid of the American Federation of Labor should Hill or the T. M. A. members carry out their non-Equity casts policy.

It is understood the Equity will also call on the stage hands and musicians for assistance in the event of a battle with the T. M. A. Just what the attitude of the stagehands and musicians unions will be in the scheduled T. M. A.-Equity fight cannot be determined at this time, as it would be necessary for the executive boards of the stagehands and musicians to first consider the matter, and then place it before the memberships of their respective organizations for action one way or the other.

McHUGH IN OWN PLAY.

New Work of "Officer 666" to Be Done in Los Angeles.

Los Angeles, April 6. Frank Egan is arranging to produce a new play by Augustin McHugh, the author of "Officer 666," at the Little theatre here. The piece is at present entitled "Always Tell the Truth," and while the title suggests farce, the play is in reality a social drama.

The author will return to the stage in the piece and May Collins, playing leads at Goldwyn, will also be in the cast. Anna Zaccac, whose performance at the Little theatre in "Monna Vanna" caused her to be hailed as a "find," will have one of the principal roles, as will also Frank Clark and Harlan Tucker.

GRIFFITH FILM MOVES.

"Noticed" Out of Woods, Gets Auditorium—Prices \$1 Top.

Chicago, April 6. "Way Down East," dispossessed at the Woods by notice after failing under the stop limit, will move to the Auditorium, left vacant by the abbreviating of the run of "Aphrodite." The Auditorium seats 3,400. The scale will be \$1 top. The reopening is set for April 11 and the Griffith occupancy will be limited to two weeks.

"FOOLS ERRANT" TRYOUT.

Lewis Ivan Shipman, author of "The Grain of Dust," and "The Fountain of Youth," has recently completed "Fools Errant."

The production is now being gotten ready for the road, where it will be tried out during next month. Providing results are satisfactory, the piece will receive a New York showing in the fall.

MACK BACK ON BROADWAY.

"Smooth as Silk" Goes Into Frazee Next Monday.

"Smooth as Silk," a Willard Mack play, will reach the Broadway boards again, going into the Frazee Monday as successor to "The Woman in Bronze."

Mr. Mack opened the drama at the Greenwich Village some weeks ago and moved it to the Lexington. It was well liked but stopped suddenly because of Mack's indisposition. A deal to transfer it to the Park was called off at the last minute.

LATHAM STAGING "JEW"

Announcement was made this week that Tyrone Power had been engaged for the American showing of "The Wandering Jew," the English current success which will be produced in the fall by David Belasco and A. L. Erlanger. Though Mr. Belasco will have general supervision of the production, it will be staged by Fred Latham, general stage director for Charles Dillingham.

FRED STONE BREAKS ANKLE

Fred Stone broke his ankle while dancing in "Top Top" at the Globe Tuesday evening and as a consequence no performances were given Wednesday matinee or Wednesday evening.

Doyle and Dixon were called into the show.

FRANK KEENAN DOING "RIP VAN WINKLE"

Producing Original Jefferson Script on Coast—Coming East.

Los Angeles, April 6.

Frank Keenan is to do "Rip Van Winkle." Thomas Wilkes, local producer, has secured the original Joseph Jefferson script and the costumes and the production are to be made about June 15. Keenan will play the role Jefferson immortalized from one end of the nation to the other.

The initial production will be in one of the small towns between here and Frisco, and the company is to open at the Columbia there June 27. Later it will be brought to the Mason opera house here for a couple of weeks and then it is the plan of the producer to send the attraction to New York for a run early in September.

RUMSEY REMARRIES.

Wed's Leading Lady Two Weeks After Divorced.

Syracuse, N. Y., April 6.

Two weeks after he was divorced from his wife, Minna Gombell, actress and daughter of a Baltimore doctor, Howard Rumsey, lessee of the Empire theatre here and owner of the Knickerbocker players of Syracuse and the Manhattan Players of Rochester, took as his second bride Florence Eldridge MacKechnie, who is now playing the lead in the local stock company.

Efforts to keep the wedding secret were unavailing. The ceremony took place March 19, at Maplewood, N. J., at the home of the bride's aunt, Mrs. Frank Archer. The bride, who is 20 years of age, is the granddaughter of John T. MacKechnie of Brooklyn "Eagle" fame.

With the leaking out of the news Mr. Rumsey confirmed the report. Miss Eldridge, as she is known professionally, was called here to fill the gap left by Miss Gombell, who for five years was the feminine lead.

"FRIVOLITIES" FOR CHI.

1921 Model to Be Done After Summer Run.

The Buckeye Amusement Co. was dickering early this week for a Chicago theatre to house "Broadway Brevities" for a summer run. During the warm weather a 1921 edition of the revue will be put on under direction of Phil B. Isaac, president of Buckeye.

The Isaac concern bought the "Frivolities" property outright from George LeMaire, who has surrendered all claim on the title. LeMaire will not be concerned with the new edition.

"MR. PIM" MOVES UP

"Mr. Pim Passes By" is the first Theatre Guild production this season to move regularly to Broadway. It will succeed "Wake Up Jonathan" at the Henry Miller, April 18. "Mr. Pim" is by A. A. Milne and is played by a cast that is partially professional, Laura Hope Crews having the lead.

"John Ferguson" was brought up-town from the Garrick, the Guild's theatre, two seasons ago and made a run of it. Last season the Guild's success was "Jane Clegg" which the crowded condition of Broadway prevented its entrance there.

REHEARSING WITH SCENERY

When Adolph Klauer's new show "Like A King" starts rehearsals Monday a new producing idea will be inaugurated. The first act setting will be in place at the start of the rehearsals, that being true of the second and third acts. There are three scenes, the production to be entirely completed this week. The play was written by John Hunter Booth and is a comedy drama with a small town locale, James Gleason who drew attention recently will be in the leading comedy role. Priestly Morrison will stage the piece.

FOKINE SIGNED UP FOR HIPPODROME

Will Appear in and Stage Ballets at \$4,000 a Week.

Fokine has been engaged for next season's Hippodrome show, the contract having been signed by the Russian dance star and C. B. Dillingham this week. The securing of Fokine is one of the biggest features for the Hip since the early productions there. The agreement not only calls for Fokine to stage the ballets, of which there will be a number, but he will personally appear in them.

There are a number of provisions incorporated in the contract calling for Fokine's name to be prominently displayed and credited for all the dances arranged by him. The salary is said to be in excess of \$4,000 weekly.

In addition to Fokine and the ballets, an ice carnival is being arranged for. It is uncertain, however, whether Charlotte will reappear. She is reported ill at her home abroad.

NEXT AT VILLAGE THEATRE

Edward Ritt Promoting Operetta—"Survival" Out.

Louis Mann has been asked to take over an interest in "The Survival of the Fittest," which has been playing at the Greenwich Village theatre for the past month. The show will withdraw Saturday, but the management has been seeking a Broadway house, and it may be brought uptown after cast changes. Chicago booking has also been asked "The Survival" was written by George H. Atkinson. It drew a severe panning from the critics, but both author and backers are set to go the limit with the show which was in the village house on a guarantee. It has been playing to around \$4,000 weekly.

The succeeding attraction at the Village house will be "A Review of the Classics," which is said to be in the form of operetta, offered by a company of 12 players. Though Edward Ritt is named as having the "Classics" under his direction there are two backers in control. Several years ago Ritt attempted to promote grand opera for Brighton Beach. He also started negotiations with representatives of several operatic stars for grand opera, which he claimed was to be presented at the Knickerbocker. Neither venture materialized.

BOWMAN BROS. OPEN.

Minstrel Organization Has Cowboy Turn.

Altoona, Pa., April 6.

Bowman Bros' Minstrels made their initial appearance for the season at the Miehler here April 1. The entertainment consisted of a minstrel first part, "Roseland," and an afterpiece, "Dr. Bull's Island C' Rest," with an olio between.

The principals include James and Billy Bowman, Jack Duncan, cowboy minstrel; Whalen and Trainer, Lee and Williams, Jimmy Trainor, Martin Hyatt, Fred Russell, J. Myers and others.

NED WAYBURN'S OFFICES.

Opens Them at 229 West 45th St.—Dillingham Contract Ends May 1.

Ned Wayburn has now opened his new offices on the second floor of 229 West 45th street, between Broadway and Eighth avenue. His contract with Charles Dillingham ends May 1 and he will then be at liberty to stage productions for any manager.

"Flying Island," by Fred Jackson and Ned Wayburn will be Mr. Wayburn's first fall essay. Clifford Grey of "Sally" fame has done the lyrics and the score is by George Gershwin. Willy Fogarty will design scenery and costumes. Mr. Wayburn is also working on another musical comedy book with George L. Stoddard.

YOUNGEST PLAYWRIGHT.

A. H. Woods has acquired a play from the youngest living playwright, who is only 19, and is entitled "The Debutante." It is a comedy in three acts. The author is Meyer Keilsohn.

Contracts will be formally signed and executed by the boy's father next Monday at the Woods' office. It is likely, too, that the title will be changed. Mr. Woods expressing a preference for something "snappier."

A. C. C.'S SATIRE

"What the Public Wants" Due Next Season on Broadway.

A playwrighting idea tried out by amateurs recently will be given regular presentation on Broadway in the fall. The piece in question is called "What the Public Wants," which was played by the Amateur Comedy Club, a fashionable organization, at the Garden Theatre, Washington's Birthday, the performance being a benefit. The play was written by Julian F. Thompson, a New York barker, who has taken up writing as a hobby.

"What the Public Wants" is a satire on the theatre. It has a prologue and three one-act playlets. All deal with the same topic but treated differently, the first being farce, the second comedy and the finale as tragedy.

BALKS AT COLOR LINE.

Indianapolis, April 6.

Arthur T. Long, negro actor, refused to appear a second time in the role of Brutus Jones in the Little Theatre Society presentation of "The Emperor Jones" at the Masonic Temple last week because, it was reported, negro citizens were refused admission.

An attempt was made to compromise with Long by promising to move the show to the colored Y. M. C. A. for a special performance for negroes but failed, it is understood.

George Sommes, director of the Little Theatre, shouldered the role in the afternoon and went on in it in the evening.

\$20,000 FOR "LETTY."

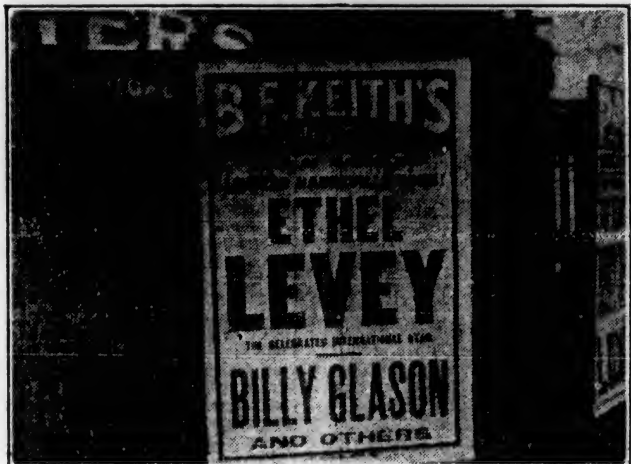
The suit of Earl Carroll against Oliver Morosco and Elmer Harris for a one-third share of the moneys paid for the motion picture rights received for "So Long Letty" is up for trial shortly.

Harris wrote the book of the piece and Carroll the lyrics and music. It is understood Morosco received \$20,000 for the film rights to the book and that nothing belonging to Carroll was disposed of. The filmization was sold to the Christie Film Co. and the feature was released through Robertson-Cole.

"BREVITIES" ENDING SEASON

"Broadway Brevities" will not go into Chicago for a summer run as previously announced. The piece closes to-morrow April 9, at Columbus, Ohio.

The closing was decided upon after reports of a slump in the western city, and present road conditions required abandonment of further road bookings.



BOSTON, WEEK, MARCH 28TH.

BILLY GLASON

"Just Songs and Sayings"

By **BILLY GLASON**

Interpolated Dialogue by Neal R. O'Hara.

Staff Humorist, New York World and Boston Post.

Keith's Royal Now. Next Week (April 11), Bushwick, Brooklyn. Direction, **LEW GOLDBER.**

SHOWS IN N. Y. AND COMMENT

"Bad Man," Comedy (31st week). Business best here last week than for a month, gross regaining pace of run with nearly \$12,000 drawn. Sure to last out season.

"Blue Eyes," Shubert (7th week). Extra advertising in attempt to shove this musical show over met with little response. Will withdraw Saturday. Margaret Anglin in "The Trial of Joan of Arc" will succeed next Tuesday.

"Broken Wings," 48th Street (18th week). Takings continue good, with the cut rates finding it a good sell.

"Corridor," Astor (18th week). Final week; will play around east for about five weeks. "Four Horsemen of the Apocalypse" moves over from Lyric on Sunday.

"Dear Me," Republic (12th week). Went to \$8,000, which is the stop limit. Figures to continue into May.

"Deburau," Belasco (16th week). Continues great gait. Last week again saw absolute capacity. It is the class of dramatic offerings, and is one of the most expensive shows to operate on the list.

"Emperor Jones," Princess (10th week). Picked up with the takings last week, going to \$6,800 last week (includes matinees of "Different"). Engagement is indefinite.

"Enter Madame," Fulton (34th week). A brisk business starting Wednesday of last week brought the business back materially last week. Grossed around \$12,000.

"First Year," Little (25th week). Played ten performances Easter week for a gross of over \$14,000. Tuesday extra matinee to be continued. Looks like all summer for this comedy.

"Ghost Between," 39th Street (3d week). Second week's business showed a natural improvement of about 75 per cent. over Holy Week's premiere. Around \$7,000. Must better to figure in the running.

"Gold Diggers," Lyceum (9th week). Jumped \$2,000 last week, getting \$13,200 on the week; no extra performance. Management plans for continuance until mid-summer sets in.

"Good Times," Hippodrome (35th week). School holidays Easter week aided in sending business up in the big house. A claimed gross of \$56,800 last week. Has a few weeks more.

"In the Night Watch," Century (11th week). Fewer cut-rate "two for one" tickets handled last week, with business taking a flop. Drew \$14,000. Will stay another three or four weeks.

"Irene," Vanderbilt (72d week). Returned to capacity Wednesday of last week and remained strong for the rest of week. Business grossed \$14,000 or a little better. Should outlast many of this season's long run offerings.

"It's Up to You," Casino (2d week). First week not strong, the gross being around \$9,000. Show, however, rates better than one of the recent musical pieces brought in.

"Ladies Night," Eltinge (35th week). One of the season's longest run attractions. Business as good now as during the fall. Will outlast most of the list.

"Lady Billy," Liberty (15th week). Slipped down Holy Week but came back last week with nearly \$16,000 in. Good figure for this attraction. Figures to play out the month and may stay a bit longer.

"Lightnin'," Gaiety (134th week). Run record maker played extra matinee and also usual special Friday afternoon for a gross last week of \$17,000 for the ten performances.

"Little Old New York," Plymouth (31st week). Showed its class by coming back strong last week and getting over \$11,100, a jump of \$2,500 over Holy Week.

"Love Birds," Apollo (4th week). Is standing up nicely, easily leading the new musical comedies. Last week it beat \$15,000, and has a chance of running into summer.

"Mary," Knickerbocker (25th week). Two weeks more to run; then to Philadelphia indefinitely. "June Love" succeeding attraction, April 25.

"Mary Rose," Empire (16th week). Final week; goes to road. House dark next week; reopens with "Claire de Lune," April 18, with Barrymores. Engagement is announced for eight weeks.

"Mary Stuart," Ritz (3d week). Jumped in its second week, with balcony getting a better play. Went to \$13,000. Class of drama insures moderate run.

"Miss Lulu Bett," Belmont (15th week). Moved upward to a \$7,500 gross last week. Satisfactory to house and attraction. Play rates with small town comedy successes.

"Nemesis," Hudson, (1st week). Only opening of the week. A George M. Cohan production following his "Meanest Man in the World."

"Nice People," Marc Klaw (6th week). Extra matinee inserted Friday of last week. On short notice the performance did well, with about \$900 in. Show a real

money hit. With nine performances it went to \$15,200 last week.

"Passing Show of 1921," Winter Garden (15th week). Accredited one of the best of the Garden's comedy shows. Fell off markedly within last month but should recover.

"Peg o' My Heart," Cort (8th week). One of few houses to offer an Easter Monday matinee. That aided in sending gross to well over \$12,000 last week. Figures to run through May.

"Right Girl," Times Square (4th week). Last week was its best since opening, the gross going to nearly \$10,000. Several cast changes. Was first called "Maid to Love," but came here with "Right Girl" title.

"Rollo's Wild Out," Punch and Judy (20th week). Pace of this comedy continues strong in light of house's small capacity. Prediction that it would last out the season looks safe. Around \$6,000. "Mixed Marriage" playing here special matinees.

"Romance," Playhouse (6th week). Excellent pace of this revival continues. Not figured the box office come back it has proven. Has been getting \$12,000 and better.

"Rose Girl," Ambassador (9th week). "Two for one" ticket plan keeping this attraction going. There is a chance of it continuing through May.

"Sally," New Amsterdam (16th week). The "sweetest" musical piece on Broadway, and the only one that has not dropped in demand. Record breaking call for show of its type at this stage of run, which is predicted to extend far into next season.

"Spanish Love," Maxine Elliott's (35th week). Responded after Holy Week drop, getting around \$10,000 last week. Another three or four weeks.

"Survival of the Fittest," Greenwich (4th week). Final week. Cast changes being made and management is trying for another house. "A Review of the Classics" will succeed next week under a guarantee arrangement. New attraction listed as operetta.

"The Bat," Morisco (33d week). Again established leadership among non-musical shows by getting \$19,000 last week. That by aid of extra matinee Easter Monday.

"The Champion," Longacre (14th week). Beat \$11,000 last week, with several special parties aiding. Figures to run well into May before taking to road. Is aimed for a Chicago summer run.

"The Green Goddess," Booth (13th week). Summer going figured almost a certainty for this melodrama. Held to capacity since premiere, slump in no way affecting it, and takings regularly over \$14,000.

"The Tavern," Cohan (28th week). Will last out the month, giving it a season's run. Business has been moderately good. Attraction itself a novelty in presentation.

"Two Little Girls in Blue," an

Erlanger musical show, will succeed first week in May.

"Three Live Ghosts," Bayes (28th week). Nearing the end of its run. Has been profitable practically all the way, with small operating cost.

"Tip Top," Globe (27th week). About seven weeks more. Star Fred Stone electing to stop for summer. Business still big, though not capacity early in the week. Wednesday performance of "Star-hating-twisted-sunk" house may be dark a day or so.

"Toto," Bijou (3d week). Thus far this new comedy has drawn excellent houses. Leo Dietrichstein, the star, providing strength to the draw. New scale arrangement sent gross over \$12,000.

"Wake Up, Jonathan," Henry Miller (12th week). Has another week to go. Liked, but did not rise to level of the successes. "Mr. Pim Passes By" mentioned to move in as successor. Latter is Theatre Guild's offering of Milne's comedy.

"Woman of Bronze," Frazee (31st week). Final week. Attraction was on tour all last season. Run here gives it a season's stay mark. Margaret Anglin will appear in "The Trial of Joan of Arc" in another theatre. "Smooth as Silk" will be revived and succeeds "Woman of Bronze" Monday.

"Welcome, Stranger," Sam H. Harris (30th week). Figures to run until first of July, making good New York prediction of a full season's run. Got between \$11,000 and \$12,000 last week.

"Way Down East," 44th St. (32d week).

"Over the Hill," Broadhurst (27th week). Will move to the Park April 17, that house being under lease to William Fox. Broadhurst may get a musical show.

"Four Horsemen of Apocalypse," Lyric (5th week). Smash of the current film offerings going for runs in the legitimate houses. Moves to Astor Sunday next. Broke Broadway film record in legitimate houses last week by getting \$22,400.

"Connecticut Yankee in King Arthur's Court," Selwyn (4th week). Around \$10,000 last week. Considered satisfactory gross for picture.

"Dream Street," Central (1st week). Premiere set Thursday night (April 7).

CHICAGO BUSINESS

"AS USUAL"—GOOD

Live Ones Recover Normal Pace After Easter.

Chicago, April 6.

Most of the shows went to normal business last week, with ideal spring weather and a strong list of Broadway successes. Though two of the shows never created a furore on Broadway, they are making money in this city. They are "Shavings" and "Just Suppose." The Collinge show is closing to a heavy intake

and could easily last four more weeks.

Estimates for the week:

"Shavings" (Powers, 6th week). Went to \$12,000 and will hold up this pace until time to leave, which is set for May 1.

Thurston (Olympic, 2d week). Only one more week, then Charlotte Greenwood in "Linger, Lohger Letty," which will try for an all-summer run.

"East Is West" (Garrick, 4th week). Went to absolute capacity which is \$24,200 at the present scale, 50 cents below the preceding show, "Irene."

"Way Down East" (Woods, 16th week). Under \$10,000; leaving this theatre for an unlimited run at the Auditorium April 10. "Gertie's Garter" follows the film at Woods.

"Night Boat" (Colonial, 4th week). Left to \$16,000. "Mary" opening Sunday to a capacity and enthusiastic house. Looks good for all summer.

"Dulcy" (Cort, 6th week). 11,100; Lynn Fontanne getting more attention from critics and playgoers than the show.

"The Tavern" (Cohan's Grand, 9th week). Business picked up and went to almost \$15,000. New show not yet announced, to open around May 15.

"Four Horsemen" (La Salle, 1st week). On 15 performances got \$12,000. This is almost capacity. Actual capacity at present prices would be \$16,000. Will do much better next week and is in for a run.

"The Bat" (Princess, 14th week). \$20,550; both in the good and bad times, this show has not varied \$2,000; no end in sight.

"Irene" (Studebaker, 18th week). Another one that climbed back—to \$24,000; seats selling into mid-summer.

"Beggars' Opera" (Shubert-Central, 2d week). Went out to almost nothing. House dark, awaiting new attraction.

"Hitchy-Koo" (Illinois, 5th week). Closed to \$28,800. Played to capacity on its limited run but had to give way to Frank Tinney and "Tickle Me," which expects to run to early August.

"Deliverance" (Playhouse, 1st week). Film, in on a guarantee for two weeks, doubtful if it drew first-week rental "Pitter Patter," with Ernest Truex, opens April 10. Another musical comedy to compete for summer patronage.

"Just Suppose" (Blackstone, 4th week). \$11,600. Leaves after next week to make way for "Bab." Bill Gorman, who put over "Tillie" for a run at this theatre, will try to duplicate this feat with this show.

"Aphrodite" (Auditorium, 2d week). Goes away after disastrous return visit of two weeks. Though the show picked up from last week, it fell way below the profitable mark.

BOSTON BOX OFFICE
IN BUSINESS BOOMHub Looks for Spring Efforts
To Find New "Mary."

Boston, April 6.

Business all over the city picked up wonderfully well last week and the indications at the start of this week were that this prosperity would continue. The "Greenwich Village Follies," in on an extension of engagement, and "Abraham Lincoln," which closed Saturday night while still in full bloom as a paying attraction, were the leaders.

There were two openings in town this week, and on Monday night both of them got a splendid play. "The Skin Game" opened at the Plymouth to one of the biggest houses this theatre has seen this season. There was a turnout and indications are that show will be a good payer. "The Famous Mrs. Fair" opened at the Hollis to a capacity house, with the elite of the town in attendance.

From present indications the town will soon see several new plays of a musical character, which will either start from here or come in for the premiere, reviving the custom of each spring when this city is picked for such openings in the hope of hitting on a summer run attraction such as Cohan's "Mary" proved to be.

Estimates for the week were:

"Scandals of 1920" (Colonial, 4th week). Final week. Show started out very well but flopped two weeks ago. Will close down when the local run is ended. Last week \$12,000.

"The Famous Mrs. Fair" (Hollis, 1st week). Had a splendid opening

and also has a large advance sale. Will rival for a time, at least, the drawing power of its predecessor, "Abraham Lincoln," which on its eighth week here cleaned up \$26,000 with two extra matinees.

"Call the Doctor" (Tremont, 4th week). Not making much. Last week did not pick. Takings \$10,000. Now on last week.

"Honors Are Even" (Park Square, 14th week). It has been finally announced that this show is on the last fortnight. It has broken the record for a stay this season. In all the advertising this point, and the long run of Megrue's other offering, "Under Cover," were dilated on.

"Honeydew" (Majestic, 2nd week). This show looks to be one of the very good attractions of the season. About \$20,000 last week.

"Gertie's Garter" (Wilbur). Switched to this house from the Plymouth to finish the Boston run. Has been slipping off since fine opening. Got about \$8,000.

"Greenwich Village Follies" (Shubert, 5th week). Has drawn good money since hitting here, and there is nothing that would indicate it will not finish out the two weeks' extension at top speed. One of two highest money making shows in town last week with \$22,000.

"The Skin Game" (Plymouth, 1st week). Open to capacity Monday night.

"The Storm" (Globe, 2nd week). This show, which came in under a handicap, is pushing most of the obstacles out of its path.

"Way Down East" (Tremont Temple). Now on the 29th week.

PHILLY'S SEASON'S END
BRIGHTENING UP SOMESix Plays Open This Week—
"Follies" at \$3.50.

Philadelphia, April 6.

The last lap of the theatre season started Monday with changes in six of the legitimate houses. Some announce following attractions, but others will probably go direct to pictures at the conclusion of the runs of current shows.

The prospect of a fairly successful financial finale has brightened. Although last week was disastrous to several of the departing shows, others picked up after Holy Week and broke even or better, while this week's openers show promise.

"The Follies," at a \$3.50 top this time, had a packed house at the opener. It will probably stay a week or so longer than the two-week engagement of the last two years and should be a sell-out all the way through.

The rate reduction proceeds slowly. The Walnut's new show, "Opportunity," instituted a \$2 top, the "Whirl" show maintains its \$1.50 scale and the rest are asking \$2.50.

The "Whirl" concludes its run in another two weeks, with no sign of Nora Bayes coming over to bolster it up. The houses look good, but the heavy overhead and the low rates militate against big money. Griffith's "Dream Street" will succeed April 18 and run into the summer.

No successor is announced to the "Follies," at the Forrest. Mantell will follow "Lincoln" at the Broad, with little else on the horizon for that house. "Mary" comes in for an extended run at the Garrick. Faversham in "The Prince and the Pauper" succeeds "Adam and Eva," which has fallen below expectations. From present indications it will take a knockout to last longer than the last week in May here this year.

"Abraham Lincoln" (Broad, 1st week). This one is above doubt. Making auspicious getaway, with prospects of heavy play, upstairs and down. Critics unanimous and glowing. "The Acquittal" closed fairly successful two weeks and show closed, too. It got about \$10,000.

"As You Were" (Shubert, 1st week). Show back for promising stay at larger house than it played last year. "Jimmie" broke no records. Last week about \$13,000. In this house disappointing.

"The Follies" (Forrest, 1st week). Usual sell-out. Some comment on this year's lack of humor, but universal commendation from critics. Should pass the \$30,000 mark at \$3.50 top, a feat unusual this year. "The Mask and Wig" show played close to capacity at \$3 top. About \$26,000.

"The Mirage" (Lyric, 1st week). Reed show panned by some critics, but should pull down nice gross for short run. Crowded house, freely papered, opening night. "Smilin' Through" went out to somewhere around \$8,500 after respectable run.

"Adam and Eva" (Adelphi, 3d week). Something of disappointment considering season run in New York. Not expensive and probably making money. Hit by this week's openers. Around \$9,000.

"The Son-Daughter" (Garrick, 1st week). (Continued on page 21)



BELLE BAKER AND SON

This is a picture of Belle Baker and her son, Herbert Abrams. She is making her first appearance at the Palace this week since the birth of her child.

Already young Herbert has displayed unmistakable talent as a vocalist, and it will only be a matter of time before he will make his debut in vaudeville as a "single." The child's father, "Murry" Abrams, has issued a challenge to the world matching his son to out-sing anybody of equal age and weight.

HOUSES NOW BID FOR SHOWS; REVERSE OF CASE LAST SEASON

Summer Offerings as Yet Undecided—Revivals Planned—Pictures a Stop-Gap—Business Recovering from Holy Week Slump—Agency Buys Declining.

With a goodly portion of Broadway's theatres being listed for changes and any number of attractions being ready to exit, the condition this spring appears reversed over that of the past two years. Houses appear to be seeking attractions instead of attractions bidding for theatres. There is no doubt about the house shortage being ended, and that goes for the road as well as New York. Many stands are minus attractions at present.

Whether Broadway will hold as many spring and summer offerings this season as for the past two years is far from decided and the indications are that it will not. Not nearly the same number of new productions have reached the boards. There is an air of indecision in the managerial field.

While the less prolific managers are waiting the major interests have naturally shown more activity. The Shuberts' production program lists nine or ten plays for April and June, though which will be brought in before next season is undecided. They already have "Blossom Time" out, but intend it for a fall start here. "The Whirl of the Town" is a spring possibility. Three other musical shows are being readied by them—"The Last Waltz," a revival of "The Belle of New York" and "Quality Street," the Barrie piece which is to take the same title as when presented as a straight comedy. Other new shows started in which they are interested include "The Silver Fox" (with William Faversham) and "First Out" (with Jules Hurlig). A. L. Erlanger has started off the spring with "Two Little Girls in Blue." He is said to have accepted six plays, including several musical pieces, for next season's production.

Tenancy of Broadway theatres by special moving pictures comes at a time when the legitimate births are well ready for them and the bookings will fill many a gap on the road. By Sunday next six houses will hold pictures. The newest additions are "Dream Street," the Griffith film at the Central, and "Queen of Sheba," which has its premiere at the Lyric Sunday. "The Four Horsemen of the Apocalypse," which broke the record for legitimate houses in pictures last week at the Lyric with \$22,400 grossed, will move over to the Astor. The 44th Street still holds "Way Down East" to better business than many legitimate offerings. (Continued on page 21)

SMITH-GOLDEN "WHEEL."

Winchell Smith has completed a new play called "The Wheel" which will be produced by John Golden. The piece is described as an American drama with gambling the basis of the plot.

It will be second try-out this spring for Mr. Golden. The show will open at the Apollo, Atlantic City, May 2.

PREPARE NEW "SCANDALS."

Harry Rose is to replace Lew Holtz in the next George White's "Scandals." The present piece closes tomorrow night in Boston. "Scandals of 1922" goes into rehearsal immediately following.

Bugs Baer and Arthur Jackson are doing the book, with Geo. Gershwin writing the melodies.

"TENTH MAN" READY.

W Somerset Maugham's three-act comedy, "The Tenth Man," will be produced by Frederick Stanhope at Wood's Theatre, Atlantic City, April 10. In the cast will be Montagu Love, Helen Freeman, Edward Emery, Sydney Herbert, Charlotte Granville and Dennis King.

DANDY IN "ONE NIGHT OUT."

"One Night Out" started out this week to be a hit. The piece opens with Jess Dandy in the lead. It's the former "What's Your Name" production made by Hurlig & Seaton, still under that management and booking through the Shuberts.

BIG CONCERT PLANS

Fed. Auditorium at Ocean Grove, N. J., near Asbury Park, will inaugurate its season July 1 with a concert by the Welch Male Choir.

Fred Falkner is handling the mammoth pavilion, which has a seating capacity of 10,000, and it is planned by him to run 16 concerts during the season in a series of two weekly. All engagements will be directed through the Jenie Jacobs office.

Galli-Curci will give a performance there and negotiations are now on to secure John McCormack for a date. It is also mentioned that two other artists, of the musical comedy type, may be induced to appear for one evening.

The Auditorium is the enclosure which grossed \$20,000 for Caruso on a single night's performance.

FIDELITY LEAGUE SHOW.

The following program has been arranged for the next Social Session of the Actors' Fidelity League. Sunday night (April 10), at the Henry Miller Theatre: John Ransome, monologue, "The Open Door," sketch by Alfred Sutro, with Bodil Rosing and Knox Orre; "Sale of the Raven," sketch, with Gabriel Ravenelle and Scott Hiltchner, and Vera Berliner and Mildred Fischer, piano and violin selections.

In addition to these there will be several other entertainers.

CHI RUN POSSIBLE

H. H. Frazee's show, "The Girl and The Dollar," featuring Taylor Holmes, has closed temporarily to rearrange its booking schedule. It is understood that there was, or will be, some changes made in the cast.

The plan is to send the piece in to Chicago for a summer run, but at present this project is pending.

Coast Wants French Plays.

Los Angeles, April 6. There is a plan under way by the French residents of Los Angeles and the vicinity to conduct a French theatre here. Last week a series of one act plays in French was given at the American Legion Hall, Hollywood, and the success of the performance suggested the possibility of a permanent native language playhouse.

GIRL'S FREAK MARRIAGE AD. WINS WINTER GARDEN JOB

Dorothy Miller Due for Feature Position in Current Show—"Passing Show" Gives Way in Few Weeks for New Offering.

OLD DEBT EXPIRES.

Limitation Statute Applies to Play Brokers' Claim

In the action of Sanger & Jordan, play brokers, against William Cary Duncan, playwright, to recover \$750 on a note executed in 1913, the Appellate Division last week affirmed an order in favor of the defendant-respondent on the grounds of the statute of limitations. The action having been begun after the stipulated six years' period, Duncan claimed exemption from all obligations.

In 1913, it appears Duncan appointed Sanger & Jordan his play brokers and the latter advanced him \$750 and took his note for the amount, Duncan contending he assumed they would deduct that amount from any accruing royalties. As a matter of fact, the plaintiff-appellants did collect trifling sums from time to time, but never the major portion of the \$750. In 1919 just prior to the expiration of the legal six years' limitations, Sanger & Jordan reminded themselves of the indebtedness and began suit, only they were unable to effect service on Duncan until after the full six years had elapsed.

O'Brien, Malevinsky & Driscoll acted for Duncan.

LOS ANGELES OPERA STARTS.

Los Angeles, April 6. The Chicago Opera season here opened big with "Othello" Monday night and "Carmen" Tuesday. The week should top \$100,000.

Musical "Live Ghosts"

Chas. McLaughlin of "Three Live Ghosts" and John Goldworthy have written a musical farce which is to be produced shortly. Ballard MacDonald will write the musical score.

There are more ways than one of becoming a star these days. Dorothy Miller, the seventeen-year-old Trenton, N. J. girl, who advertised for a husband with a \$1,000 bank-roll to pay for an operation for her mother is rehearsing with the Shuberts "Whirl of the Town" now playing the Chestnut St. Opera House, Philadelphia, and was due to go into the show some day this week. There has been much discussion in the show since its opening as to who was to be featured. Jimmy Hussey was first named as the feature, but was displaced in the billing by Ann Cody, who is now put down with the also rans to make room for the girl who gained much publicity through her matrimonial advertisement.

Dorothy Miller will be featured for the balance of the Philadelphia run which has two weeks of its original bookings to go. A couple of weeks additional may be added to the stay here before the show moves to Boston. After the Philadelphia run the plans are to bring the girl into the New York Winter Garden where she is also to be featured. Nora Bayes had been mentioned as joining the show, but business in Philadelphia has been so good without a big name that it is unlikely another large salary will be added for the remainder of the run there. Clarence Nordstrom left the cast last week.

IRENE'S TEMPERAMENT.

Furnishes Dillingham's Defense in Dancer's \$30,000 Suit.

Irene Castle's suit against Charles Dillingham for \$30,000 is on the calendar for trial this month.

Plaintiff brought the action three years ago. She was employed at the Century when it was under the management of Dillingham and Ziegfeld at a salary of \$900 per week and claimed she was discharged without cause.

Dillingham's defense, as filed through his attorney, Nathan Burkan, is that plaintiff was insubordinate and temperamental, insisting on going on the stage at her own hours, refusing to attend rehearsals, etc., and besides, defendant is not personally liable, as the contract was made by a corporation which is now insolvent.

MME. AQUILA'S RISK

Adelina Aquila, prima donna and soprano with the Budapest Opera Company, arrived here last week from her native heath to appear in either the higher singing circles or on a concert tour.

The foreign feminine star made the trip to this country entirely at her own risk. Negotiations are now on to secure her services, but in what guise she will appear could not be learned.

HARRIS' "IRISH DEW."

William Harris, Jr., is casting "Irish Dew," and is holding in readiness a new play entitled "Blue Beard's Eighth Wife." The latter play Mrs. Harris was instrumental in acquiring for him.

A satire on European conditions is also declared to be in his possession from the pen of Porter Emerson Brown, entitled "Simply Killing."

ARNOLD DALY'S REVIVALS.

Los Angeles, April 6. Arnold, Daly has been trying to lure Gareth Hughes from the West coast to appear in the East in the revivals of "Candida" and "Hamlet." Daly intends presenting Hughes is under contract to the Metro here and refuses to leave for a legitimate stage venture at this time.

NEW ARLINGTON LEAD.

Boston, April 6. The Arlington theatre, where the stock company is running, has a new leading woman, Maxine Isabelle Flood. She has been playing in stock companies throughout the country.

FOREIGN REVIEWS

SAVAGE AND THE WOMAN.

London, March 23.
 Action: Jim.....Philip Yale Drew
 Pete.....George Buffo
 Phil Fargoe.....Cecil de Lee
 Walleye Johnson.....Herbert Lannard
 James Mordaunt.....Wingold Lawrence
 Nunky Dawson.....George James
 Felicity.....Arnold Bell
 "Chinky," a Chinaman.....Dorothy Moody
 Jeremy.....George Belmont
 Mrs. Mordaunt.....T. MacMillan
 Henry Mordaunt.....Florrie Kelsey
 "Spanish Kate".....Frank Tennant
 "Spanish Kate".....Jane Wood

Drama in prolog and four acts by Arthur Shirley and Ben Landeck. Lyceum theatre.

Before an audience which filled the big house to capacity the brothers Melville successfully produced their spring drama, "The Savage and the Woman," March 4. As a play it is very ordinary dramatic fare. The plot and the method of its unravelling are somewhat old-fashioned, and there is no sign of any daring surprise such as those for which the Melville shows are famous. "The Savage and the Woman" is simply frank, conventional melodrama of the type which has done duty in the suburbs. All the old ingredients are present at the Lyceum—the handsome hero, the dark, sinister villain and his equally dark and sinister mistress; a younger but equally scoundrelly villain, the beautiful heroine, her father and the comic relief—in this case represented by a Chinaman. Local color we have in Indians, cowboys and the bevy of frill and semi-clad dance hall girls—these latter are somewhat of an innovation and we must thank the western films for them probably.

The comedy is weak and of a rough and ready order. Standing out clear are the American accents of the British players and the almost total absence of it in the leading man—an American. The great thing about the production is the introduction to the West End of "Young Buffalo," billed for the occasion as Philip Yale Drew, who long has been a drawing card in the big drama towns of the provinces. He will probably prove as big an attraction at the Lyceum. Most of the show rested on his shoulders; it would not be great exaggeration to say that he was the show, and he received a vociferous and genuine ovation at the curtain fall.

Shooting was treated with economy, though there were two knife fights, much "pulling of guns," an attempted abduction, an attempted lynching and all the fun of the western fair, but villainy ended mildly, being merely led off at the final curtain instead of wallowing in its blood.

The story tells how a party of white settlers were murdered by Navajo Indians. One alone escapes, a little boy. He is adopted by the chief, Big Wolf, who brings him up as his own. Grown to manhood, Indian Jim, as he is called, becomes a dead shot, a fearless horseman, a teetotaler (almost) and a respecter of women. He is also in love with Felicity, the daughter of a wealthy bar proprietor, but his color stands between them and happiness, and he is perpetually about to run away from temptation, although he never gets very far. This color ban is well rubbed in whenever the two young people meet. In fact, so often referred to in the course of the drama that it loses something of its power. A man from Pinkerton's arrives searching for the heir to the Earldom of Atherstone, but at the same time Mordaunt, the next to kin, turns up in an endeavor to prove the death of the rightful heir. This gives Phil Fargoe, a very "bad" man, who ill-treats his little Indian wife, and has suffered for it at the hands of our hero, an idea. Abetted by Spanish Kate, whose advances have been turned down by the virtuous cowboy, he sees a chance to obtain his revenge and remove Jim from his path for ever.

They plot in various ways to kill our hero and pass his body off as that of the missing Earl's. At last they decoy him to a shack in the mountains, where he is soon accused of murdering Fargoe's Indian wife, although she has been done to death in a quarrel with Spanish Kate. Jim makes a daring escape and is supposed to have fallen into the ravine, although all the time he is being concealed by the comedy people, Jeremy and Missa, and his sweetheart, Felicity.

Jeremy is supposed to be "all broke up" and is removed to the sanatorium, but it isn't he, but Jim, who wears the bandages of casualty. At the last minute, however, Fargoe introduces Hector, Jim's horse, who recognizes his disguised master and upsets the plan. Jim again escapes and confronts Fargoe. In the fight which follows Jim is victorious, and, seeing red, is about to scalp his enemy in true Indian style when at the last moment he is prevented from staining his hands with blood by Felicity. This is by far the best and most gripping scene in the play. Fargoe is allowed to go and uses his liberty to plot fresh villainy. Presently the "boys" trap Jim and are about to lynch him, but they leave Jim unguarded and he is rescued by his

horse. Felicity rides for help to the Indian reservation, returning with the old chief and his braves just as Jim has surrendered to the sheriff. Then we quickly discover that Jim is no Indian, but the missing heir of the Atherstone peerage, Spanish Kate confesses to killing the Indian girl, and then, "hat in hand"—a touch of David Garrick creeping in—old Dawson makes it up with Jim and the curtain falls on the certainty of a speedy wedding between the Woman and the once despised Savage.

"THE CIRCLE."

London, March 23.
 Comedy in three acts by Somerset Maugham, at the Haymarket.
 Lord Porteous.....Allan Aynesworth
 Clive Champion-Cheney.....Holman Clark
 Arnold Champion-Cheney, M. P.....
 Ernest.....Theaïs
 Edward Luton.....Leon Quartermaine
 Lady Catharine Champion-Cheney.....
 Lottie Venne
 Mrs. Shenstone.....Tonia Edgar Bruce
 Elizabeth.....Ray Compton
 Butler.....W. W. Palmer
 Footman.....Cecil Trouncer

"The Circle" is described as a comedy, but this description is amiss. The piece is a study in cynicism and nastiness; in fact, we do not remember a play with a more unwholesome main idea or working out. If we are to believe in this play, then we have to look upon Mr. Maughams as an open apologist for free love. During its three acts the characters manage to outrage most of the accepted social tenets. On the night of the production the audience soon began to show signs of uneasiness, which recoiled upon the heads of the players, who, after the fashion of some West End actors, were holding what might have been a confidential chat.

Demands to "Speak up" and "Don't mumble" were frequent. The fall of the curtain was followed by what is politely called a "mixed reception," in which booging had a good position. Mr. Maughams, who previously showed how heartless his cynicism could be in his wartime "Home and Beauty," cannot be congratulated upon his latest offering, clever though the "Circle" may be from a literary point of view.

Thirty years previous to the opening of the piece Lady Catharine Champion-Cheney had eloped with Lord Porteous, and as her husband had refused to divorce her, had remained her betrayer's mistress. On growing up, her son, Arnold, marries Elizabeth. The young wife conceives the idea of bringing husband and wife together again and invites the lady and her elderly lover to stay with them. On arrival the principals in this 30-year-old romantic scandal turn out to be a rouged and utterly insincere old harriden and a gouty old blackguard with very imperfect false teeth—teeth which get entangled in his mouth whenever their owner gets excited or out of temper.

Chance brings Champion-Cheney along, and he gets much pleasure out of hitting back at the elderly lovers. All this time the eternal triangle is at work, and we are by no means surprised to find Elizabeth carrying on an intrigue of her own with a young Malay planter who is also a guest. This man, Edward Luton, is a very ordinary stage wrecker of homes. He fancies Elizabeth for her plumpness; she develops a passion for him because, as she says, "He's a dirty dog." These two characters who re-enact the old tragedy or "comedy" of thirty years back are merely coarse disciples of animal passion. Elizabeth explains matters to Arnold with great frankness, and announces that she is going off with Luton. Instead of finding Luton and smashing him to pulp, Arnold runs to his father, and as a result of their consultation returns to Elizabeth.

He tells her that, much as he loves her, he will let her divorce him, moreover he will settle a large income upon her so that the course of true love may run smoothly. Elizabeth is at first greatly affected by his generosity, she is more unsettled when Lady Catharine explains the effects of social ostracism. However, passion conquers and she and Luton elope. Not knowing of the elopement, old Champion-Cheney arrives highly delighted with the plan he concocted with Arnold to bring Elizabeth to her senses. This he explains with great gusto to Lady Catharine and Porteous, who, knowing what has actually happened, bring the curtain down with derisive laughter.

LE COEUR DES AUTRES.

Paris, March 22.
 At the Nouveau Theatre (formerly Theatre Grevin, in the wax works museum by that name), now directed by Irene Mauget, a group of playwrights designated as the Canard Sauvage, or Wild Duck (a homage to Ibsen), has been formed under the same conditions as the co-operative at the arts. This company is now presenting the regular

bill, and its initial program is a powerful comedy by Marcel Berger, dealing with the intimate life of an author.

It is the custom of this personality to take the lives of his friends and embody them in the action of his dramatic works. He is not above probing into his own household. Happily married but without children, he has prevailed on his wife to accept his son, the fruit of a free union when young with a girl now dead. The natural child is, therefore, received by Rose, and raised by her with every motherly care. She is horrified later when she ascertains her husband is portraying this subject in his latest play, threatening to quit if he produces it. The playwright declines, though the son also rebels at the idea, and the play is a big success. But the family ultimately realize the author is a slave to his realizations, and Rose is reconciled with her husband.

Berger seeks to paint the selfishness of humanity, particularly authors. He has succeeded in depicting the convulsions, hopes, despair and emotions of the modern psychological essayist. Like Francois de Curel, he tries to interest his audience in the mysteries of the stage from the author's point of view. It is creditably acted without pretense of elaborate mounting.

Kendrew.

LA COMEDIE DU GENIE.

Paris, March 22.
 The comedy of errors by Francois de Curel, presented by the co-operative of playwrights at the Theatre des Arts, under the direction of R. Darzens, is another inside view of the dramatic author's existence. This play was published two years ago in a magazine and possibly M. Curel did not anticipate its stage appearance.

It is a powerful work, which will not appeal to the general public. The Academician did not intend to write for the man in the street. The play is somewhat complicated, with heavy passages and individual philosophy. Any person met in the most humble station of life may be a genius who has missed his opportunity. As a rule, the genius does not realize he is abnormal or far above his fellow creatures, and is recognized only after his demise.

This is the treatise founded. Dargenat is gifted as a playwright; he meets an actress who encourages him and assists in his work being mounted. It is a literary success, but does not please the crowd. The author wonders what can be lacking. He is anxious to have a son, but instead of marrying, has an intrigue with a peasant girl, who dies in giving birth to a fine boy. When a young illegitimate son also writes a play, which is a big success, Dargenat becomes jealous and seeks for the difference between his own work and that of his natural son. He visits the Folies Bergere and exchanges caude philosophy with the frequenters. (The scene shows the famous music hall 30 years ago, when it was perhaps the most famous house of its kind in Europe.) He then passes the night on the stage of the Comedie Francaise, where the characters of the great plays pass before him in his dream. His own creations are not in the group, but those of his son are re-suscitated. Don Juan advises him to defy God, and thus when he sojourns later in Switzerland, Dargenat enters a church to question the sexton. This scenario is unfolded in terms of irony.

The only feature of exceptional interest is the appearance of a new actor, Beuve. And Beuve is not a new actor, but has hitherto played only in outlying theatres, being mainly attached to the Montparnasse and Gobelins. (Variety had occasion to speak of this actor, now in his prime, a few weeks ago, calling attention to his talent, but never imagining his progress would be so rapid as to hold the lead in Curel's latest essay.) The other roles are well defended. But "La Comedie du Genie" is not the success anticipated.

Kendrew.

LA MORT DE SPARTE.

Paris, March 22.
 Renewing his program frequently, Jacques Copeau has just produced at the Vieux Colomblor (now the real House of Moliere in Paris, from a classical point of view, and far outdistancing the Odeon) a three-act tragedy by Jean Schlumberger, based on the Greek story of Plutarch. Sparta is the prey of money-lenders and profiteers, so the king, well disposed, endeavors to tend to the national craving for luxury and guide the people toward the precepts of Lycurgus, the partition of the land among all the citizens, with military training and the watchword of "Be ready."

But he is assassinated at the instigation of the capitalists. His successor, Cleomenus, pursues the same policy and succeeds, overthrowing the power of the money-lenders. The people burn the usurious bonds and set up a democratic government. Nevertheless, after years of victory on various battlefields, Cleomenus is betrayed, his army vanishes and he is overthrown. He goes into exile. It is the death of Sparta, the end of that nation's glory.

The work, written about 12 years ago, describing the wars of the

Spartans, contains many similarities to modern history. The mounting is unpretentious, but there is a big crowd of supers splendidly handled. (There are 56 roles.) As usual the play, of high literary merit, is interpreted by the homogeneous troupe, comprising Jouve (a real artiste), as Antigone, Delty as Cleomene, Bacque as Sphaeros, Savry as Xenares, Mmes. S. Bing as Aglatie, G. Barbieri as Craftsicle. Indeed, Plutarch was never better served. There are supposed to be 25 tableaux, but little change of scenery.

Kendrew.

LA BATAILLE.

Paris, March 22.
 "The Battle" is one of the best novels by the naval author, Claude Farrere, describing the combat of Esou-Sima, and it has been remarkably well adapted for the stage by Pierre Erondale, and mounted at the Theatre Antoine by Firmin Gémier.

The Marquis Yorisaka is a great diplomat and sacrifices even his honor for his country. He assumes Occidental manners, but is fervently attached to Japanese customs. He obliges his young wife to live in European style, and she obeys so faithfully that she accepts a young English naval attaché as her lover, being sublimely happy. During the flirtation Yorisaka is able to appropriate confidential documents which will enable him to improve the marine of his motherland.

It is the period of the war with Russia and Japan has need of every asset. Having learned the secret doctrines of the British Navy, he joins his ship, patiently awaiting a time for revenge after hostilities are terminated. He is accompanied by the handsome young English attaché, who is to follow the warfare as a neutral observer. The Marquis is killed in action, and the Englishman reluctantly takes charge of the vessel, being also killed. The little Japanese widow, mourning the two sailors, enters a convent.

Erondale has analyzed the complex characters of the Japs with much insight. Gémier holds the role of the marquis, a great impersonation, probably one of his best. He is ably supported by Henriette Rogers as the amorous little Japanese aristocrat. The production is a success. The third act is the interior of a turret on the battleship, realistic and entertaining.

Kendrew.

LES AMANTS PUERILS.

Paris, March 23.
 Commelynck is a sort of cubist playwright who caused artistic discussion in a piece recently presented at the Oeuvre, because no one seemed to know how to take it. Personally I felt ignorant in the presence of the "Cocu Magnifique," and the same obscurity prevailed in "Les Amants Puerils," which Firmin Gémier has just produced at the Comedie Mondaine.

So far as could be understood from this three-act piece the author wishes to convey the impression that love in all its forms is a vain illusion. There are two dramatic stories in the clouded plot. It deals with the suicide of two young people whose parents place obstacles in the way of their legal union, and the ultimate disillusion of a man who has courted a veiled lady. The youth pays court to a princess who has never allowed him to see her face, and he considers her charming. He is fascinated with her charm and grace, but she slips away whenever his flirting is too pressing.

However, one day he catches her unprepared and at the sight of her gray hair, with wrinkles in her face revealing she is no longer the sweet creature he imagined, he makes off with scorn. On the other hand, there is a decrepit baron, the former lover of the princess, who is true to his illusion. For him the woman he loves cannot age, a delicious paradox relieving the foggy atmosphere of the obscure work.

Berthe Bady, a favorite actress in Paris, long absent from the footlights, makes her reappearance in this tiring effusion.

Kendrew.

ANTAR.

Paris, March 23.
 The Opera has at last mounted the musical version of Cherk Gogem's drama, for which the late Gabriel Dupont wrote the score. He completed the music in 1914, and died in August that same year at the age of 35 years. "Antar" is probably his best work, though his talent was revealed in 1905 with "Cabrera." The drama itself was created at the Odeon. In the first act we see the return of the Arab chief Antar, after a combat, followed by his departure for fresh glory after having bid adieu to his mother and Abia; his nuptial feast, and his sudden death. Dupont has felt his subject and later, when he deplores the death of his hero, shot by a poisoned arrow, it can almost be imagined he fore-shadowed his own funeral anthem. Although the plot of Arab life in the eighteenth century is somewhat difficult to follow in the operatic version, the genius of the young composer, made a deep impression on music lovers.

And this is the notable feature of the latest production by M. Rouché, which he has mounted in rich style

In spite of the crisis raging around him, Camille Chevillard conducts with ability.

Kendrew.

BROADWAY REVIEW

NEMESIS.

Mrs. Purdy.....Ethel Winthrop
 Constance Wendell.....Marie Goff
 Marcia Kallan.....Olive Tell
 Grace Lonarby.....Eleanor Woodruff
 Dr. Simpson.....Roland Bottomley
 Mr. Jovaine.....Pedro de Cordoba
 Mr. Purdy.....Frank M. Readick
 Mr. Davis.....John Craig
 Mr. Kallan.....Emmet Corigan
 James.....John M. Troughen
 Jeanne.....Jennie Dickerson
 Officer Conlon.....Robert Cummings
 Counsel for the Defense.....Charles P. Bates
 Witness.....Howard Nugent
 The Judge.....O. Clayton Frye
 A Warden.....Jerry Hart

This is a fascinating thing, but over the general head. Admirably directed and acted, it is a society murder mystery written in the elevated tone and with the urbane distinction characteristic of its author, Augustus Thomas. Brought in to the Hudson April 4 by George M. Cohan, it moved at a leisurely pace, developing its theme, establishing the fact old as the Hebrew prophets that truth will out, that there is nothing, one way and another, we can conceal, but not till the third act did its pace quicken to the point demanded by the mob, and even after that it did not fall into the accepted grooves of melodrama. What of the sensational it had lay in its competent dramatic assertion that fingerprints can be imitated and are dangerous as positive evidence of crime—not only imitated, but imitated for so small a sum as 15 cents.

It is by such an imitation that the outraged husband, Kallan, fastens murder on Jovaine, betrayer of his wife. The whole first act is given over to laying the groundwork, to establishing the circumstances of the sculptor's intrigue with the pretty wife and throwing the sympathy from him to the husband because Jovaine has had a wife whom he abused and who divorced him for infidelity. The husband's suspicions are now aroused by a purposely catty remark made by a pretty divorcee, Mrs. Loraby. Mrs. Lonarby's passion for men is all too delicately indicated throughout, bearing in mind its ultimate effect on the plot. American audiences must have their minds directed by headlines. Again the character of Dr. Simpson, with his somewhat inaccurate references to psycho-analysis, is introduced as though he, too, were to have an important bearing on the plot—and then he doesn't, serving mostly for comedy relief.

Despite this old-time tendency of the dean of American playwrights to leave at loose ends some of the threads of his story, the story itself is a fascinating progression in mystery. Working at his studio, Jovaine shows Kallan how impressionable a thing clay is. Kallan gets away with the clay on which Jovaine's thumb and finger marks are left and later murders his wife, in an ingenious and dramatically effective manner fastening the guilt on the sculptor. This done, the fourth act curtain—and all the curtains were skillfully devised—rises on a courtroom scene, fresher and nearer life itself than anything that had gone before. Here the act ends with the suggestion left by a question that the sculptor will be found guilty.

The last scene is outside Sing Sing. We see the lights dim as the current takes the sculptor's life. Outside Kallan, without actually saying so, informs the district attorney who it was who really committed the murder, emphasizing that the sculptor deserved to die, but that he, Kallan, must live on, tortured by memory.

For the most part the acting was delightful. Olive Tell is beautiful to look at, and played with finesse and moderation, neither losing nor gaining the sympathy which was as it should be. Eleanor Woodruff, as the divorcee, drew what vaudeville writers describe as the "applause hit" of the evening. A slender brunette, tall and with an evenly cutting way of getting over her lines, she wore as beautiful clothes as Miss Tell and wore them well. Marie Goff has gone back to a pretty girl role here and all its fits her charmingly. Of the men Roland Bottomley had the humor to dispense and

(Continued on page 21)

Brooks
 THEATRICAL COSTUMERS
 Leading Makers of
 Stage Attire
 For Men and Women
 We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.
 143 West 40th St., New York

RIVAL OPERAS BOTH BACKED BY FILMTOWN

Subscriptions Insure Summer Season of Local Co.

Los Angeles, April 6. The California Opera Co. of which William G. Stewart and Charles R. Baker are promoter-producer and business manager respectively, is out to obtain a \$25,000 guaranteed subscription locally to assure the continuance of the project. Thus far the subscription list has assumed such proportions as to make certain a season of light opera revivals at the Mason O. H. during the summer.

The California Opera Co. has opened offices within the last week at the Philharmonic Auditorium and subscriptions have been received there from William May Garland, A. C. Belch, H. E. Halderman, Harry Chandler, Arthur Letts, Louis M. Cole, Mrs. Dean Mason, Cecil Frankel, William G. Kerckhoff and others. Many of these are also subscribers to the list which guaranteed the Chicago Grand Opera Co. \$40,000 for this week's engagement in Los Angeles.

It was after the California Co. presented "Iolanthe" at the Philharmonic for a week against opposition of advance publicity for the Chicago Grand Opera season that its promoters felt that if an organization foreign to Los Angeles could obtain the guarantee from the local people they were surely entitled to support for their subject which was to give local singers an opportunity.

For a time it looked as though the Chicago company was going to find itself arrayed against local feeling of the mass of music lovers here, but when the subscribers to the Chicago company began to add their names to the list of those that were sponsoring the California organization the feeling died out. The Auditorium is scaled for \$290,000 for this week with \$7.50 as the top. The house seats 3,300.

ORPHEUM, SAN FRANCISCO.

San Francisco, April 6. The Orpheum this week had all the ingredients of a good show, with more than half the bill made up of strong comedy parts. The bill ran as programmed, which made a stage wait necessary in mid-section, slowing up an otherwise fast moving show. Harry Holmes and Florrie Le Vere, coming after the stage wait, in fourth position, got the hit of the show with their neat skit. The couple received big laughs for talk and comedy and the novelty of the act also figures strongly.

Harriet Rempel in "The Story of a Picture" headlined. The sketch, with a pretty setting, made a pleasing impression, and Miss Rempel was heartily applauded for the charming characters she portrays so well. Moss and Frye went over exceptionally big. They have talk entirely new here, and with good harmony singing scored a hit next to closing.

The Ford Dancers also landed solidly. For his individual efforts Edwin Ford hauled down the biggest applause, although not out-distancing by far the clever dancing of Mayme Gehrue, Lottie Ford and Bob Adams, who form an excellent combination in a well presented dance production. Elizabeth Otto and Aileen Sheridan came second, holding the spot nicely with a neat repertoire of songs. Everest's Novelty Circus completed the show, creating quite some interest.

Marguerite and Alvarez opened nicely on the trapeze, the man's head stand on a swinging trapeze going for a hearty hand. Herbert Williams and Hilda Wulfus repeated big. Jack Josephs.

HEADQUARTERS
GREEN ROOM CLUB
Thespians' Rendezvous Supreme

Cafe Marquard

BIG REVUE FEATURES
COLUMBIA THEATRE SAN FRANCISCO and GEARY MASON

MRS. MOROSCO SUED.

Realty Men Also Asks \$25,000 in Expert's Fees.

Los Angeles, April 6. Mrs. Oliver Morosco is the defendant in another suit which has grown out of the legal tangle which finally brought about a compromise and settlement with her husband, the theatrical and motion picture producer.

Several weeks ago Phillip Cohen the attorney here started an action to collect fees due him in the settlement of the case and now J. Harvey McCarthy sues for \$25,000 for his counsel and advice given during the time that the legal actions brought by Mrs. Morosco against her husband were pending. Mr. McCarthy is a realty operator and in his complaint he alleges that property valued more than \$5,000,000 was involved in the actions brought by Mrs. Morosco. The charges that Mr. Cohen claims are his due for having handled the affairs of Mrs. Morosco in the suits are placed at \$11,327.

MACARTHUR STOCK RESUMES.

San Francisco, April 6. The MacArthur Theatre, stock, Oakland, resumed Sunday after a week's lay off. Alice Keck returned and is featured in "Canary Cottage" this week.

Mark Collins Drops Dead.

San Francisco, April 6. Mark Collins, property man at the Savoy, dropped dead March 30 of heart failure.

PANTAGES, SAN FRANCISCO.

San Francisco, April 6. The bill at Pantages this week maintained the standard set for the past few weeks, excelling in spots and closing with "September Moon," a breezy tab containing youthful exuberance and a good straight man in Frank Budd, with Buster Lorenzo capably handling the comedy end. George L. Graves and Co. presenting "The Woman of a Thousand Secrets," have a good comedy vehicle and found favor, but did not register fully on account of bad enunciation on the part of Ermyl Barton, a featured principal. Quinn and Caverly were a big hit next to closing. Their comedy drop created noisy laughter for a couple of minutes before their entrance, and their talk had them howling. They concluded with parodies tremendously received. Love and Wilbur opened, their neat work on the rings eliciting good applause. Jessie Miller got a tremendous reception for her cornet, piano and accordion selections.

Marva Rehn landed solidly, but did not get all she deserves for her clever delivery of comedy numbers, nut stuff and good, loose-jointed dancing. Her ballad, however, could be dropped to advantage. Jack Josephs.

LOWE'S HIPPODROME.

San Francisco, April 6. The Hippodrome bill succeeded exceptionally well this week. "Just Friends," consisting of a male juggler having a well trained dog and a leaping hound, opened well and got away in good shape.

Miss Lee Mason's deep voice keeps the audience in doubt as to whether she is a man or a woman, and with Sam Scott at the piano the act was soundly received.

Beattie and Blome, with a neat repertoire of dances, took several bows. Senna and Stevens got many laughs with their Chinese laundry skit, and their dancing was not overlooked either. Robert Giles, next to closing, with just whistling and imitations, held the spot nicely. Josie Flynn's Minstrels closed the show, holding the stage quite a while. Miss Flynn, in blackface, keeps the house laughing while in front of the well gowned ladies who offered various commendable specialties. The act makes good, and as a flash was well received. Jack Josephs.

SINGER TO WED AGAIN.

San Francisco, April 6. Confirmation of a rumor that Mrs. Patricia O'Connor Henshaw, widow of Tyler Tubbs Henshaw, was engaged to Carlo Morbio of San Francisco was made by the bride-to-be's mother, Mrs. Charles H. O'Connor, this week.

Mrs. Henshaw is prominent as a singer of note in this State, having gained much prestige through her concert tours here and in the east following the death of her husband, a well known millionaire.

RECEIVER FOR HIP.

O'Day Asks Court to Look Into Anderson Finances.

San Francisco, April 6. The Superior Court of this city last week appointed a receiver for the O'Day Investment Co., owner of the Hippodrome theatre. This action followed the filing of a petition by Thomas F. O'Day, partner in the firm, who alleged this was the only way in which he could gain full settlement for his interests in the company from G. M. Anderson, one of the stockholders.

O'Day also petitioned the court to investigate a loan of \$20,000 to Anderson by A. Rosenstirn and wife, also stockholders, the latter being a sister of Anderson's, which O'Day alleges is really dividends and should be equally divided among the stockholders.

It is reported here that the Casino theatre, another of Anderson's holdings in this city, has been attached by O'Day pending a decision in the other case. Both houses are used by the Ackerman-Harris-Loew syndicate.

Dave Ray Marries Marjorie Myers.

San Francisco, April 6. Dave Ray and Marjorie Myers were married yesterday in this city. Mrs. Ray will retire from the stage. Her husband is assistant manager of the Hippodrome, San Jose.

Levey Adding to Books.

San Francisco, April 6. In conjunction with his recent acquisitions in the middle west, Bert Levey has added Ottumwa, Iowa, to his books.

LOEW'S CASINO.

San Francisco, April 6. Only one of the six acts comprising the vaudeville bill held comedy and that came last with Smith and Cook. They are billed as "Two Millionaires" and their entrance as hoboes brought the first real laughs in the show after more than an hour of straight and semi-straight stuff.

There was plenty of applause in the early section, but the utter lack of comedy and not enough variety made the bill as a whole far from satisfactory entertainment. Les Arados, two men made-up as a devil and a clown with special scenery started the show after the news reel. The men do difficult acrobatic feats, but have little showmanship. A hand climb backward up several tables and a dance on one hand by one of the men were solidly applauded. Edward Hill's cartooning consists of changing the headgear and clothes of a woman by the different sweeps of the brush and crayons devoting all of his time on that single subject and talking throughout. He held attention. Ruth Rogers and the Laurel Four tried for some comedy at their opening but it fell flat. The Laurel Four are a male quartet who assist Miss Rogers and offer some pleasing harmony singing. Miss Rogers is a good looking soubrette who can put over lively numbers effectively and who dances well. She is especially good in her high kicking. She received the applause her efforts merited. Maleta Bonconi accompanied by a man at the piano offered a high class repertoire on the violin in which much feeling is expressed. She was heartily applauded and her presence on the bill lent class.

The Jack Martin Trio, two women and a man, the latter with only one leg go through a lively fox trot and cake walk aided by a crutch. The women appear as his dancing partners in turn and one of them offers a couple of ballads that would be better left out. The cake walk finish with all three participating was generously applauded. Smith and Cook closing the bill got laugh after laugh after laugh for the talk, the burlesque dance by one of the men getting howls, "Back Again," the King offering was filled with laughs and provided the show with the comedy that the vaudeville portion lacked. J. J.

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.

New York, March 23.

Editor Variety:

It was, really, with a great deal of surprise that we read an article in your last issue of the "Variety" in which you mete out rather severe criticism regarding orchestra leaders' attempts to write songs.

As a leader of an orchestra myself (and I have advised with Mr. Norman Spencer who signs this letter with me) I feel I must take exception to the remarks contained in the same.

First of all, I do not wish to contend that because a man is a leader of an orchestra that that qualifies him as a composer. But I do wish to say that the individual who is fortunately talented in that direction has an added advantage by reason of his being an orchestra leader.

For years the leader has been in constant contact with the dancing public and has played everybody else's successes (in fact was most instrumental in making them so) and has learned and has come to know just what the dancer on the floor best responds to. The value of this experience cannot be denied; and this coupled with whatever inherent ability he may possess, the leader finds himself in a rather excellent position to write such selections as the public demands.

Will you allow me to submit the following list of hits, everyone written by an orchestra leader?

"Whispering," "Rosie," "Avalon," "Grievous," "Rose," "Love Bird," "Cuban Moon," "Hold Me," "La Veeda," "Palestena," "Margie," and my own humble effort, "Make Believe."

Sincerely, the above are impressive

enough to lend weight to my refutation to your article.

The leader of the modern dance orchestra has proven himself to be an exceptionally good musician and I personally believe he is entitled to such support as the public and publishers are willing to give such numbers as are deserving of recognition. Will appreciate if you will print this communication; and wish to assure you that the same is written not so much in the spirit of resentment as with the idea of informing you more fully on the subject.

Jack Shikret (Little Club).
Norman Spencer (Moulin Rouge).

Chicago, March 31.

Editor Variety:

There is an act playing Loew circuit billed Stetson and Melville. Owing to close conflict in regard to mail, friends, etc., we are obliged to discard the name Stetson and are now billing ourselves as "Chad and Monte" Huber.

Chad Huber.

New York, April 5.

Editor Variety:

Eddy Manly, the proprietor of the Star Cafe and at one time connected with the Star Theatre, Brooklyn, has been sick for over two years, and is at present in Ward 51, Kings County Hospital, Clarkson street, Brooklyn.

At first he could not talk, but now he holds a conversation very well.

He is not looking for charity, but only sociability. He is a little lonesome and I'm quite sure if his 1001 friends in burlesque and vaudeville only knew where he is they would gladly call and see or write him.

O. McCaffrey.

ALICE GENTLE OUT, ILL.

MacArthur Closes, but Will Resume Next Week.

San Francisco, April 6. The MacArthur in Oakland, after playing four weeks of an 11-weeks dramatic stock season with Alice Gentle as lead, closed suddenly following an announcement by the management that Miss Gentle was ill as the result of a breakdown sustained in her dressing room after a performance the preceding night. It is believed, however, that the closing was due to poor business and that Miss Gentle, although a finished opera singer, was not suited for the dramatic stock type of role.

The management plans to reopen the theatre and continue with the scheduled stock season. "Canary Cottage" will mark the resumption which is expected for the coming week. Whether Miss Gentle will be in the cast or some one else secured to replace her is still unannounced.

NANCY FAIR STAR.

Now Featured in Extended Engagement with Alcazar Stock.

San Francisco, April 6. Nancy Fair's engagement at the Alcazar as leading woman has been extended 12 more weeks at an increased salary. Her new contract calls for top billing and her name in electric lights.

She was originally signed for six weeks shortly after closing her engagement with the "Girl in the Limousine." Until receiving her new contract she was featured equally with Dudley Ayres, the leading man.

TIA JUANA CASINO

Frisco Showmen Said to Back Resort at Race Track.

San Francisco, April 6. A company is being organized here to build a Casino at Tia Juana, according to reports. It is understood that several prominent Californians are interested, among them leading theatrical men, and that the construction of a Casino for the Mexican race track will soon be under way if present plans mature.

The erection of a Casino at Tia Juana will mean that a general amusement program will be in vogue there all year 'round. It is stated that the structure will be located in such a position that incoming boats will be able to make direct landings.

NEW CALIFORNIA STOCK.

San Francisco, April 6. The Fort Bragg theatre, Fort Bragg, just remodeled by the Edwin Flagg studios of this city, started with a musical stock show Easter Sunday.

Jimmy Rose, Ed O'Brien, Ben Hendricks, Irene Gray, Minerva Ureka and six girls constitute the cast. There are three bills weekly.

FRISCO NOTES.

San Francisco, April 6. Beatrice McKenzie & Co. sailed for Australia on the "Ventura," March 29.

Watsonville commences next week with Bert Levey vaudeville, playing the regular four-act bill.

H. C. Dorsey, recently from New York, has taken over the Gaiety at Santa Maria.

A. C. BLUMENTHAL & CO., Inc.
REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.
58 SUTTER STREET SAN FRANCISCO

When in SAN FRANCISCO
YOU'RE SURE TO MEET THEM AT
THE PALS GRILL
GOOD FOOD - POPULAR PRICES
ANNA LANE, Between POWELL and MASON Streets
CONTINENTAL HOTEL LOBBY-129 ELLIS Street.
PAUL HANSEN, Mgr.

SCENERY BY EDWIN H. FLAGG STUDIOS

JULIA NASH and C. H. O'DONNELL (1).
"Nearly Single" (comedy playlet).
18 Mins.; Full Stage.
Fifth Ave.

C. H. O'Donnell wrote what he dubs a "domestic flash" in "Nearly Single," the comedy vehicle in which he and Julia Nash are appearing. There are not only bright lines, but really humorous ones and the running comment between the stage man and wife holds a good deal that is true and human.

The couple have just come from the theatre; she is in fighting trim, accusing him of flirting with another woman who was sitting beside him. The battle is on, with hubby declaring the man who wrote "Home Sweet Home" must have been the world's greatest liar.

He tries to explain that the woman asked him a single favor about changing his seat, but it is no go, for wife had distinctly heard him advise her to "go easy kid, my wife is with me."

Hubby rages about being constantly nagged and living an "alarm clock existence." Wife pulls out the letter in which he proposed to her seven years ago. After showing the difference in his feelings, she declares herself "through." The maid hears them mention having been wed in June of 1914 at Islip and explains it that is the date and town, they aren't married at all, because a mildly insane minister from an asylum had taken charge of the church and when it was later discovered, all marriages performed were declared invalid.

That changes everything. Hubby wants to rush for a minister showing his inclination to wake up in the morning to find himself a free man was bunk. Wife won't hear of it and intends staying free. He grabs the old proposal letter, spouts the sentiment and she falls for it. Maid returns with an old newspaper and it is then shown the town she meant was in New Hampshire, not Islip. Curtain with hubby saying he knew he couldn't have been that darned lucky.

Some earlier lines between the maid and O'Donnell brought one of the act's best laughs. She comes in to explain the beefsteak item on the butcher's bill was an error—it should have been 63 cents instead of 60. He declares he won't pay it. But when she goes on to say that the man who brought the whiskey said the price would be \$19.50 instead of \$10, he said, "Well, that's reasonable enough."

"Nearly Single" is nearly farce. The action is carried along at a fast clip. Both Miss Nash and Mr. O'Donnell are very good and the value of every point is worked to the full. The playlet was amusing all the way and drew a full measure of well earned curtains. This one will fit the bigger bills to a nicety.
Ibec.

MURDOCK and KENNEDY.
Comedy Talk, Songs, Dances.
11 Mins.; One.
Columbia (April 3).

Medium height, slender, dark girl walks across stage with tall slender youth following her. She halts dead centre to upbraid him and they get acquainted, which introduces opening song where the difference in sizes is commented upon lyrically. This is followed by a good eccentric dance, both being nimble kickers, the male getting considerable altitude with his long legs.

Some crossfire with the man affecting a semi-nut follows. His comedy efforts don't land through weakness of material. He does a good routine of eccentric steps while she changes to pretty black short skirted dress for her song, "Oh Boy," delivered in vivacious style.

A double eccentric acrobatic dance concludes. They are excellent dancers and should stick to their knitting. As little as possible on the comedy efforts will improve the turn, which should reach big time standards with intelligent pruning.
Con.

CHARNOFF'S GYPSIES (5).
Song and Dance.
14 Mins.; Four (Special Cyc).
23rd St.

The quintet, two men and three women, open in "four," singing what probably is a native Russian folk song, accompanying themselves on string instruments. The balance of the routine is a cycle of "hock" dancing, most of it seen before, with a few new steps, well executed. One of the women is also something of a toe dancer.

The two men do a double solo that won considerable and all told the act might fit in neatly on some big-time bills. It's a corking act of its kind.
Abel.

JAPANESE REVUE (7).
Songs, Dances and Electrical Effects.
16 Mins.; One, Two, Full Stage and One. (Special).
Keeney's. (Brooklyn.)

The Japanese Revue is a combination singing, dancing and scenic spectacle, employing six girls and a man, who works a lamp producing electrical effects from the orchestra pit. The act has an attractive opening, which establishes it immediately. Four of the girls' heads are thrust through as many holes in a large fan, the fan being embroidered on a drop in "one." The fan is orange and the body of the drop black. The girls comprise a singing quartet, the turn starting with an ensemble number, which is tunelessly sung, good lighting accentuating the color values of the scenic background. Full stage scene next, with Jap scenery, possessing a dash of the futuristic. The female quartet have another inning here, likewise the fifth and sixth members of the troupe, respectively a poser and dancer.

A summer house with transparent walls is lighted and stage darkened, showing poser in disrobing bit. This is very brief, but a fleeting glimpse is given of the disrober, as she strips to what appears to be a union suit. It's a silhouette effect, and artistically handled. The idea of the girls' heads through the fan is reminiscent of the old animated music sheet idea, and the silhouetted disrobing a second cousin to similar bath house bits, but in each instance as done in the Japanese Revue, the ideas have been reshaped so as to leave little or no trace of their parentage. A toe dance also is introduced in this scene, competently executed. More lighting effects also.

Back to one, a scintillating drop of some white spangled material. Panoramic color effects showing pretty landscapes are thrown on the drop. One of the vocalists sings, followed by quartet harmonizing. Stage darkened, with the quartet having individual lights on their faces makes excellent effect. To "two" next, an embroidered drop, with toe dancer soloing, poser in center, and four girls harmonizing. Different costumes are fitted on the figure of the poser by means of color effects. The subjects are really artistic and miles in advance of the regulation posing-lantern slide turns. With its frequent change of scene, novelty lighting effects and the ability of its people to entertain, the Japanese Revue shapes as a decidedly effective flash feature for the pop houses, likewise holding values for an early spot in the big times.
Bel.

CELESTE and CRANE.
Piano Act.
12 Mins.; One.
23rd St.

A mixed team, woman vocalizing, man at the grand. Neither is very expert, but the man as a piano pounder is a better hoover. He is able to fake it as accompanist, however.

They open with a special ditty advising the audience to put down its programs—at least it betrays the team's ambitions to attain big-time bookings, with programing and all that. The 23rd St. patrons look to the announcers for their program information. She then solos a female version of "My Gal" in a rather indecorous décolleté that leaves next to nothing to the imagination from the waist up. A double vocal number followed, following which she "dreams of you" for a solo, in pajama get-up, with a mirror reflection bit into the upper stage box for an audience number.

The man's "Spanish Dancer" got something and a dance double sent them off to tepid response in the deuce spot.

The miss is a voluptuous damsel who would be wiser in confining her charms to a less frank degree. As they stand, it's No. 2 in the three-a-day.
Abel.

BILLY MILLER and CO. (2).
Comedy Sketch.
18 Mins.; Full Stage.
Columbia.

Small time comedy sketch written around the usual "business" triangle of "Grouch" boss, stenographer and son who is in love with latter. Father doesn't approve of the affair, and isn't convinced until offspring saves him from being swindled out of \$45,000.

Miller gives a capable characterization of the middle-aged business man addicted to witty retorts and extracts all the laughs possible from his mediocre lines. The two supporting players are weak. The son in particular, jumbling his lines in bewildering fashion. At the Columbia before a "soft" gathering the turn just passed.
Con.

WEAVER BROTHERS.
Hand saw Musicians.
10 Mins.; One.
Riverside.

The Weavers are better known in the West than here, apparently so far as the big houses are concerned. The act is a rural novelty and proved its ability to take a spot.

The brothers are billed as the "original handsaw musicians." There has been plenty of discussion over just who did put the handsaw stunt in vaudeville. From their proficiency the Weavers have been getting music out of the tool for some time.

Prior to the handsaws which the men work singly and in duet, there was a comedy song and a one string pitch-fork fiddle stunt, with the tune worked out by the movement of the edge of a cigar box instead of pressure of the fingers. The saws are worked both with mallets and bows. The Weavers walked off to a good score.
Ibec.

TRIPOLI TRIO.
Singing.
14 Mins.; Two.
American.

Three men with uncommonly agreeable voices. They are seated about a table at the rise of the curtain, dressed in picturesque Neapolitan costume, playing cards and singing a semi-operative number. A first rate, easy beginning for a straight singing turn.

After a short number, two men go off and the tenor sings "Irish Mother of Mine" as a solo, the number being exceedingly pleasing, although scarcely the selection you would look for from a picturesque Italian. One of the trio follows with various antics as incidental to playing a piano accordion and then a comedy number to the same accompaniment dealing with a "Shimmying Marie Ooch." They finish after more comedy clowning with "Trail to Home, Sweet Home," a particularly sweet rendering of the ballad.

Went through with a whoop on its solid excellence as a singing turn, the comedy providing just the right relieving note of contrast to the sentimental songs. Ought to be a rousing number on any kind of smaller time with possibilities for an early spot in important bills, depending on the surrounding show.
Rush.

THREE WILSON GIRLS.
Singing and Dancing.
14 Mins.; Two. (Special).
Keeney's (Brooklyn).

Three young girls in a refined and well staged singing and dancing turn. All three are capable dancers and one owns a pleasing singing voice, considerably above the average for a dancer. A special boudoir drape of a pretty blue color scheme, which blends effectively with the costumes worn, makes an excellent background for the numbers.

Open as a trio with introductory song, supplemented by brief bit of stepping. Two of the girls next offer a double introducing some neat toe dancing. Girl mentioned as having a voice does a ballad, followed by another double by the pair that had previously contributed the toe stepping. Vocalist back for a short singing bit and the three close with fast dancing finish.

There is an atmosphere of daintiness about the act, which combined with the cuteness and petite manner of the three, lifts it several notches above the regulation sister turn of the pop house variety. The costume changes are also in excellent taste. The act opened the show at Keeney's, and did well in that always trying spot.
Bel.

ROSA and JOSEFA.
Freak Act.
10 Mins.; One.
Pantages, New Orleans.

New Orleans, April 6.
This is an attraction discovered by Ike Rose in Europe and presented by him this week for its first American appearance in vaudeville, the two sisters with their bodies joined together but with separate heads, arms and limbs.

They stand around and assent while Rose explains their physical and mental sides. Both play the violin and xylophone and also sing, but a display of these attributes is not deemed necessary as Rose and Josefa is a freak turn purely. It is the type of act Willie Hammerstein loved to book for "the corner" in the old days. It is creating a stir at Pantages here. They opened cold last Friday, but the business for that day, Saturday and Sunday boomed. Ike Rose and the 2 in-1 sisters arrived in America over a month ago. Next week they begin a tour with the Wortham Shows as a de luxe feature.
Samuel.

"ENIGMA."
Mechanical Novelty Automaton.
12 Min.; Full Spec. Drops (2).
Columbia (April 3).

"Enigma" is offered as an electrical automaton which is supposedly operated and controlled by electricity. An announcer explains the so-called invention in "one" preceding the turn.

The drop parts to disclose a prop switchboard operated by an assistant in evening dress. "Enigma," a figure about seven feet tall, is facing the house. The operator explains that a switchboard apparatus on the back is the controlling medium. Wires are observed leading to the main switchboard where a spark is sizzling.

The figure is dressed conventionally with a long frock coat, a masked face and baggy trousers. Under direction it walks, writes name upon an easel, ascends and descends steps, turns crank of a motion picture camera, hits piano keys in haphazard manner and operated one hammer in a duet of hammers played while illustrating the "Anvil Chorus" from "Il Trovatore."

At the finish the figure is seated. Wooden legs are removed, the head is divided in twain and the front of the coat opened disclosing colored lights and mechanism.

The operation of the switch and the undressing will convince the average layman. The skeptic will immediately perceive that the trunk of the figure is ample to conceal a human operator.

The announcer should aim at a more convincing manner of address if he wants the offering to be accepted as a convincer. His light manner of delivery arouses suspicion.
Con.

MACK and JAMES.
Talk and Songs.
18 Mins.; One.
23rd Street.

Man and woman, the latter tall and good looking. The routine is supposed to occur while the pair are at a party and is labeled "Between Dances."

A flirtation bit at the start, he telling in the language of war how he will pursue her until she agrees to wed. She replies she is engaged to another, but will call the engagement off.

During a change by his partner the man offers "Some Little Bug," the number done by Roy Atwell in "Alone at Last." Atwell's tortoise shell spectacles are used, though no impersonation is announced. The girl was out for a slow tempo ballad, after which there was a letter but in which the youth discovers it is his father who has been paying attention to her.

He remarks that she owes the old boy something for all his presents, but she replies that when she thinks of the hours she spent with him, she earned them. A relationship bit as to what might have happened if she wed the father got something, but was too long. They close with "No Wonder You're a Wonderful Girl." The act is overtime. Another song number for the girl's single should be more effective and the routine should be speeded.
Ibec.

CHESTER and WARREN.
Acrobatics.
7 Mins.; Three.
23rd St.

The men enter in checked business suits, remove the jackets and go into a fast routine of familiar ground tumbling. Working fast and hard, however, brought them considerable in the way of applause. An announced feat was a back somersault by one of the men, in which he lands on his head with a loud thump after describing a medium sized parabola. It is a foolhardy stunt and its very foolhardiness earns it the approval it did. The performer uses no head covering, nor is his shock of hair very imposing.

Good for either end of pop house lay-outs.
Abel.

JACKSON and TAYLOR.
Songs.
15 Mins.; One.
Fifth Ave.

This duo emerged from cabaret last season and framed their routine with a jazz band. A piano accompanist has been substituted. They are using blues numbers almost entirely with little attempt at variation. One of the duets held a culinary lyric. It was called "Home Again Blues." Miss Taylor brought forth a new one with "Vamping Rose," which was apparently written for dialect purposes, though not so rendered.

The team has not disguised the cabaret air in their work. It's a jazzy turn for the three a day.
Ibec.

"A MODERN DIANA" (3).
Sketch.
20 Mins.; Full Stage (Interior).
American Roof.

Restraint—comedy sketch with dramatic coloring, the story revolving about the situation of a rich lawyer who makes court of a shady sort to his stenographer. Principals are Jeane Allen and Ted MacLean. The situation at the beginning is hammered home that the girl has long resisted the "boss" advances, but is under the difficulty of having borrowed his money to pay her mother's doctor's bills.

She has a worthless brother who constantly makes demands upon her for money and the "boss" uses this circumstance in an effort to force her to agree to his proposals for "a cosy flat." When the poor girl it at the worst of her troubles, enters brother with a demand that she get him \$800 to cover a shortage in his books. If she refuses, he will go to jail. A client has just sent a large sum of money to the lawyer and the roll is carelessly disposed on the stenographer's desk. Brother snatches up part of the money and departs.

Lawyer makes a show of using the theft as a weapon to force the girl's compliance to his wishes, but at the end it turns out that his intentions are altogether honorable, designed to test her strength of character and all clears up with a proposal of marriage. Sentiment is rather obvious and of the family story paper sort of the pure woman and the villain who pursues her, but the effect gets over fairly well. Crowd at the American received the effort mildly.
Rush.

OLLIE YOUNG and APRIL.
"Bubbleland" (novelty).
10 Mins.; Two (special hangings).
Fifth Ave.

For the past several seasons Ollie Young has been developing his idea of soap bubbles. In the present routine the juggling, formerly the main feature of the turn, is entirely discarded.

Using black drapes hung in two, Young and April appear as Pierre and Pierrette. At first the girl reads a "recipe" about soap bubbles. The various shapes and bubble stunts are worked out with soap films except a bit of "Billiards," where glass balls are employed.

Both, however, succeed in "juggling" the bubbles, at times on a parasol and then upon sticks. Many of the bubbles are filled with smoke. They succeed in running one such down a string pathway. The girl who looks like a new April, sings "Bubbleland" near the close, while Young scatters bubbles by means of a small electric fan. For the finish, bubbles with gasoline mixed are burned by contact with a lighted candle. The act is a novelty good for opening on the better bills.
Ibec.

NOLAN, LEARY and C. (1).
"Oh, Jasper" (Farce).
13 Mins. Full Stage.
23d Street.

This is a bedroom act. But though the principals are dressed for that there isn't a sign of anything naughty. A girl appears in pajamas and explains she had been to a picture show. She raves over the hero, one Jasper Jewett.

That person happens to be a somnambulist and he walks into the boudoir in 'jamas and bathrobe. She takes him for a burglar, and at the point of her wavy pistol compels him to phore for the police. A policeman finally arrives and is in the going until the end. The action puts them in bed, but not together, the sleep walker being palmed off as auntie with the aid of a nightcap.

When the supposed knocking of the officer is first heard Jasper tells the cop that it is the apartment of Douglas Fairbanks, and when the knocking ceases ventured that it was probably Owen Moore. The farce will do for three a day, for it is a change from the sketch idea.
Ibec.

NEAPOLITAN DUO.
Singing.
10 Mins.; One.
Broadway.

Two men, in typical "wop" costume, in a routine of songs, including selections from "Rigoletto" and "Pagliacci." Both have tenor voices of the robust type, and they handle the operatic airs effectively. Both are Italians. "For All Eternity," partly harmonized, for closing, sent them off for four recalls. Good singing turn of its kind, with vocal ability that will send them through in the pop houses. Turn has possibilities for development.

SOPHIE and HARVEY EVERETT.
"Money" (8kts).
12 Mins. One and Two.
23d Street.

Money and gold are symbolized in this turn, specially written by Jonny Hyman and holding to the topic throughout. The man is first on as "money," using a piroquette costume with dollar marks and delivering a rhyme written around the good and bad influence of the "almighty dollar."

Miss Everett appears as the symbol of gold, which she says is money, and there is a lyric in exposition. Harvey for his second entrance sports a suit typifying the dollar, who, she says, is her partner and whom she is looking for. He qualifies by pointing out that his "cousers are checks and that he has a "date on every corner."

"Dollar Bill" then tells of his experiences, how he was given to a bootlegger, but woke up to find himself as part of a federal agent's roll. How then he was traded in at the box office for a ticket and how the stage manager borrowed from the "box office, and thus he found his way to the stage. Miss Harvey had another rhyme about gold. Harvey then played upon a trombone while the girl changes to a soubert rig.

For the finale a special silk drop parter showing a large prop cash register, through the bottom of which they exited. The Harveys have a novelty in their money skit. It can be sharpened up, and with some changes should fit early in the better houses.

Ibco.

BAGGOTT and SHELTON
Club Jugglers.
10 Mins. "Three."
American Roof.

Man and woman in a fast smooth routine of club juggling, passing and boomerang hats. The latter is worked up for good comedy results in slow passing from head to head, the tempo gradually increasing until the pair are working like beavers. It made a strong finish for them.

The girl looks attractive in her smart costumes while the man is a clean cut chap with a likeable personality and a good pair of hands. The over the shoulder "passes" of the team pulled laughs when the man got a hop on his fast one without making the girl back up.

An unusually interesting turn of this type and an ideal opener or closer for the three a day bills.

Con.

MERRICK and WING.
Piano and Songs.
9 Mins.; One.
American Roof.

Woman pianist and male in single and double songs. Both voices are strong and unmusical. A popular song is doubled for the opening with fair harmony with another pop double following in which the male solos "Ohio" getting results through the lyric.

Seated on the piano stool the girl sings "Gee Gee" to orchestra accompaniment in a strident voice with much straining and mugging for comedy. It just managed to land. The man returns to crossfire a couple of released gags, followed by "Vamping Rose" a Hebrew dialect comedy number doubled, without the dialect. It made a fairly strong finish to a light No. 2, small time turn.

Con.

GRACE and HOWARD.
Songs and Talk.
12 Mins.; One.
Greeley Square.

A mixed team employing a routine of chatter based upon the familiar late for rehearsal idea. The talk is snappily handled but the idea is shop worn. The man possesses a voice of sufficient value to warrant the addition of another number to the turn in preference to some of the present talk, his "Irish Mother" number standing up satisfactorily and "Apple Blossom Time," used as a double for the closing, showing strength. An early spot turn that should keep working.

MOHL TRIO.
Cyclists.
12 Mins.; Full Stage.
Kenney's (Brooklyn).

Two men and a woman in regulation cycle turn, one of the men doing straight and the other comedy. Usual singles, doubles and triple formation work, performed in an experienced way. Both of the men are particularly adept at single wheel stuff and the woman is also a general all round rider of ability.

Standard turn of its kind, as at Kenney's and famed sure in any spot in the pop houses. The three have the requisite riding ability. However, to build an act for the best.

Bell.

"HELLO HUSBAND" (5.)
Farce Comedy...
16 Mins.; Full Stage.
Fifth Ave.

This is a revised version of "In and Out of Bed," a farce comedy. Lewis & Gordon are the producers. The act features Effingham Pinto, late in support of Alice Brady in "Anna, Ascends." Alice McGuire has the feminine lead.

A pink cyclorama and pretty boudoir set is the background for what appears to be a real, naughty bed room farce. They are a newly married couple of a few hours. She is preparing to retire, but insists that the bridegroom spend the night in an adjoining room to which he goes after much protestation, which includes references to a book he is reading about another's couple's honeymoon.

Breaking from his last embrace Miss McGuire addresses the audience, demanding the manager of the act. She protests to the latter about the scene, refusing to continue with the action, claiming it is too risqué. The manager defends the plot, giving statistics of bed room farce successes. Another voice interrupts from a box. It is the author who renounces the scene, claiming his original manuscript was tampered with. A minister has protested previously from the opposite side of the house.

Pinto upholds the girl's stand. He explains they are engaged to be married in real life, and that the situation called for by the manuscript is impossible.

The minister is appealed to and he mounts the stage to marry them, after they agree they can play the scene if they are really made man and wife. The ceremony follows upon the rostrum. Arthur and manager are called upon the stage as witnesses. The ceremony and act conclude with the principals embraced.

The act is well written, cleverly cast and lavishly produced. The dialog is bright. The finish is the weakest link, lacking the big punch that would put this act in the unusual class.

At present it will have smooth sailing in the fastest of company, and is a welcome and interesting comedy diversion for vaudeville.

Con.

LILLIAN WALKER.
Picture Talk.
8 Mins.; One.
Orpheum, New Orleans.

New Orleans, April 6.

Lillian Walker, with quite an acquaintanceship in pictures, has turned her star to vaudeville, but it is a beclouded one submerged in lack of stage experience and bereft of sparkle. Her offering is just anecdotal and not bright enough at any time to start anything.

Any picture luminaries are skilled in the knowledge of implanting conversational points and most seem in a foreign atmosphere when behind the footlights. Miss Walker spoke falteringly and with nervousness apparent. She strove valiantly to please but her material and equipment did not prove engaging.

Samuel.

FRED and DAISY RIAL.
Rings and Comedy.
8 Mins.; Two (Special Drop).
Riverside.

The Rials have dressed up their ring routine, using a silken drop and adding comedy in the way of chatter and other bits.

Only the rings and a bit of the webbing are shown, the drop parting for that after dialog which leads up to talk of rings. Wedding rings are mentioned and big circlets cover the gymnastic implements. Daisy Rial has two changes and works first, Fred saving his stunts for the finish, and then doing her best feats.

The new arrangement takes the act out of the full stage class. Down close the ring work looks better and the act is given new atmosphere in spite of the difficulty in getting talk over in the number on a spot.

CEDRIC LINDSAY and HAZEL.
Songs, Balancing and Dances.
12 Mins. One.
Greeley Square.

Cedric Lindsay, formerly a single known as "Cigar Box" Lindsay, featuring a cigar box balancing trick, has cut down on his own specialty and now works with a young woman partner, who handles a routine of published numbers and produces a costume flash that should help the turn materially. Lindsay still retains the balancing trick and also dances in acceptable style.

The turn's main weakness is in the man's chatter. The songs are all old. The girl is strong, once called a number and in the attractive costume doing's catches the eye.

Bell.

"THE WONDER GIRL"
Aerial Gymnastic Novelty.
10 Mins.; Full Stage.
Columbia (April 3).

Full stage woodland set with wide spreading prop tree centre. Picture slides are projected on trunk telling of the effort to secure a novelty.

Lights up disclose a large egg in the branches which opens to disclose a girl in "chick" costume. Doffing this, she grasps a rope which is dropped from the flies and goes into a routine of aerial gymnastics, monopolizing continually meanwhile. The tree has been "struck." She is attired becomingly in tights and performs brilliantly upon the rope, doing upside down splits and contortions.

After a head first decent the girl dons a minstrel top hat, cape and cane and does "teeth" swings on a beflowered rope. The finish is a thrilling swing over the heads of the first few rows accompanied by a body spin.

It's a real novelty and strong enough to open any of the big time bills hereabouts.

Con.

"THE TOY SHOP" (4)
Theatrical.
23 Mins. Full Stage.
American Roof.

Victor Hyde produced this one for the small time. It is frankly tailored to fit the present style of company it keeps and so qualifies.

Four people are in the cast. A male comedian who is a cross between Eddie Cantor and Harold Lloyd with rimmed tortoise shell cheaters, a patent leather haired juvenile, and two attractive clever twins representing feminine contingent.

The latter lead numbers and do several interesting dance doubles, also handling lines in the comedy bits and scenes between the specialties. The turn has a light plot which concerns the title. The juvenile sells a toy doll he has invented to the comic, for \$50,000. One of the girls is thereby given an opportunity to do a "mannikin dance" cleverly assisted by the other.

The bits in the turn are the old standards and the dialog mostly in the same category. The entertainment lies in the specialties of the principals with the girl coming in for the lion's share of the approval. They like the turn on the Roof and it should have no trouble pleasing the pop house audiences.

Con.

JACK GEORGE DUO.
Comedy Talk and Songs.
19 Mins.; One (Spec. Drop).
Columbia (April 3).

Special drop of exterior of weird-looking cave with owls, skull and crossbones, etc., thereon. Black-face comic with girl feeder goes into routine based on negro's fear of the skeletons, ghosts and grave yards. The theme is old, but the material has new twists and is capably delivered. The girl has a foreign accent and is an excellent feeder.

His description of going over the top while a dough boy and his appeal to his "dogs" not to desert him has a new twist and was good for big laughs.

The house drop is lowered before which the girl solos "Just a Little Love" in French in a pleasing soprano. In wig and specs as negro preacher with stand and book the comedian delivers a comedy sermon written around "matrimony" and "love." Some of the material is familiar, but he got results with all of it through the delivery. This portion could be shortened materially.

After a change to blue dress and hat she has another song with the male joining in the last bars for the finish. It's a corking turn for the three a day houses, but is running too long. A little pruning would help.

Con.

UNUSUAL DUO.
Roller Skaters.
5 Mins.; Full Stage.
23d Street.

The act takes its billing probably because it is a two man team instead of the usual man and woman couple for this kind of work.

The men have devised a number of spins which are different with the younger skater taking unusual positions while he whirled around on the floor. At the close he looks his partner around his partner's in the finale spin. Drew a good hand opening the show.

Ibco.

A new play by Ben Harrison (once tentatively called "Any Woman Would") is to be produced by the author himself next season. David Benning is reported as being designated for the lead with Vivian Brown to play a principal part.

PALACE.

Speed and entertainment galore in the Palace show this week. Monday night marked a succession of hits, ovations and "knockouts," every one of the nine acts going over. The show started at a fast clip by Kara, the juggler, never halted for a second. It is seldom that an opening act at the Palace gets a reception on its entrance, but Kara did. He also took a legitimate bow at the finish, with sufficient applause to have warranted more than the solo bend. The pool ball manipulation, hat, umbrella and cigar juggling and some nifty work with a knife, fork and orange, in addition to other tricks were signaled out for individual applause during the Kara turn. Considering the few in the house throughout Kara's session, his reception was remarkable.

No out-and-out acrobats in this week's show, but plenty of acrobatics at that. Pearson, Newport and Pearson, second, combining fast ground tumbling with hard shoe dancing, caught 'em on the wing, keeping up the tempo set by Kara, and sustaining it throughout. The two men are clever tumblers and the woman a good entertainer. By the time Wood and Wyde, third, were on, the house had reached capacity proportions. There is a wealth of travesty in the Wood and Wyde turn, some of it broad and some subtle, but nine-tenths of it extremely funny. The trick of having the solemn viaged balladist fill in the scenic changes with brief bits of antiquated song hits is real burlesque. Laughs crowded each other in the act Monday night, ranging from giggles to shouts of the hilarious variety. A well-written, and splendidly played travesty this, mounted like a Broadway production. It landed for a wallop.

Clayton and Edwards, fourth, stopped the show. Mr. Edwards could not give 'em enough of his crooning jazz melodies. The act has reached the standard classification in unusually short time and deservedly so. Both are talented in their departments, and their combined efforts is a real vaudeville act that hasn't a dull moment in it.

Joseph E. Howard, assisted by Johnny Dale and a company of seven, including three Chinese, whooped things up, closing the first half. Mr. Dale, a neat, soft shoe stepper, made the third to contribute dancing in the first half, but he accepted the handicap of competition and gathered in a whale of a hit. The arrangement of "Chin Toy," the Howard vehicle, permits of numerous specialties, all of the speedy type. Mr. Howard did "Hello My Baby" and several of his old favorite compositions and cleaned up.

Following the Howard act, Mr. Howard auctioned off several boxes for the V. M. P. A.-N. V. A. benefit performance Friday afternoon (today), prefacing the auction with a boost for the show. He sold a seat for \$100 and a couple of boxes for \$25 each.

Vernon Stiles, the operatic tenor, opened the second half. Mr. Stiles was not in good voice Monday night, missing a couple of high notes. This was due to a cold. He announced he was suffering from stage fright, following a break on one of the high ones, and was immediately accorded a salvo of applause. Presenting the same repertoire as at the Riverside two or three weeks ago, Mr. Stiles did wonderfully well, in view of the handicap of his hoarseness, closing to an ovation.

Lulu McConnell and Co., in "At Home," kept 'em howling for 22 minutes. The skit offers Miss McConnell splendid opportunities for fun-making, with situations and business of the kind that often occurs in the best of families when a row is in progress. Another unqualified hit.

Next to closing, Belle Baker mak-

HOWARD and HELEN SAVAGE.
Sharp Shooting.
10 Mins.; Full Stage (Special Set).
Fifth Ave.

A pretty set showing a summer garden with running fountain, wicker furniture and flowers is disclosed upon rising of the curtain. An attractive dark-haired girl, in riding habit, enters for recitation about the type of act to follow. The effort to disguise the nature of the turn is successful. She sings, revealing a fair, vocal equipment.

The man in riding costume enters holding four bulbs which the girl shatters with rifle. He explains that real bullets are used, and aims for comedy by requesting committee to investigate.

A series of shot follow with few misses. The flash is a "billiard" shot by the man. A rifle, mounted in apparatus, is aimed at a target which is situated just above his head. Standing beneath he fires at the triggers of the "stationary" gun which is exploded and hits target. It looks risky.

The finish is the girl in a cloak, the fastenings of which are shot off by the man without a miss. Good turn of its kind. A little less chatter from the marksman who closing bulbs will hit his house longer.

Con.

ing her re-appearance after several months' absence, pulled down the hit of the show. Without the aid of satine drops, piano player, leader or any of the usual accessories, Miss Baker held the stage for 27 minutes, and had to beg off with a speech after doing "Eli Eli" at the insistent demand of the audience. Harry Ruby and Bert Kalmar are credited with Miss Baker's exclusive numbers, which included "Welcome Stranger," "Irish-Jewish Jubilee," "My Friend Marie" and "Holding Hands." In the "My Friend Marie" number, an Italian dialect character song, there are a couple of pretty strong couplets. That the audience yelled at the suggestion does not condone it.

Princess Radjah closed with her familiar "Egyptian" dancing. The Princess has a new snake, bigger and far more wriggly than any she ever had before. The iron jaw business with the chair landed heavily. Several among the audience seemed to remember Radjah from the old Hammerstein days, and recorded her a reception.

Bell.

COLONIAL.

Tuesday evening's balmy weather found but a sparsely filling at the Colonial, notwithstanding a strong bill on paper which ran up to expectations. The house seated early, warmed up with the opening turn, taking kindly to the acrobatic dancing of Mlle. Nana, assisted by Alexis who, although billed to close the show, were brought down into the early spot to eliminate the bunching of too much dancing in the last half. Ed. Furman and Bill Nash, with a song and piano routine, No. 2, slipped over a resounding hit in the early position, which should warrant them a later position in the best of bills in which they are bound to play. The boys topped off a well rounded list of numbers, with a knockout medley that should last them for many a day, and Tuesday night brought such returns that an encore was necessary. This team, which is comparatively new, should prove one of the standard two-men turns of the day.

"Indoor Sports," a comedy sketch credited to Harlan Thompson and Hugh Herbert, carried laughs from curtain to curtain. The four people handling the vehicle, Genevieve Frizzelle, Mildred Davis, James Hunter and Edmund Dorsey, get the best out of it, giving the necessary action to a comedy vehicle of merit. Frank Gaby, a clean-cut ventriloquist, fared nicely in a routine which denotes him as an originator in his line. Gaby devotes but a small portion of his time to the customary work with dummy, using imaginary dummies for the major portion of his offering. Following the laughing hit scored by "Indoor Sports," Gaby had little trouble in getting the laughs started in his direction with his very first attempt.

Pearl Regay with her band closed the first half, supplying that ever surefire flash of hers. The Colonial audience showed great respect for her acrobatic work with the usual approval stamped on the jazz dancing. In Ray Sheldon, Miss Regay has selected a boy who, in addition to his dancing, can handle a piano, and put over a number vocally in a manly way.

"The Three Rubes" following "Topics of the Day," after intermission, took down several rounds of applause and an easy comedy hit. The men have a unique offering and, with an audience of the Colonial type craving for knockabout comedy, their efforts are sure of satisfactory recognition.

Tempest and Sunshine, headlining, presenting their customary dainty offering, found an audience not altogether to their liking, but which they soon educated up to a state where their efforts were equally as well received as an act devoted to the much in demand hokum. Using three numbers with impersonations and a bridal number for the finish, the girls displayed the usual charm which has always placed them in the first rank with sister teams. Clayton and Edwards, next to closing, found the house still strong enough to laugh and scored an easy hit without straining themselves. Carl Emmy's Pets closed the show capably.

RIVERSIDE.

Monday, sample of May weather almost a month ahead of time, found a reflection in the evening attendance which was distinctly off.

Novelties and a fast pace made the first section of the show stand out from the later portion which, while it netted good scores, was entirely too slow. Kitty Doner, with Ted and Rose, had the top billing, and Tom Wise and company had the bottom line. The Doners closed intermission, again going for a corking score. It is one of the very few acts carrying both piano accompanist and orchestra leader. While that may be considered a duplication on the turn's payroll, the stunt probably has worked out well. The Doner act is headlining and that about answers it. A goodly part of the numbers used are probably exclusive, though the billing does not credit a composer. There was not a hitch in the routine. Kitty Doner is newer to vaudeville than the musical comedy stage, and she certainly rates as a present-day Vesta

Tilly with no rival male impressionist anywhere in sight. With her sartorial neatness, there is a good deal of the girl about her. That comes out in the tough number and the very neat "fakir" or Gypsy finale.

Mr. Wise has "what they want" with "Roy Bryant" turn originally called "The Old Timer," but now entitled "Memories." With Nila Mac in chief support, the old star held the house all the way, being spotted seventh. This will have been Mr. Wise's longest stay in vaudeville, for the playlet is now booked until the spring of next year. Within the past week or so the back drop has been changed, and it is much more in tune with the balance of the exterior employed.

Glenn and Jenkins ran the top-liners a race of it. In their usual "7-11" babes brought out more real laughs than the rest of the bill together. The colored comics have held the same position and scored equally in four successive weeks in the big houses here, missing out but once and that because of illness. Looks like a good bet that their present material needs little changing.

Fink's mules, though billed as "vaudeville's equine joy feast," has a lot more than the two mules and the several ponies. The turn was allotted No. 3 and made excellent going of it. The somersaulting of the dogs first brought a round of applause. All of Fink's animals, including the monks, work as though they enjoyed it. It is out of the ordinary to find an act of the sort in a spot, and it certainly worked out to advantage.

Marguerita Padula, programmed with a final "a," entertained nicely, after the "Topics of the Day," which brought forth more giggles than usual. Her idea of holding her numbers together with the thread of "plot" works out well. Both her piano numbers and whistling were liked, and she won a sufficient measure of appreciation to have warranted encoring.

The Weaver Brothers, rural musicians admitting Arkansas as a habitat, were a novelty on fourth (New Acts). Vincent O'Donnell, the "Kid McCormick," warbled on second. O'Donnell is a bright youth with a personality. He did not get started until next to finale of his routine. Then closing to "Pretty Kitty Kelly," he won enough to encore but spoke thanks instead.

Both opening and closing acts dressed the stage in silks. Fred and Daisy Rial, with a changed routine (New Acts), were number one. The notice about the closing act on the program and also shown on a slide could not hold them in for McIntosh and Musical Mads. One of the girls, with beautiful tresses down to her knees, is a curiosity in these days of bobbed thatches. The routine of the Scotch quartet was far too low and slow for the spot.

Dec.

JEFFERSON.

Not even a "name" draw like Francis X. Bushman and Beverly Bayne had much effect on counter-acting the humid weather without. The house was but 50 per cent. of its normal population. But what they lacked in numbers they made up in applause.

The Lunette Sisters, in fetching Geisha costume, opened with their whirling "iron jaw" act, discarding an over-dressed three separate times until down to full tights for the whirling finish.

J. Keirn Brennen and Jimmy Rule, song writer-piano act, No. 2, walked off with a sweet hit, Jack Brennen whipping across a melody of his pop hits of yesteryear that scored big, and Jimmy capering about at the ivories and otherwise in between times even essaying a new ballad by Brennen to approval.

Howard's Spectacle, a dog and pony turn, is an excellent sight act of its type and went big in the treasury spot. The equine and canines are handsome animals, well kept, well schooled and kindly put through their paces by their masters.

Kane and Herman in No. 4 pulled down the bit of the first half with their "ragtime cocktail" patter, the begoggled comedian slipping across a few telling impromptus at the orchestra leader's expense, which, whether rehearsed or not, seemed to raise the ire of that musician, all to the appreciation of the down-front customers.

Ona Muson's "manly revue," in which she is assisted by a male sextet, showed her well-staged vehicle to considerable appreciation. The turn is handsomely mounted, both in costuming and setting, and a restful sight. The boys make fine appearances in the opening number in great coats and caps, but not so good in checked trousers and black single breasted coats. It gives one the impression that whoever costumed the production cheated on this particular angle. As for Miss Muson, she proved a splendidly terpsichorean nymph, radiating wholesome good cheer. Shean and Phillips, a couple of specialty hoofers, also gave good accounts of themselves in a solo.

A. C. Astor, following intermission, showed a ventriloquist act that contains some naive repartee between straight and "dummy." The talk is really funny and witty.

Bushman and Bayne then held forth in their "Poor Rich Man"

satirical sketch, rather far-fetched in theme but capably handled and mounted. The former film stars make excellent appearances and can read lines acceptably. The two men supporting them are also capable. For the speech portion, Mr. Bushman remarks that contrary to the playlet character which he personated, he is not worth two million dollars, but in reality is quite poor.

However, it remained for Sylvia Clark to annex top honors of the evening. The "glad girl" clowning all over the place with a choice vehicle of specialty numbers, the sum total resulting in a half of the show after the announcer for the closing act was revealed. A smile, a bow, a wise crack, a laugh and a final bow—and she was permitted to depart.

Fred and Al Smith, trapeze and ring duo, closed, and, though working fast, could barely hold their own with the impatient crowd edging toward the exits.

FAY'S INTIMATE CONCERTS.

Frank Fay has been running Sunday night concerts at the Cort theatre all winter. The entertainments have been novel in character. They started off very light as to attendance, built up substantially and are now drifting off. This may be due to a number of things. Last Sunday the weather was ideal for anything but theatre-going and undoubtedly this had its effect on the attendance. Another thing that is affecting the business is the price. Fay has overstepped himself somewhat in trying to get \$3 a seat for a vaudeville style of entertainment.

It cannot be called a vaudeville entertainment. If anyone looks at it as a vaudeville show, last Sunday night's exhibition was poor entertainment. On the other hand, if it is called a vaudeville style of entertainment there are many things to be recommended and many a laugh for the insiders of show business.

Just how the layman accepts this bit of horse play is a question. There are unquestionably many, especially in New York, who like to be known as on the inside or as intimates of the profession and to these the Fay evenings should appeal. The idea is a splendid one and there is none better adapted for this breezy style of intimacy with an audience than Fay. A ready wit, a quick tongue and with it a pleasing personal touch without at any time getting offensive, Fay runs the concert from the aisle of the theatre. Announcing the acts before each appears and making remarks after they disappear, coupling with this a few stories of his own or carrying on a conversation with someone in the auditorium giving the whole affair a clubby atmosphere.

The idea is not exactly new. It was done in England almost a century ago, where a chairman presided at every music hall, announcing the acts in a similar manner. The old Middlesex was the last to relinquish the custom a score of years ago. Raymond Hitchcock Ed Wynn and others have done the thing in a more or less similar manner in musical shows. As an aisle or audience comedian none has shown the suave finesse of Fay. Chief assistant to the Boss, as Fay is called by his colleagues about the theatre, was Jimmy Duffy. Mr. Duffy acted as stage manager in a grotesque makeup appearing for cross-fire talk with Fay between each act. To those who can only remember Mr. Duffy under the piano enjoying an all day lolly pop his work was a revelation. Funny mannerism, a sense of humor that digs laughs from almost any subject and a natural versatility, ranging from a pianoologue to footlight falls and hokum that is done to a three-dollar turn. Mr. Duffy is a comedian of rare ability and his value to a show should be manifold. In the absence of any vaudeville material in the first half of the program he helped Frankie through dire straits last Sunday night.

The vaudeville acts themselves are the smallest part of these concerts. The Brazilian Duo, which was really a trio, opened the show. A man and woman dancing act with a piano player. The act has nothing whatever. Amateurish and afraid, they went through a routine that might have been opened up just before they went on. Even though the Keith Booking Exchange does not allow acts to play the Cort Sunday nights there is no excuse for this sort of thing at \$3 top.

Baby Helen a girl of about twelve (Fay specializes in child acts) had nothing to offer that most any family of children cannot dig up. The orchestra did not help the little one any nor did they assist any of the other turns.

May Marvin sang three or four numbers and being the first act that had anything at all came in for a vast amount of approval. In a regular vaudeville program she would not look so well. A good coon shouting voice with an over desire to put her numbers across gave the impression of working too hard.

The Mazuma Japs announced by Mr. Duffy, who wondered how the Mazuma ever got into the Cort theatre on a Sunday night, showed

a pleasing small time Jap act with a girl singing and dancing.

Jack Stern and Billie Shaw came in for a very fair share of the audience's approval. Stern presided at the piano for several other numbers. Billie Shaw danced and showed a couple of tricky costumes.

Fay Marbe was the real hit of the regular vaudeville program, but she had little to beat. However, Fay Marbe has something and properly worked out she should develop into a very good single. A fine appearance and a figure that was made to wear clothes she should wear costumes of the very striking sort. She sings a little and dances a little, plenty well enough for the type of single she should aim to do, for with the proper clothes the appeal should reach the women as well as the men. Either the Tanguary or the Kitty Gordon type of costume, with the Frenchy personality. It would be up to the builder of her act and Miss Marbe needs a builder. The right one should make her a real big time single of an unusual type.

Frank Fay has a great idea in his intimate concerts, but back of the idea he needs some real vaudeville which he has not been giving. Last Sunday night the evening would have been a dismal failure if it had not been for Mr. Duffy, Frank Fay (himself) and a few people in the audience who volunteered their services.

A Sunday evening spent with Frank Fay and Mr. Duffy at the Cort theatre is worth while, especially for the insiders. A few real laughs are assured.

BROADWAY.

A smooth-playing eight-act layout at the Broadway this week, running wholly to singing, talking, dancing and music, with a substantial comedy strain making for balance. Instead of the usual acrobatic or silent turn for opening, Major Jack Allen initiated the show with a likeable lecture on wild animal hunting, illustrated with moving pictures. The major is a fluent speaker, with personality and stage presence, holding the audience at attention throughout his monolog. Pictures showing the capture alive of a mountain lion, lynx and black bear are filled with thrills and made doubly interesting through the chatty and intimate way the incidents attendant on the hunt are described.

The Neopolitan Duo (New Acts) were second, paying the way nicely for Lida McMillan and Bert Snow, following with a comedy sketch. Miss McMillan plays in a convincing manner a part that might easily be overdone, and Mr. Snow likewise evidences the finish in his work that comes of application, study and experience. The little playlet caught every laugh in sight and then some.

Alexandria, the xylophonist, had 'em baffled for several minutes with his novelty opening. He's supposed to be a stage hand placing the instrument out in one for "Alexandria," a man in dress suit apparently being the xylophonist. Following much dropping of props, which pulled laughs of the hefty kind, it develops the stage hand is Alexandria, and he proceeds to "beat the life" out of the percussion instrument, playing a melody denoting a thorough acquaintance with it. He's a capable xylophonist, is Alexandria, and an excellent comic, but if the stage hand were to be toned down a bit following the opening the effect would probably be considerably more convincing. As it is now the audience is apprised too soon that Alexandria is not the stage hand he purports to be, through the fact of Alexandria's tendency to overdo the clumsiness with which the stage hand is supposedly afflicted. The act landed solidly.

Avey and O'Neil, next, landed their usual comedy returns and scored with their solo dances. Two genuinely clever negro impersonators these two chaps, with a sense of the character seldom realized by white men. Every mannerism is photographically correct and the dialects acid proof. The crap game is one of the most natural bits of comedy seen around this season, as far removed from the regu'ation comedy business of the conventional blackface comics as Frisco from Flatbush.

The Viol-Inn Girls duplicated the success it has been making around in the other New York houses for several seasons. The present company averages up nicely. Five girls are now employed in the turn, all good fiddlers and cute and nifty looking to boot. Billy Abbot is still playing his original role of the stage manager, handling the vocalizing getting away with it in great shape. The young fellow playing the part formerly played by Herman Timberg and later Sarinoff is a good musician and handles the comedy acceptably.

Harry Breen, next to closing, uncorked his familiar routine of nut stuff and human-interest patter to keen appreciation, putting a punch in the show right where it was intended a punch should be. Mr. Breen evidenced that he can get equally strong results with serious material as well as with his likeable nonsense. In telling the audience he was born in Madison street, on the east side of New York, Mr. Breen was actually giving the exact

place of his birth. Other local references made by Breen were likewise just as accurate. He cleaned up a sizable hit. Following his specialty Breen made a splendid plea for public support of the V. M. P. A. N. V. A. benefit on Friday (today).

The Reynolds Trio, a mixed singing and dancing combination, closed the vaudeville section with a finely costumed and prettily mounted turn. The two girls are lively steppers of the modern school and the man a corking soft-shoe dancer. They went over exceptionally for the closing spot. Tuesday night the Broadway held a good crowd in the orchestra section, but the balcony was very light. A picture showing a number of female pseudo picture stars in a funny-face contest sponsored by a New York daily newspaper, news weekly and feature picture completed the bill.

Beil.

81st STREET.

The warm weather tended to keep 'em away from the theatres along the residential section of Broadway Monday night, with the result that those who did drop in wandered down the aisles up to quite a late hour, considering the vaudeville portion of the program ends around 9.30. It looks as if the attendance figures have begun to decline for the summer.

The serial screen stars, Virginia Pearson and Sheldon Lewis, held forth in lights as topping the bill with their dramatic playlet, "The Second Chance." Since last caught, Mr. Lewis has toned his emotional minutes down to quite some extent and, as far as both he, personally, and the act are concerned—to advantage. The only emotional acting done now is taken care of by Miss Pearson. This still remains a bit overdrawn, but, on the whole, is accepted by the audience in good faith. The act seems to have gained momentum, something it badly lacked. The climination of a few "red-fire" speeches has helped considerably to that end.

The substantial strength of the evening came late with the two closing acts. Gordon and Ford and Bobby McLean, with his fast footwork on the ice. Both turns easily took the honors of the night, with Gordon and Ford having nothing particularly difficult to follow, and cleaning up on the comedy end of the show, and McLean scoring through his personality along with the speed with which he works.

The first half consisted of Lohse and Sterling (New Acts), opening, thence followed by Peggy Carhart who rendered four selections on a violin. She seemed to encounter some difficulty with the boys in the pit, but overcame it to finish nicely after playing a medley of "pop" numbers preceded by three of the heavier variety. Miss Carhart possesses the needed appearance with the addition of an attractive smile that will gain her attention, and she's an excellent musician.

Gallagher and Rolley held the No. 3 spot, affording sufficient amusement with their conversation, but it would have been a thankless job had it not been for the harmonica playing. It brought the team back for an encore.

FIFTH AVE.

The sudden descent of spring weather appears to have little affect on business here. Tuesday evening the house was capacity or very close to it.

Good entertainment was provided by the first-half bill, with no weakness at any point. Promise of a big show for National Vaudeville Day celebration Friday afternoon came with an announcement from Jim McWilliams, who was next to closing, and went over for the hit of the evening. They encouraged McWilliams' nut stuff at the piano and there were howls at the burlesque "grand opera" bit. There is not a deal of difference in the bit from that of Charles Olcott's, but McWilliams seems to get considerably more by poking more pointed and ludicrous fun at the characters.

McWilliams made the N. V. A. announcement, saying that a bill of 20 acts would make up the program. Belle Baker and Ethel Levey were mentioned among the extra acts. Julia Rooney, who had been on just ahead, was out in a smart suit, and on her promise to imitate brother Pat she sold tickets among the audience, the usherettes aiding. The sale was brisk.

The Seven Honey Boys headlined and went for a hit on fifth. The "original" is left out of the billing because of several changes in the line-up, but the general results are as good as ever. As a minstrel act it is an example of good team work. The job of interlocutor switched from one man to another. Some very good harmony singing won the turn a demand encore. Care in keeping the white costumes immaculate also helps the "honey boy" turn.

Clinton and Rooney got all there was in the following spot. They shot ahead with a neat dance after the opening number. Miss Rooney's semi-riding costume, with its pockets, came in handy for the initiation of the now starring Pat. Clinton drew some laughs with his talk, but muzzled one by not waiting.

Ida May Chadwick with Dad made number four as important as any-

thing on the program. The house chuckled over the signs on the drop picturing "Wiggin's Corner." Ida May's hard-shoe dance brought a solid response. Dad "slapped" his daughter to "teach her a lesson," and the house laughed.

Julia Nash and C. H. O'Donnell offered a new comedy playlet called "Nearly Single" (New Acts), and it proved a big number three. Jackson and Taylor, in a song routine billed as "Bluing the Blues," found plenty of favor on second (New Acts). The team was out last season with a jazz band, and are now using a pianist only.

Ollie Young and April (New Acts) opened the show interestingly. Elsie Le Bergere, with her single posing act, was successful in holding a goodly portion of the audience. A number of the poses were provided by her two hunting dogs, the animals working together and singly.

Before the show there was a snatch of film showing a crowded theatre, with persons getting up and leaving the house, discommoding others on the same row of seats. The scene had the caption, "Don't repeat this scene." It is the newest wrinkle in the Keith campaign to keep the houses intact while the finale turn is showing.

Dec.

AMERICAN.

The nine-act bill and feature picture at the Roof the first half lost a decision to the weather man on Monday night. About half a house was in when the Ovandos, a foreign appearing mixed team of xylophone players, started the show moving with an interesting repertoire of pop and jazz melodies.

Merrick and Wing (New Acts) were second, just passing in a piano and song offering. Sig. Frantz and Co., third, stirred up the first interest from the gathering. Frantz is a comedy bicycle rider, with a female and male assistant. He has framed up a really interesting routine. A surprise was Frantz cooling a ballad in the midst of the festivities in a sweet, appealing voice. He landed solidly. The girl wears several attractive costumes and is a pedal artist of no mean ability. The turn got a good break in the spot, which also helped.

Barnes and Lorraine, two neat appearing young chaps, picked up the theme following. This pair should be heard from. They are clever dancers and have the necessary showmanship and personalities to advance. After several popular numbers doubled with jazzy delivery and technique, they do a song and dance duet idea with one member imitating singers like "Hussey," "Leonard" and "Jolson," while the dancing member does imitations of famous hoofers, doing George White, Pat Rooney and George M. Cohan. The latter is almost old enough to be new, and we hope it don't start another cycle of Cohan imitations. Some of the impressions are not exact replicas, but they were all liked on the roof. A little modernization with the imitation idea brought up to date and these youngsters will be ready for spots on the best of the bills.

"The Toy Shop" (New Acts) closed the first half. After intermission Curry and Graham, a man and woman duo of harmony singers, pleased with a cycle of Scotch and Irish songs. The act is sure fire in the pop houses, the male holding a sweet tenor voice. The girl looked well in a Scotch costume in the closing double which evolves into a song duel, the man singing Irish favorites while the girl handles Scotch numbers opposite. The house took to the idea and applauded each variation individually.

Arthur De Voy and Co. in his standard domestic sketch held interest following. The turn is full of long speeches, but De Voy played intelligently, not trying to overdo the part of the worldly father who is trying to steer his son and daughter-in-law from the rocks of divorce. The rest of the cast were capable, handling their separate roles splendidly.

Thiyou and Rogers, old favorites on the roof, cleaned up in the next to closing spot with their acrobatic dancing and gymnastics. As a pair of old gray-haired veterans they flashed some difficult ground tumbling and legamania. The constant crossfire contained some new and some old gags, all of which got over at this house. They closed strongly, but despite this, one member insisted on stalling for bows which held up the turn for a minute or two.

Baggott and Sheldon (New Acts) closed with fast club swinging and boomerang hats, to be followed by the feature picture.

Con.

23RD ST.

Chetler and Warren and Celeste and Crane (both new acts) started proceedings in the order named. The sketch spot was occupied by Leffinkwell and Wallace, who have a talky, obvious vehicle about a brow-beaten husband who, like the proverbial worm, finally turns on his domineering wife, only to find her affection for him grown double upon the discovery of her new "cave man." The team saves the piece by working hard and injecting considerable "pep" into otherwise hack-nied lines. The combination looks

like a standard duo and should repeat with the sketch in the pop houses.

Bender and Meehan made sport of their spot humpty-dumptyed their stuff to receptive response. Bender was formerly of Regal and Bender. That ankle-to-ankle catch for a finish brings that fact back at once. For the rest the comedian destroys a couple of derbies per performance for laughs, and Meehan does a neat loose-jointed dance solo. The team also displays versatility in other respects and ought to make some of the small big bills in an early spot.

The Transfield Sisters musically disported themselves handily during their thirteen minutes' sojourn on the rostrum, displaying considerable ability on the saxes, string instruments and xylophones. The darker brunette is a flip flapper who works with a verve and a zest that brings all optical focus to bear on her, the more sedate "sister" faithfully pounding her instrument, heedless of the temporary lack of attention. Whether conscious showmanship or not, it proved effective in that this particular miss won a few quiet laughs with her naive mannerisms. The contrast itself is something to be valued, the antithesis presenting possibilities for elaboration with the flippant miss broadening her mannerisms to suit the situation.

Lew Wilson did a couple of encores before he was released from service, following his antics on the accordion and the business with his trick voice and comedy whistle. That "Yodeling Blues" is a clever ditty and Wilson handled it masterfully. What's more, he admits he Charloff's Gypsies, a Russian troupe (New Acts) closed. A Selznick feature concluded the show.

Abel.

GREELEY SQUARE.

Monday evening's business at the Greeley Square held up nicely, with a six-act show and a Mae Allison feature providing the entertainment. Helen Jackley, displaying a pleasing form in a white union suit, opened the show with a dash of tabasco that started it off in the right direction. Miss Jackley has routined her work down to a fine degree, going through her acrobatics in jig time, which invariably adds to the value of a turn of this order.

Grace and Howard (New Acts), No. 2, kept the show going, with Bessie Leonard, with Edmund Porray at the piano, taking down one of the hits of the evening in the No. 3 position. Miss Leonard has discarded her two French numbers in favor of an Irish opening, with a Spanish song following. Her American doughboy number, used for a closing, provides the knockout of the turn. War songs have long passed into the discard, but Miss Leonard can retain this character number, with which she should always be identified.

Nils Grantlund, the Loew press representative, made a short speech, announcing that Mae Murray would appear at the Greeley Square on Friday as a special feature, the Murray feature, "The Gilded Lily," playing the house a full week commencing Monday next. Leigh De Lacy and Co. in a comedy sketch, "One Born Every Minute," procured an easy laughing hit. Dolly Lewis, playing the ingenue role, is a new addition to the cast. Her work holds up satisfactorily with the other players, but the pink and green gown for a strawberry blonde lacks harmony in color.

Bobby Henshaw, suffering with a cold, had considerable difficulty with his imitations, and relied to a large extent on his girl cornetist, who helped materially in holding the turn up to a next to closing standard.

"Fortune Queen," a flash turn, with a male quartet and a girl number leader, closed the show with a punch. The act provides a corking flash for the Loew houses, the drops and props showing a large expenditure in the right direction.

PHILLY'S SEASON

(Continued from page 14)

week). Despite opposition drew crowded and distinctly class house, although lots of paper back of the first 15 rows. Not entirely liked by critics, but distinctly superior to "East Is West." Cohan's "Nemesis" ended lamely at around \$10,000.

"The Whirl of the Town" (Chestnut St. opera house, 3d week). Well-filled houses but low scale brought week's gross to about \$12,500. Dorothy Miller, Trenton's \$1,000 bride, is featured heavily by Shuberts this week, appearing Monday for first time.

"Opportunity" (Walnut, 1st week). Opposition pretty stiff, but had a respectably filled house at opening Monday. Not likely to draw heavily at this theatre, which should have big-name stuff only. "The Masquerader," with Effie Shannon in the cast, went out to profit, about \$9,500.

"FOLLIES" IN REHEARSAL.

The Ziegfeld "Follies of 1921" will go into rehearsal May 1, according to its producer, Irving Berlin has almost completed the music.

Few of the principals who participated in last year's "Follies" will be included in this, it is also learned.

BROADWAY STORY

(Continued from page 15)

ferings, while "Over the Hill" continues at the Broadhurst. The latter picture will move to the Park April 17. "A Connecticut Yankee at the Court of King Arthur" is pulling fairly at the Selwyn, getting a profit at \$10,000.

A minimum of five attractions will close Saturday. "Blue Eyes" will leave the Shubert. It stayed a week longer than its management intended, on pressure of the Shubert office. Margaret Anglin will succeed with "The Trial of Joan of Arc," in which she appeared at a benefit showing at the Century two weeks ago. Her "Woman of Bronze" stops Saturday at the Frazee, though it might have continued a bit longer. Willard Mack's "Smooth as Silk," which closed suddenly at the Lexington recently, will be revived and succeeds at the Frazee. "Cornered" takes to the road leaving the Astor ready for the "Four Horsemen." "Mary Rose" bows out from the Empire and "The Survival of the Fittest" leaves the Greenwich Village, to be followed by "A Review of the Classics," said to be an operetta.

The Empire will be dark for one week, then reopens with John and Ethel Barrymore in an eight weeks' engagement of "Claire de Lune," by Michael Strange (Mrs. John Barrymore). With the admissions reduction idea in vogue on Broadway, it is exceptional that the Barrymores should come in at this time of the season with a scale of \$5 top.

Last week business rebounded from the low pitch of Holy Week but the current week, found the slump on again a flood of spring-time weather greasing the skids. A survey of the field indicates that 19 attractions out of 45 are playing the profit. That does not include the pictures, one of which ("Four Horsemen") is beating most of the list. The balance of the legitimate offerings are either losing, or are close to the margin, with no considerable number having spent their runs.

Some of the spring musical shows have been assigned houses. "Jung Love" gets the Knickerbocker in two weeks. "Two Little Girls in Blue" comes to the Cohan early in May. "The Last Waltz" may be sent into the Century where "In the Night Watch" has a few weeks more. "A Dangerous Maid" may find a berth at the Selwyn, at present under a film contract. Gerald Bacon's "Princess Virtue" will be a spring arrival in a Shubert house.

The agency buys show a steady decline. It will be the last week for five attractions: "The Right Girl" (Times Square), "Dear Me" (Republic), "Love Birds" (Apollo), "Blue Eyes" (Shubert) and "Rose Girl" (Ambassador). Others listed are "Deburau" (Belasco), "Toto" (Bijou), "Green Goddess" (Booth), "It's Up to You" (Casino), "In the Night Watch" (Century), "Tip Top" (Globe), "Nice People" (Klaw), "Lady Billy" (Liberty), "First Year" (Little), "Gold Diggers" (Lyceum), "Sally" (New Amsterdam), "Romance" (Playhouse), "Mary Stuart" (Ritz), "The Ghost Between" (39th Street).

The cut rate list is bigger than for a year, with 23 attractions offered. They are: "Rose Girl" (Ambassador), "Love Birds" (Apollo), "Cornered" (Astor), "It's Up to You" (Casino), "In the Night Watch" (Century), "Peg o' My Heart" (Cort), "Mary Rose" (Empire), "Broken Wing" (48th Street), "Woman of Bronze" (Frazee), "Wake Up Jonathan" (Miller), "The Champion" (Longacre), "Spanish Love" (Elliott), "Three Live Ghosts" (Bayer), "Little Old New York" (Plymouth), "Emperor Jones" (Princess), "Rollo's Wild Oat" (Punch and Judy), "Dear Me" (Republic), "Blue Eyes" (Shubert), "Survival of the Fittest" (Greenwich), "The Ghost Between" (39th Street), "The Right Girl" (Times Square), "Passing Show" (Winter Garden).

NEMESIS

(Continued from page 16)

paraded a silly-ass British accent to good returns. Pedro de Cordoba—take it from the girls—makes a handsome villain, but in "Nemesis" he has the unpleasant role of a heart smasher sneaking off with another man's wife. This man was played by Emmett Corrigan with his usual depth of voice and a vocalization slow in tempo, but here effective. Easily the most natural and effective performance was given by John Craig as the district attorney. Less an actor than the others, he got over by the closeness of reality with which he invested his impersonation, but, in fact, it may be noted that this was the sort of cast that requires a bankroll and independence of judgment and choice.

Leek.

CHURCH TO GIVE SHOWS

(Continued from page 1)

angle taken up by Dr. Benson. The minister has literally adopted the stage. When he arrived from the West a year ago the church was about "through." It had a congregation of 30 persons. The flock now numbers 300, practically all being actors and actresses.

In addition to its religious activities the Benson church offers social service of a kind that is not sectarian nor middlebore. A three-course luncheon is served in the "gray rooms" in the basement daily for 35 cents, and that includes a cigar for the man. No religion is talked in the gray rooms which are never closed and which are to promote good fellowship. The rooms are a convenience to professionals and are largely attended by them.

Two dwelling houses have been taken adjoining that church to the west and has been fitted up for the use of girls. No one is turned away from the doors, though professionals predominate here too. A modest charge per week is made but where the applicant is without money she is taken care of anyhow. There, too, is an electrically equipped laundry and any actress is welcome to its use for the charge of 15 cents an hour, though not living in the church houses.

The "Travellers Church" is used as a service for the "front of the house," too, parties from out of town being in regular correspondence in the matter of securing hotel accommodations and the purchase of theatre tickets. Tickets are bought at request from such applicants in advance and held for them.

Another feature is a general "clinic" in charge of a physician, dentist and attorney. This is for advice though it is not for free treatment. Any one is welcome to the clinics, and if in need of a doctor or a lawyer are so advised, they then to choose whom they wish to call upon.

Dr. Benson has within the past year taken care of a number of stage struck girls who have hit Broadway and became stranded. They were returned to their homes.

\$1,000,000 FOR "BEN HUR"

(Continued from page 1)

lace. The Harpers are said to have taken over the show in entirety, the price being set at \$1,000,000. That such a high figure was set depended on the picture rights. The firm had been offered from \$500,000 to \$900,000 for the films. One offer was for half a million and 50 per cent. of the profits.

The Harpers have been closely involved with "Ben Hur" since it was first put on. They originally published the book. In lieu of royalties the firm has received 25 per cent. of the profits, they in turn settling with the Wallace estate on a royalty basis. It is understood the publishers stood between the sale of the picture rights when offers were made in the past, they desiring more of a share than the managers agreed to permit. Twice this season the show was started in rehearsal to save the picture rights if nothing else. The first try was by Mr. Erlanger last fall. Mr. Klaw recently begun rehearsals for a second time but the plans were suddenly halted. It is believed the approach of a settlement with Mr. Erlanger was the reason.

Properties in the settlement of Saturday include all but the Liberty, New York, the New Orleans holdings, Chicago theatres and possibly theatres in Seattle. That Mr. Klaw relinquished his interest in the New Amsterdam however is questioned. Since the firm split and the house was taken over by Erlanger, Dillingham and Ziegfeld, Klaw is said not only to have received rent but a percentage of the profits, with no share of losses to be sustained by him. That is said to be a better arrangement than when he and Erlanger joined controlled the house.

ENGAGEMENTS

Tyrone Power, "The Wandering Jew" (Belasco and Erlanger). Dorothy Mortimer, "First Night Out" (Stanhouse). Thelma Parker, "The Rose Girl." Eva Grady in "Sally." Florine Farr with Blaney stock. Astoria. Bobby Gale with Doris Hardy and Co. Clay Cody, stock, Charlotte, N. C. Joe Keno for "The Belle of New York" revival to be produced on the Century Roof.

SON TO THE FITZGERALDS.

Mr. and Mrs. Fitzgerald (Margie Feeverly), April 1, son, at Sloan's Hospital, New York. The father is a vaudeville agent.

Mrs. Fitzgerald was formerly in the "Follies" and other legitimate attractions.

TOMMY'S TATTLES

By THOMAS J. GRAY

OUTSIDE STUFF ON THE LEGIT:

Many managers now look upon "Lightnin'" as a sure success. John Drinkwater is still leading in the League of Great Men's Plays, though Judge Landis may have to decide whether or not he had the right to speak in a woman.

A girl's name as the title of musical comedies may be a new novelty introduced by producers of that class of entertainment this season.

Ushers in Broadway theatres are to be given alarm clocks to be set beside the chairs of patrons who wish to leave a call for whichever reel of the picture they want to see.

On Broadway the "Popular Wednesday Matinee" never seems to be very popular.

Do your Equity Shopping early.

OUTSIDE STUFF ON VAUDEVILLE:

It is rumored that several artists are contemplating doing Kipling's unknown poem, "Gunga Din," in vaudeville, as a novelty.

Irving Jones is still doing a black-face act.

Eddie Leonard has cut out 62 bows, but still leaving the other 118.

It is said there have been several popular songs written in which the name Rose is mentioned.

There may be a few acts using silk or satin drops next season.

OUTSIDE STUFF ON PICTURES:

The selling of serials is now becoming serious.

No more than 670 picture stars are to return to the "speaking stage." The other seven will remain in pictures.

Several producers have thought up the original idea of announcing that they will only make "Better Pictures." So far there have been no arguments.

It is rumored that some of the blonde picture stars really are.

Villains and "Male Vampires" working for the cheaper companies are insisting that the property men supply them with better class cigarettes.

From now on the producers will make only two "sex" pictures, male and female.

Baseball players who went south to learn how to play baseball seem to think they went there to try the fight game.

Things are certainly advancing this year. Even the lay-off season is starting earlier for some people.

Benefits this year are bigger, brighter and better than ever.

Baseball season will soon be here and it will not be so hard for acts to lay off. Until they get the golf bug, that also meant you knew where you could find your agent.

People who worry about a censor for the movies might spend their time to better advantage by getting one for the divorce cases now taking up space in the newspapers.

OBITUARY

GEORGE M. KELLEY.

A life long pal of Al G. Field, who died Sunday, George M. Kelley, Binghamton's, N. Y., famous minstrelman, survived his friend by only a few hours, dying in that city April 4, without having been informed of Field's death.

Kelley was 80 years of age. He first became known to the professional world when he joined a circus owned by Levi S. North in 1855, and made a successful tour with

tips and later heading girl acts, died last week in Liberty, N. Y.

Helen Monahan, 7 year old daughter of Daniel Monahan, died at the Fordham Hospital March 29, as a result of being burned by flames from their gas range. The accident occurred in the Monahan home, 214 Audubon avenue, New York, while the mother was prepar-

IN LOVING MEMORY

OF MY DEPARTED WIFE

DOREEN DAY

(MRS. PHIL KELLY)

DIED MARCH 31st.

She came from o'er the sea
To a land of promise rare.
I met, I wooed, I won;
And protected from all care.
God in his wisdom has taken
An angel to his fold;
But always in my thoughts,
Doreen's image I will hold.

PHIL KELLY

In memory of a
good pal

CHARLIE WOOD

Who Departed March 31, 1921

MARK LEVY

Thayer and North and later with John Robinson's circus, which made a tour of the country by rail.

Kelley's act was a feature in all the circuses of that time, and later with Forepaugh, Buffalo Bill and Barnum and Bailey, he made fame. The friendship between the Binghamton man and Field was never broken. Mr. Kelley had been confined to the hospital here for the past eight weeks.

DOREEN DAY.

Doreen Day (Mrs. Phil. Kelly) died March 31 in the Buffalo General Hospital after an operation. Recently she had been working with

In Memory of
MY DARLING MOTHER,
MRS. BRIDGET JENKINS

who was called to her reward on March 24th, 1921, from her home in Cleveland, Ohio.

May the souls of all the faithful departed, through the mercy of God, rest in peace.

Her loving son,
JACK HOWARD.

(Howard & Jenkins)

her husband, formerly of Kelly and Galvin, who has now temporarily retired from the profession.

CHARLES WOOD.

Charlie Wood, for many years a member of Wood, Melville and Phil-

ing supper. The child bent under the stove in search of a toy and her clothes became ignited. The mother quickly extinguished the flames. The physicians found the child died more from shock, than the actual injury.

The father, of the dead child was formerly connected with the Broadway Music Co. and is now a patient

IN FOND MEMORY OF

my Father,

I. SILVERMAN

Died March 30, 1921.

HIS SON,

SAM SHEPARD

at the Sea View Hospital, Brighton Beach, S. I., with tuberculosis.

Isaac Silverman, father of Sam Shepard (Shepard and Dunn), was killed by a fall out of a window while in New York last week. The

In ever loving memory of

SAM CHIP

Who died April 11, 1917.

JOHN W. DUNNE

MARY MARBLE DUNNE

deceased came from Boston to visit his son. He was a retired show dealer 50 years old. Four sons and a daughter survive him.

Mrs. R. Sales, mother of Corinus Sales (Dooley and Sales), died April 2 at Louisville, Ky. Her daughter was at the bedside

BILLS NEXT WEEK (April 11)

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 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
Julian Eltinge
Morris & Campbell
Emma Haig Co
Dooley & Storey
Lucas & Inez
Burt & Norton
Julius J. Gannan
Harry Watson Co
Marie Lo
Keith's Riverside
Dotson
Whipple Houston Co
"Flashers"
Polly & Oz
Ethel Levey
J. J. Jones
(Others to fill)
Keith's Royal
Gus Edwards Co
Vincent O'Donnell
Diamond & Brennan
F. Charles Co
B. S. Kelton
McCormick & Regay
(Others to fill)
Keith's Colonial
Bee Palmer
Jack Osterman
Bronson & Baldwin
Van & Corbett
The Leightons
Evans & Perez
Hosack's School
(Two to fill)
Keith's Alhambra
J. Howard's Revue
Marie Nordstrom
Rae Eleanor Hall
Lohse & Sterling
H. M. Chadwick & D.
Greenlee & Drayton
Howard's Ponies
(Two to fill)
Moss' Broadway
Raymond & Schram
Burns & Frabito
Robbie Gordone
A. L. Foster
Edwards 3
Kelly & Pollock
(Two to fill)
Moss' Coliseum
I. & J. Kaufman
Kilton & Norton
Fresler & Kilias
A. L. H. 1
Clinton 3
(One to fill)
Millard & Marlin
Craig Campbell
Reynolds 3
(Others to fill)
Keith's Hamilton
Nat Nazario Co
Jean Adair Co
Glenn & Jenkins
Watts & Hawley
Jean Graciano
Belle Baker
Daley & Berlew
Van Cleave & Pete
(One to fill)
Keith's Jefferson
Riggs & Witche
Matthews & Ayres

BROOKLYN

Keith's Bushwick
Chas. Wilcox Co
Billy Glacon
Mattie Lippard
L. & G. Archer
Frank Gaby
Weaver & Weaver
Hosack's School
(Two to fill)
Keith's Orpheum
Bert Levy
Dorothy Jardon
Margaret Padula
Lillian & Wydie
Whitting & Burt
3 Jordan Girls
Brown & O'Donnell
The Rais
Moss' Flatbush
Lillian Shaw
Bartram & Saxton
Erico
Archer & Belford
Young & April
Sully & Houghton
Keith's Greenpoint
2d half (7-10)
Burns & Frabito
Dave Harris
Monke 3
Ollie Young & April
(Two to fill)
1st half (11-13)
Walter Fisher Co
Cook & Sylvia
Newhoff & Phelps
2d half (14-17)
I. & J. Kaufman
(Others to fill)
Keith's Prospect
2d half (7-10)
Dunham & O'Malley
Nash & O'Donnell
Martha Pryor Co
Jack Ingels
Amelia
1st half (11-13)
Richard Kean Co
4 Hortons
(Others to fill)
2d half (14-17)

Aerial Silverlakes
Salmy & Towally
Mabel Burke Co
Al Haymond
Geo Moore Co
Dolly Kay
Wm Rock Co
V. & E. Starzon
Kara
BUTN ROUGE, I.A.
Columbia
(11-13)
"Just 3 Girls"
Mullen & Correll
Ning Toy
Casey & Warren
Lytell Revue
BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Hughes 2

Hall & Shapiro
Ethel Melanough
Fulton & Shirley
Clark & Bergman
Rayno & Rogers
Bill Genevieve & W
Big City 4
Ladora & Beckman
DAYTON, O.
B. F. Keith's
Homer Romano
Fulton & Shirley
Solly Ward Co
Aleen Bronson
Creole Fashion Pl
Van Hoven
Three Babes
DETROIT
Temple
Royal Gaycores
L. & H. Dwyer
John B. Hyner Co
Wright & Dietrich
J. & M. Hanks

PROMOTED
FRED HILLEBRAND
Now Featured With
"THE ROSE GIRL"
Under Our Exclusive Direction
Ed DAVIDOW and RUFUS R. MAIRE
1493 BROADWAY Tel. Bryant 841-842

Bennett & Lee
"Hungalong Love"
Ed Morton
Little Jim
BOSTON
B. F. Keith's
Marcelle Fallette
Eddie Rose
Santos & Hayes Rev
Kane & Hermann
Pearson Newp't & P
BUFFALO
Shea's
Samoyoa
Vine Daly
Davis & Darnell
Loverberg Sis & N
2d half
Miller & Mack
CLEVELAND, S. C.
Victoria
(Columbia split)
1st half
Weber & Ridnor
Harry Von Fossen
Sunshine Girls
Burke & Durkin
Chalfonte Sis
CHARLOTTE, N.C.
Academy
(Greensboro split)
1st half
The Payne
Fargo & Richards
Griff
Coley & Jaxon
Snaphotts
CHATTANOOGA
Rialto
(Knoxville split)
1st half
Nippon 2
Valent 3
Hughes & Merritt
Mitt Collins
Keno Fables & W
CHESTER, PA.
Adgement
Margot & Francine
Caitis Bros
"Profiteering"
McGrath & Deeds
"At the Party"

CLAUDIA COLEMAN
Reck & Recktor
Ciccolini
ERIE
Colonial
Wendell & Ladue
Frick & Adair
WH J. Ward Co
Eva Fay
"Current of Fun"
EASTON, PA.
Able O. H.
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
2d half
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
G'D R'P'DS, MICH.
Empress
Wilbur & Adams
Connolly & Francis
Kurtis & Wenton
Ames & Winthrop
Hyams & McIntyre
Mel Klee

GAINSBORO, N. C.
(Charlotte split)
1st half
Bell & Arliss
Australian Stanley
Hal Johnson Co
Haig & LaVere
Sawyer & Eddy
HAMILTON, CAN.
Lyrie
Sealo
Margaret Ford
Anderson & Graves
Hughes & DeBrow
Wilson Bros
Ed Janis Revue
The Sharrucks
4 Headings
HARRISBURG
Majestic
Thelma Deromo
Jones & Johnson

MADEIRA AND PAULA
MILLER SISTERS
ACT-ARRANGED AND PRODUCED BY
"CHANDON SWIFT"
1482 Broadway, Suite 801, Bryant 5229.

J. P. Blundy & Sis
Wilson & Kelly
"Fixing Furnace"
Lyons & Yosco
Gautier's Toy Shop
CINCINNATI
B. F. Keith's
Bud Snyder Co
Ja Da 3
Flicker & Douglass
Hosack's School
Wilton Sis
The Caminos
Bob Hall
4 Duttons
KEITH'S PALACE
Wright & Earl
Mabel Bonine Co
Middleton & S
Willie Solar
Mile Twinnette Co
Bert Stoddard
J. & B. McIntyre
CLEVELAND
Hippodrome
Lady Alice's Pets
Thomson & Barry
Nat Nazario Co
Sprenger & Williams
La Libanilla
The Dooley's Revue
Thos B. Shea Co
Kranz & White
Guthrie 3
COLUMBIA, S. C.
Columbia
(Charleston split)
1st half
Elliot & West
Pete Curley Co
Lillian Herlein Co
Jean Southern Co
3 Hanes
COLUMBIUS, O.
B. F. Keith's
Pierce & Goff

AUBURN, N. Y.
Jefferson
Norris' Animals
Barker & Dunn
Vivette Rugel Co
Wm Hallen
4 Ortons
2d half (14-17)
"Indoor Sports"
Cook & Sylvia
Jay Volle & Girls
(Others to fill)
Proctor's 5th Ave.
2d half (7-10)
7 Honeyboys
Ben Berry & Bro
Leavere & Collins
L. & A. Roth
B. & J. Creighton
J. Wolfe Gilbert Co
(Others to fill)
1st half (11-13)
Joe Penton Co
Toy Ling Foo Co
Avey & O'Neill

ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

DALE & Richards
Avey & O'Neill
(Others to fill)
ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

DALE & Richards
Avey & O'Neill
(Others to fill)
ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

DALE & Richards
Avey & O'Neill
(Others to fill)
ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

DALE & Richards
Avey & O'Neill
(Others to fill)
ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

DALE & Richards
Avey & O'Neill
(Others to fill)
ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

DALE & Richards
Avey & O'Neill
(Others to fill)
ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

DALE & Richards
Avey & O'Neill
(Others to fill)
ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

DALE & Richards
Avey & O'Neill
(Others to fill)
ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

DALE & Richards
Avey & O'Neill
(Others to fill)
ALBANY
Proctor's
Bert Wheeler Co
Frozini
Dugan & Raymond
Hughes & Merritt
Ernest Evans Co
(One to fill)
2d half
The Seelacks
Robert Randall & S
Rone & Moon
Lydia Barry
Lane & Moran
"Ye Song Shop"
ALLENTOWN, PA.
Orpheum
Mable Florida Trio
Taylor Howard & T
Stevens & Hollister
4 Harmony Kings
"Cheer Up"
2d half
Paul Brady
Kaufman & Lillian
2 Little Paes
Sharkey Roth & W
Lloyd Nevada Co
ATLANTA, GA.
Lyrie
(Birmingham split)
1st half
Marie Hart & Co
Ardele Cline
Ryan & Moore
Brooks & Philson
Al Dove Co

Ahearn & Pederson
Wagner & Palmer
Ella Ward 3

KNOXVILLE

Bijou
(Chattanooga split)
1st half
Homer Sisters
Wardella & LaComa
Jerome & Kelly
Rialto
& Avellons

LOUISVILLE, KY.
Mary Anderson
Selbit & Grovini
The Brittons
O'Donnell & Blair
Christie & Bennett
Frank Dobson Co
Big City 4
Ladora & Beckman
KEITH'S NATIONAL
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor Co
"Indoor Sports"
(Others to fill)
2d half (14-17)
Ford Sis Co
Newhoff & Phelps
(Others to fill)

NASHVILLE
Princess
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor Co
"Indoor Sports"
(Others to fill)
2d half (14-17)
Ford Sis Co
Newhoff & Phelps
(Others to fill)

NASHVILLE
Princess
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor Co
"Indoor Sports"
(Others to fill)
2d half (14-17)
Ford Sis Co
Newhoff & Phelps
(Others to fill)

NASHVILLE
Princess
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor Co
"Indoor Sports"
(Others to fill)
2d half (14-17)
Ford Sis Co
Newhoff & Phelps
(Others to fill)

NASHVILLE
Princess
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor Co
"Indoor Sports"
(Others to fill)
2d half (14-17)
Ford Sis Co
Newhoff & Phelps
(Others to fill)

NASHVILLE
Princess
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor Co
"Indoor Sports"
(Others to fill)
2d half (14-17)
Ford Sis Co
Newhoff & Phelps
(Others to fill)

NASHVILLE
Princess
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor Co
"Indoor Sports"
(Others to fill)
2d half (14-17)
Ford Sis Co
Newhoff & Phelps
(Others to fill)

NASHVILLE
Princess
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor Co
"Indoor Sports"
(Others to fill)
2d half (14-17)
Ford Sis Co
Newhoff & Phelps
(Others to fill)

NASHVILLE
Princess
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor Co
"Indoor Sports"
(Others to fill)
2d half (14-17)
Ford Sis Co
Newhoff & Phelps
(Others to fill)

NASHVILLE
Princess
(Nashville split)
1st half
Gus Bohn
Betty Bohn
"Follow Me Girls"
Kenny & Nobody
Harrison's Animals
LOWELL
B. F. Keith's
Peak's Headheads
Thornston Sisters
Whitney Henney & G
Diaz Monks
Rome & Gaut
Elsa Ryan Co
Gordon & Ford
The Sterlings
MACON, GA.
Grand
(Augusta split)
1st half
Carilla & Lewis
Cooper & Simmons
Voyce & Wendell
Lazar & Dale
Chung Wha 4
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Faden 3
Mary Dorr
"Honeymoon"
Harvey Henney & G
Diaz Monks
MONTREAL
Princess
(Sundays opening)
3 Belmonts
Melva Sis
Realista
Linn & Howland
Toto
Masters & K't Rev
Patricia & Delroy
ST. DENIS
Elvera Sisters
Bolger Bros
Four Aces
MT. VERNON, N.Y.
Proctor's
2d half (7-10)
Lew Wilson
Edwards Revue
Jarvis & Harrison
Sheldon & Bailey
(Others to fill)
1st half (11-13)
Martha Pryor

Jean Boydell
Booth & Nina
(Others to fill)

Palace
Vera Gordon Co
Shirley Terry Co
Wm Mandell Co
Sunn & Drels
Claude Golden
Minors & Williams
B & M Williams
Paul Lavan & M
Clayton & Lennis

State Lake
Hackett & Delmar
Bert Fitzgerald
Imhof Conn & C
Mullen & Francis
Harry Holman Co
Stuntin & Francis
B & I Walton
Artistic Treat

DENVER
Orpheum

Murphy & White
The Lo Grohs

OAKLAND
Orpheum
Williams & Wolfus
Harriet Rempel Co
Holmes & LaVere
Morgan & Alvares
Moss & Frye
Otto & Sheridan
Everest's Circus

OMAHA
Orpheum
Trizie Friganza
Bradley & Ardine
Jamet of France
Co Dora
Vokes & Don
P & O Walters
Ranadella & Deyo
C & F Usher

PORTLAND, Ore.
Orpheum

Brouss & Brown
2d half
Luciana Lucia
Briscose & Rauh
Snell & Vornon

BLOOMINGTON, Ill.
Majestic
"Mistral"
Jim Dehority
Willie Bros
2d half
Dancing Kennedys
Taylor & Francis
Brouss & Brown

CD'E RAPIDS, Ia.
Majestic
Follettes Monks
Stanley & Rines
"Summerlins"
Stuart Barnes
The Barrios
2d half
Monahan Co
Walman & Berry
Jesse & Herbert
Butler & Parker
Slig Frisco
"Trip to Hilland"

CHAMPAIGN, Ill.
Orpheum
Samaroff & Sonia
Green & Dean
H Harrington Co
Hall Ermine & B
Swar Bros
(One to fill)
2d half
Garconetti Bros
Story & Clark
Chas Wilson
(Two to fill)

CHICAGO
American
Jeanette Childs
Nevins & Mack
Oliver & Oip
A Miller Co
(Two to fill)
2d half
Lester & Vincent
Damare & Vail
Oscar Lioraine
Gosler & Lusby
Yates & Reed
(One to fill)

ST. LOUIS
Orpheum
Leighner & A
Clark & Arcaro
Anna Chandler
DeHaven & Nice
Joe Towle
Davis & Pelle
Lord & Fuller
Jack LaVier

EDMONTON, Can.
Orpheum
(11-13)
(Same bill plays
Calgary 14-16)
Roscoe Ails Co
Joe Browning
Frank DeVoe Co
"Fall of Eve"
Mjaries
Buddle Walton

KANSAS CITY
Orpheum
Tubbies
Dora Hilton Co
McLallen & Carson
Kenny & Hollis
Melville & Ruls
William DeBols
Miniature Revue

LINCOLN, Neb.
Orpheum
Delmors & Leo
Burke & Betty
"For Fly's Sake"
Moody & Duncan
E Brice Co
Hampton & Blake
Tuscano Bros

LOS ANGELES
SAN FRANCISCO

Mack & Lane
Black & White Rev
Belle Montrose
Olson & Johnson
Toyama Japs

FLORENCE, Kan.
Mayflower
2d half
Smith & Iman
Kelly & Mack
Jack Levy Girls

ST. LOUIS
Lewla
Stanley &
Frank Wilcox
Bobby Randall
(Two to fill)
Dan Hu.

T. DWIGHT PEPPE

ARTIST REPRESENTATIVE PRODUCING MANAGERS' EXCHANGE

WOODS THEATRE BLDG. CHICAGO PHONES: STATE 8026-27

Maidie DeLong
Worben Bros
CALEBURG, Ill.
Orpheum
"Four of Us"
Rooftop Garden 3
(One to fill)
2d half
Beatty & Evelyn
Ishikawa Japs
(One to fill)

GRANITE CITY, Ill.
Washington
Lusciana Lucia
2d half
Samaroff & Sonia
Billy Barlow
JOLLET, Ill.
Orpheum
Joe Melvin
Steed Setlet
(One to fill)
Sargent Bros
Cameron & Rogers
Welch Mealy & M

KANSAS CITY
Globe
Merriman Girls
Gilmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Three Romanos
Aracima Sia
Eddie Carr Co
Pheasy & Powell
"30 Pink Toes"

SIoux CITY, Ia.
Orpheum
Mr & Mrs G Wilde
Foley & LaTour
Signor Vriacoe
Wm Seabury Co
Sampson & D
Gordona Circus

Columbia
Lloyd & W'house
Will Fox Co
"Walters Wanted"
The Gabberts
2d half
3 Blighly Girls
Ferguson & S
Will Stanton Co
3 Ankers

Grand
Madam Paula
Stanley & W Sis
Teachow's Cats
Arthur Terry

Charles Wilson
Bottomley Troupe
(One to fill)
2d half
Frear Baggott & F
Princess Nat Tal T
"Rubetown Follies"
Lang'd & Fred's
Murray Voelk
(One to fill)

TRE HUTE, IND.
Hippodrome
The Stanleys
Mack Lane

Laurie Ordway Co
Keno Keyes & M
Avenue B
2d half
LaVaux
Maude Allen Co
Evans & Sidney
Odiva & Seals
(One to fill)
2d half
Eddie Montrose
Leonard & Parry
Robinson McCabe 3
Friend & Downing
Odiva & Seals

BROOKLYN
Metropolitan
Eary & Eary
Ryan & Weber
Wardell & Doncourt
Fisher & Lloyd
Timely Revue
2d half
Williams & Taylor
Zela
(Two to fill)
Fulton
Leigh & LaGrace
Hawkins & Hall
H Henshaw Co
Keno Keyes & M
(One to fill)
2d half
Sinclair & Gray
Geo Gifford
Leigh DeLacey Co
Dixie 4
(One to fill)
"Toy Shop"

Black & White Rev
Murray Voelk
Belle Montrose
Toyama Japs
2d half
Hall Ermine & B
Meredith & Snoozer
Brown Gardner & R
Walter Weems
Redford & Win'ter
(One to fill)

TOPEKA, Kan.
Novelly

RAYMOND BOND

"AMERICAN HUMORIST"

Returns for his fourth season as leading man to the Albee Stock Co., Providence, R. I.

"Man Hunt"
"The Mast Kiddles"
5 Chapins
Murry Bennett
7 Branks

SIoux CITY, Ia.
Orpheum
Mr & Mrs G Wilde
Foley & LaTour
Signor Vriacoe
Wm Seabury Co
Sampson & D
Gordona Circus

LEW CANTOR OFFICES

IRVING YATES, MANAGER.

Managers and Producers
1493 B'way, N. Y. C., Suite 211. Phone: BRYANT 9496.

The Office of Music Results
Chicago Office: 1212 Music Temple.

KENOSHA, Wis.
2d half
Haystack Bros
Hungarian R
Stuart Barnes
Eddie Borden
(One to fill)

SIoux FALLS, S.D.
Orpheum
Howard & Atkins
W B Patton Co
Dunlay & Merrill
Jupiter Trio
2d half
Harry Tuda
Bede & Stillwell
Black & O'Connell
Pearl's Gypales
SO. BEND, IND.
Orpheum
Gertrude Newman
Damare & Vail
Bloom & Sher
Herchel Hendlers

MADISON, Wis.
Orpheum
Forest & Church
1. Mortimer Co
Leo Beers
3 Regals
(Two to fill)
2d half
La Petite & Johnny
Gordon & Delmar
J Grady Co
The Volunteers
Wm Seabury Co
(Two to fill)

MASON CITY, Ia.
Cecil
Harry Tsuda
Beck & Stillwell
Black & O'Connell
Pearl's Gypales
2d half
Novelly 3
Bayle & Patsy
Orren & Drew
Weston's Models

OKMULGEE, Okla.
Cook
McMahon & W
Allman & Nevins
"Tale of 3 Cities"
Saxon & Farrell
Juggling McAnnans
(One to fill)
2d half
Three Alex
Old Black J'land
Bernard & F'ris
Newkirk & F'ris
(One to fill)

OMAHA, Neb.
Empress
Hill & Quinell

DAVENPORT, Ia.
Columbia
Jack Roshier
Butler & Parker
Gosler & Lusby
Hobby Randall
"Trip to Hilland"
(One to fill)
2d half
Follettes Monks
Doria Duncan
Nevins & Mack
"Summerlins"
Bloom & Sher
J & E Mitchell

DECATUR, Ill.
Empress
La Petite & Jenny
Princess Nat Tal T
Bert Howard
Garconetti Bros
(One to fill)
2d half
Joe Melvin
Green & Dean
H Harrington Co
Lillian Walker
Billy McDermott
Bottomley Tr

DEBUQUE, Ia.
Majestic
Jewell & Raymond
Kingsbury & M
Al Williams
Byron & Italg
Orren & Drew
Hungarian R
Monahan Co

E. ST. LOUIS, Ill.
Ebers
3 Blighly Girls
Frank Stafford Co
Briscose & Rauh
3 Ankers
2d half
Connell Zipp & L
Daly Nellie
Streda Seppette
Hay Snow & N

ELGIN, Ill.
Kialto
Ward & Dreyer
Angel & Fuller
"Spirit Mardl Gras"
2d half
Shaw & Campbell
(Two to fill)

EVANSVILLE, Ind.
Grand
Meredith & Snoozer
Brown Gardner B
Walter Weems
Olson & Johnson
Redford & W
(One to fill)
2d half
"The Stanley"

HARRY J. CONLEY

WITH NAOMI RAY

"RICK AND OLD SHOES"

THIS WEEK (APRIL 4). RIALTO, ST. LOUIS
NEXT WEEK (APRIL 11), PALACE, CHICAGO

MARCUS LOEW
Putnam Building, New York City

NEW YORK CITY
American
Low 2d half
Stove Freda
"A Lonesome Girl"
Barlow Banks & G
Laurie Ordway Co
Kerr & Ensign
(Three to fill)
2d half
Richards & Wily Co
Goldie & Ward
York & Maybelle
Fisher & Lloyd
Society Symphony

Atlanta, Ga.
Grand
Willie Karbe
Dell & Ray
Lyndall Laurel Co
Babe LaTour Co
Grazier & Lawlor
2d half
McConnell & A
Harry Sykes
3 Kenna Sisters
Callahan & Bliss
J & I Marlin

BALTIMORE
Hippodrome
Skating Macks
Jack Reddy
Mae & Hill
Frank Sabini Co
Melody Festival

BIRMINGHAM
Bijou
McMahon Sia
Conne & Albert
Arthur Sullivan Co
Ralph Whitehead
Kansasa Boys

HOUSTON
Princess
Ajax & Emily
Margaret Merie
Bernard & West
Johnson Bros & J
Brower 3
2d half
Palermo's Canines
Gene & Menetti
Alf Ripon
May Stanley Co
Pep-O-Mint Rev
(Two to fill)

HOUSTON
Princess
Ajax & Emily
Margaret Merie
Bernard & West
Johnson Bros & J
Brower 3
2d half
Palermo's Canines
Gene & Menetti
Alf Ripon
May Stanley Co
Pep-O-Mint Rev
(Two to fill)

DANNY DAVENPORT OFFICES

MICKEY CURRAN, Manager

Artists' Representatives. Our Acts Always Working.
215 WEST 47th STREET (Roxas Bldg.) Suite 215. Phone: BRYANT

G & M Brown
Harrison D & H
Belfords
2d half
Howard & Atkins
W B Patton Co
Dunlay & Merrill
Jupiter Trio

PEORIA, Ill.
Orpheum
Dancing Kennedys
Sargent Bros
Welch Mealy & M
Cameron & Rogers
J & E Mitchell
Byron & Haig
Willie Bros
(Four to fill)

QUINCY, Ill.
Orpheum
Beatty & Evelyn
4 Ishikawa Japs
(One to fill)
2d half
"Four of Us"
Rooftop Garden 3
(One to fill)

RACINE, Wis.
Kialto
Monroe Bros
Martell
Lewis Henderson
Oscar Lioraine
3 White Hussars
2d half
Rose Kress Duo
Byard & Allan
Oliver

ROCKFORD, Ill.
Palace
J & N Oims

Sonia Meroff Co
Phyllis & Ebbey
Frank Terry
DePerris 3
2d half
Howard & Atkins
W B Patton Co
Dunlay & Merrill
Jupiter Trio

Victoria
Dawson I & C
Coffman & Carroll
"A Modern Diana"
Frank Terry
Society Symphony
2d half
Eary & Eary
Collins & Dunbar
4 Musketeers
Ben Linn
Timely Rev

Lincoln Sq.
Pasquale & P
McConnell & West
Zelaya
"Money Is Money"
2d half
Low Huff
McDermott & V
"A Modern Diana"
Tilguy & Rogers
Buloff & Rutawa Co

Greeley Sq.
Sinclair & Gray
Geo Gifford
Jones Family

William & Taylor
Herman Lieb Co
Tilguy & Rogers
Valda Co
2d half
Leigh & LaGrace
Barlow Banks & G
Coffman & Carroll
Salle & Robles

2d half
Willie Karbe
Dell & Ray
Lyndall & L Co
Babe LaTour Co
Grazier & Lawlor

Delancey St.
Rose & Dell
Bart Doyle
Amoros & J
Leigh DeLacey Co

2d half
Hollinger & R
Hilene Davis
Friend & Downing
Musical Buds
(One to fill)
2d half
Cody & King
"Telephone Tangle"
Bobby Henshaw Co
Flying Hussars
(One to fill)

WICHITA, Kan.
Princess
Worden Bros
Bede & Stillwell
Black & O'Connell
Pearl's Gypales
2d half
Binns & Burt
Davis & Chadwick
Warwick Leigh 3
Nick Hufford
Aurora Co

Atlanta, Ga.
Grand
Willie Karbe
Dell & Ray
Lyndall Laurel Co
Babe LaTour Co
Grazier & Lawlor
2d half
McConnell & A
Harry Sykes
3 Kenna Sisters
Callahan & Bliss
J & I Marlin

BALTIMORE
Hippodrome
Skating Macks
Jack Reddy
Mae & Hill
Frank Sabini Co
Melody Festival

BIRMINGHAM
Bijou
McMahon Sia
Conne & Albert
Arthur Sullivan Co
Ralph Whitehead
Kansasa Boys

HOUSTON
Princess
Ajax & Emily
Margaret Merie
Bernard & West
Johnson Bros & J
Brower 3
2d half
Palermo's Canines
Gene & Menetti
Alf Ripon
May Stanley Co
Pep-O-Mint Rev
(Two to fill)

HOUSTON
Princess
Ajax & Emily
Margaret Merie
Bernard & West
Johnson Bros & J
Brower 3
2d half
Palermo's Canines
Gene & Menetti
Alf Ripon
May Stanley Co
Pep-O-Mint Rev
(Two to fill)

"A Lonesome Girl"
Lewla
Stanley &
Frank Wilcox
Bobby Randall
(Two to fill)
Dan Hu.

Criterion 4
"Patches"
2d half
Lombardo & Nap
Jack Goldie
Kibel & Kane
Lewla & Thornton
Rose Revue

DAYTON
Dayton
Alvin & Kenny
L & G Harvey
Mr & Mrs W Hill
Jimmy Lyons
Chapelle Stinette Co

DETROIT
Colonial
Brown's Dogs
DeVoy & Dayton
Harvey DeVora 3
McCoy & Walton
Ting-a-Ling

DULUTH
Loew
The Braminos
McKee & Day
Cantor's Minstrels
Marston & Manley
Hori & Nagami
2d half
Frank Hartley
Play & Castleton
Wm E Morris Co
Van & Vernon
Sherman Van & H

FRESNO, CAL.
Hippodrome
Clifton & Sparta
Sherman & Pierce
Armist & Downey
Martha Russell Co
Race & Edge
Emery Quintet
2d half
Jack Gregory Co
Ector & Dena
Budd & Berry Co
Harry Hines
Gypsy Trio

FALL RIVER
Loew
Hanlon & Clifton
G & K King
V & C Avery
Ward & Wilson
Barnold's Dogs
2d half
The Ovandos
Cedric & Lindsay
Cardo & Nol
Jo-Jo & Harris
Erford's Whirl

HAMILTON, Can.
King Street
Kramer & P
Makarenko 2
Chas Deland Co
Lyle & Emerson
"Rising Generation"
2d half
Paul & Pauline
Eugene Emmett
C & T Harvey
Bryant & Stewart
Royal Harmony 5

HOBOKEN, N. J.
Loew
Aubry & Gardner
Robinson McCabe 3
"Toy Shop"
Fisher & Hurst
Flying Hussars
2d half
Jones Family
W & M Rogers
Tappan & A'strong
(Two to fill)

HOUSTON
Princess
Ajax & Emily
Margaret Merie
Bernard & West
Johnson Bros & J
Brower 3
2d half
Palermo's Canines
Gene & Menetti
Alf Ripon
May Stanley Co
Pep-O-Mint Rev
(Two to fill)

HOUSTON
Princess
Ajax & Emily
Margaret Merie
Bernard & West
Johnson Bros & J
Brower 3
2d half
Palermo's Canines
Gene & Menetti
Alf Ripon
May Stanley Co
Pep-O-Mint Rev
(Two to fill)

LONDON, Can.
Loew
Sterling Rose 3
Boothby & Everdeen
"Prosperity"
2d half
Wray's Manikins
Swartz & Clifford
"Nearly a Prince"

MEMPHIS
Loew
Mankin
Reeder & A'strong
Morris & Towne
Mumford & Stanley
Virginia Bellea
2d half
Paramo
Vincent & F
Rounder of B'way
Anthony & Arnold
Stanley Bros

MINNEAPOLIS
MINEAPOLIS

SACRAMENTO
Hippodrome
Beaggy & Clausa
Taylor & Arnold
Exposition Jubilee 4
Tom Mahoney
"Syncopeated Feet"
2d half
Siegrist & Barro
Crawford & Winters
Marletta Craig Co
Royal 4
Everett's Circus

SALT LAKE
State
Norman & Jearett
Kane & Childlow
"Voice or Money"
Dave Manley
Leon's Ponies
2d half
D & L Hurley
F & E Burke
Great La Polette

JOE MICHAELS

BOOKING EAST AND WEST

Quick Action — Reliable Service
WIRE, WRITE OR CALL SUITE 3014
Putnam Bldg., 1493 Broadway, N. Y. City

Loew
Ergott & Herman
Charlotte Worth
E & G Parks
Trovaio
Robinson's Baboons
2d half
Jack & Foris
Raines & Avey
J K Emmett
Monte & Lyons
Russo Ties & R

MONTREAL
Loew
6 Tlip Tops
Callian & Kenyon
Jean Gordon Co
Hawthorn & Cook
Kasha Co

MODESTO, CAL.
Hippodrome
(10-11)
Jack Gregory Co
Ector & Dena
Bond-Berg Co
Harry Hine
Gypsy Trio
(15-16)
Les Arados
Rainbow & Mohawk
Maleta Bonconi
Bartlett Smith & S
Jack Martin 3

NASHVILLE
Vendome
Paramo
Vincent & F
Rounder of B'way
Anthony & Arnold
Stanley Bros
2d half
McMahon Sisters
Conne & Albert
Arthur Sullivan Co
Ralph Whitehead
Kansasa Boys

NEW ORLEANS
Crescent
Palermo's Canines
Gene & Menetti
Alf Ripon
May Stanley Co
Pep-O-Mint Rev
2d half
Mankin

ST. LOUIS
Loew
Leon & Mital

The Cromwells
Rand & Gould
SAN FRANCISCO
Hippodrome
(Sunday opening)
Williams & Daly
Bob White
Pearl Abbott Co
Carlton & Belmont
"Fickle Frolics"
(Sunday opening)
Burrell Bros
Geo Stanley & Sis
Powers Marsh & D
Frank Ward
5 Musical Queens

Wickham
"Just Friends"
Lee Mason & Co
Senna & Stevens
J Flynn Minstrels
2d half
The Laronians
Rober & Gold
"M'r's or D'y'ce"
Anne Kent Co
Beattie & Bloom
SAN JOSE, CAL.
Hippodrome
The Laronians
Rober & Gold
"M'r's or D'y'ce"
Anne Kent Co
Beattie & Bloom
2d half
"Just Friends"
Lee Mason Co
Senna & Stevens
Robert Gilles
J Flynn Minstrels

STOCKTON
Hippodrome
Edward Hill Co
Plunkett & R'maine
R Rogers & L 4
Smith & Cook
Beaggy & Clausa
2d half
Taylor & Arnold
Exposition Jubilee 4
Tom Mahoney
"Syncopeated Feet"

ST. LOUIS
Loew
Leon & Mital

If you are dissatisfied
with conditions as they con-
front you personally in
vaudeville, write in strictest
confidence to
X Y Z, Variety, New York

VIOLA MAY

A NEW DANCING STAR

(Sunday opening)
John Burke
Harry Kahne
Grey & Old Rose
P Lewis Co
Rice & Newton
Flying Mayors

DES MOINES
Orpheum
J Elridge Co
J C Nugent
Donovan & Lee
Frances Kennedy
Valentine & Bell
P Bremen & Bro
De Wolf Girls

DULUTH
Orpheum
Rae Samuels
Curzon Sisters
Gygi & Vadie
Dill Robinson
Lew Dockstader
Sultan

EDMONTON, Can.
Orpheum
(11-13)
(Same bill plays
Calgary 14-16)
Roscoe Ails Co
Joe Browning
Frank DeVoe Co
"Fall of Eve"
Mjaries
Buddle Walton

KANSAS CITY
Orpheum
Tubbies
Dora Hilton Co
McLallen & Carson
Kenny & Hollis
Melville & Ruls
William DeBols
Miniature Revue

LINCOLN, Neb.
Orpheum
Delmors & Leo
Burke & Betty
"For Fly's Sake"
Moody & Duncan
E Brice Co
Hampton & Blake
Tuscano Bros

LOS ANGELES
SAN FRANCISCO

Cumming & White
Ben Harney
Alan Brooks
Williams & Pierce
McConnell Sisters
Billy Beard
Sylvester Family

SACRAMENTO
Orpheum
(11-13)
(Same bill plays
Fresno 14-16)
Alice Lloyd
B O'Neil Queens
B & W Wheeler
Cressey & Dayne
Ash & Hyama
Paul Nolan Co
Oscar Mirano 3

ST. LOUIS
Orpheum
Leighner & A
Clark & Arcaro
Anna Chandler
DeHaven & Nice
Joe Towle
Davis & Pelle
Lord & Fuller
Jack LaVier

Edmo
H Santer Band
Bert Baker Co
HeVan & Flint
H & A Seymour
Killy
3 Melvin Bros

ST. PAUL
Orpheum
Francis Pritchard
G McFarlane
Morton & Glass
J Laurie Co
Herbert Brooks
Herbert's Dogs
Kirksmith Sis

SALT LAKE
Orpheum
Rasch Co
"Moonlight"
Roy Conlin
Harrison & Baldwin
Beasle Browning
A Latell Co
Page & Green

KENNEDY

—AND—

BURT

Engaged—Married—Divorced

Orpheum
Arman Kaliz Co
F & J Tell
The Nargys
A Farrell Co
Finn & Sawyer
Chas Irwin
Gene Greene
Valeska Suratt Co

MEMPHIS
Orpheum
E A Wellman Co
Grace DeMar
4 Casting Lamya
H Hale & Bro
Dewey & Rogers

MILWAUKEE
Majestic
Leo Carrillo
Belle Twina
McCormick & I
A & F Steadman
"Step-Lively"

Palace
Wm Gaxton Co
Herbert Clifton
Carmen Sisters
Biegow & Clinton
Montgomery & A
Wansley & Keating
Cooke & Valdaro

MINNEAPOLIS

Orpheum
Franklin Ardell Co
Tom Smith Co
J C Morton Co
A Farrell Co
Edith Clifford
Delmar & Kolb
Murray Girls
Ford Revue

SEATTLE
Orpheum
Blossom Seely Co
Lolya Adler Co
Four Gossips
Prosper & Moret
Ned Norworth Co
Lar Comer
Schubel & Nagle

SIoux CITY
Orpheum
Mr & Mrs G Wilde
Foley & La Tour
Sampson & D
Wm Seabury Co
Slig Frisco
Gordon's Circus
Haylake Bros
Hungarian R'ady
Stuart Barnes
"On Fifth Avenue"

VANCOUVER, B. C.
Orpheum
Geo Jesse's Revue
E & B Conrad

BOB BAKER

Booking Acts of Merit My Specialty

COAST TO COAST

SUITE 320 — 1493 BROADWAY, N. Y. CITY

Orpheum
Singer's Midgets
Hugh Herbert Co
Healy & Cross
Johnson Baker & J
Conroy & Howard
Gakes & Delaur
Adams & Griffith

NEW ORLEANS
Orpheum
Helen Keller
Billy Arlington
Edith Claspur
Laurel Lee

WESTERN VAUDEVILLE
State-Lake Theatre
Building, Chicago
(One to fill)

ALTON, Ill.
Hippodrome
Frear Baggott & F
Connell Lyons & P
O'Brien Sigr & P

BELLEVALE, Ill.
Washington
Ferguson & S
Taylor & Francis

Grant Gardner
Dunham & W
Bronson & B
Daly Nellie
Sampson & Delila

WINNIPEG
Orpheum
Winton Brothers
Newell & Most
The Langdons
Hibbit & Maille
Irene Franklin
Geo Yeoman
El Rey Sis

SCENERY

EUGENE COX

THAT MAKES ACTS WORTH WHILE

1711 Ogden Ave. Phone: Seely 2391
CHICAGO

DENTIST

McVICKER'S THEATRE BLDG.

DR. M. G. CARY

CHICAGO
Special Rates to the Profession.

R Rogers & L 4
Smith & Cook
Beaggy & Clausa

PITTSBURGH
Loew
The Ferraros
Al Lester Co
Overseas Revue

PROVIDENCE
Emery
Siegal & Irving
Braxton & Hawkins
Geo Randall Co
Connors & Boyne
Kinkaid Killea
2d half
Work & Mack
Rose Valda
"In Wrong"
Mills & Smith
Fortune Queen
2d half

Brower 3
SPOKANE
Hippodrome
Mr & Mrs Waley
Calvert & Shay
Ronald & Ward
Arthur Deagon
Wheeler 3
2d half
Weston & Marlon
Brennan & Murley
"Let's Go"
Craig & Catto
Gray & Graham
SPRINGFIELD, MAS
Work & Mack
Rose Valda
"In Wrong"
Mills & Smith
Fortune Queen
2d half

IN AND OUT.

"The Wonder Girl," woman single, out after the Tuesday matinee this week at Proctor's 23rd Street. Chester and Warren subbed. Faye and Thomas have been forced to cancel the balance of their route owing to an accident to Miss Faye. The Two Wrens dropped out of the bill at the American the last half of last week after the first show. Al Rickard substituted. The "Timely Revue" cancelled the first half at the Lincoln Sq., due to the comedian of the turn being confined to his bed with influenza. La Temple and Co. substituted. Lane and Smith were forced out of the bill at the Warwick the last half of last week, due to illness. Joe Martini substituted.

MARRIAGES.

Marion Weeks, formerly a vaudeville single to Henri Barron, of the Chicago Grand Opera Company, June 28, 1920. The couple kept the wedding secret. They are now in vaudeville. Robert de Conedie, pictures, to Mrs. Amanda Hamilton at Santa Barbara.

BIRTHS.

To Mr. and Mrs. Bud Green, a son on March 30. Mr. Green is the song writer now connected with the staff of Fred Fisher, Inc. To Mr. and Mrs. John Flanagan a son Thursday, March 21. The mother was formerly Mary Creighton, of the Three Creighton Sisters, of vaudeville. Bud Green, the song writer, is the father of a baby boy. The youngster arrived March 30. To Mr. and Mrs. Harry Bond, of Bond, Barry & Co., at 321 St. Nicholas avenue, New York, a son, Bertram Oliver Bond. To Murray Rader of Realart, twins (boys), born March 29. To Mr. and Mrs. Bert French, a daughter, March 31, (second).

HOUSES CLOSING.

Plaza, St. Petersburg and Lucerne, Orlando, Fla., booked by Jules Delmar, close for the summer the week of April 11. Keith's Dayton closes April 18. Keith's Columbus closes week of April 18. The summer policy of the latter is to be stock. Both houses are booked by Jack Dempsey of the Keith Exchange. "Way Down East," which has been on tour under the management of Counihan & Shannon, closed March 29 in Atlantic City.

STOCKS CLOSING.

The Corse Payton stock at the Academy, Scranton, scheduled to close April 2, will continue until the end of the month at which time that house will be taken over by the C. H. Miles interests, the owners who will install a company of their own, the house having proved one of the best money making stock stands in the East. The stock at the 14th Street theatre closes May 28. The dramatic stock at the Winnipeg, Winnipeg, closes May 28.

NEWS OF THE DAILIES

Max Schwartz, one of the owners of the Catharine street picture theatre where six children lost their lives in a fire scare, Nov. 14, 1920, was fined \$25 in Special Sessions following his conviction on a charge of allowing children to enter the theatre without parent or guardian. Barrett Weinberg, his partner, was sentenced Feb. 11 to sixty days in the workhouse on the same charge. Peggy Marsh denied last week that she had been offered a settlement by the Marshall Field estate. Henry Field, the late merchant's grandson, is the father of her four-year-old boy, and his brother paid Miss Marsh, who is now married to Albert Johnson, an allowance, but refused her a share in the estate. She is still pressing her claim. Mrs. Emma Swift Hammerstein, widow of Oscar Hammerstein, lost the second legal encounter she has had recently with her husband's two daughters by a former wife Mrs. Stella H. Keating and Mrs. Rose H. Tostevin. They sued to prevent her cancelling a lis pendens on the Manhattan Opera House by posting a bond for \$20,000. The Appellate Division decided she should be bonded for \$200,000. The daughters' rights are obtained by the separation agreement with the mother whereby they were individually guaranteed \$100 a week each. They charge their stepmother with lessening the value of property guaranteeing these payments by legal subterfuges. Charging a combination by big interests to prevent the showing of his attractions, Earl Carroll is to erect a theatre at Seventh avenue and 50th street, southeast corner. The ownership of Dreamland, Coney Island, is still in dispute. Gustavus A. Rogers, on behalf of the Bondholders Protective Committee, is renewing his application for the appointment of a receiver for the property. His claim is based

on the fact that Dreamland is in operation and no rents are being paid to the Title Guarantee and Trust Co., trustees of the mortgage. The action brings into dispute the recent sale of the property to a syndicate composed of William Fox, Mrs. Hannah Sullivan and Eugene D. Wood. Archduke Leopold Ferdinand of Hapsburg recently appeared in a Berlin cabaret, but his dancing was so awkward that royalist members of the audience are said to have wept out of chagrin. Dr. Wilbur F. Crafts, blue law chief, is touring the West to arouse sentiment in favor of his restrictive measures. Berthold Spitzer, who said his "blowing power" had been seriously impaired by a truck running over him, last week recovered \$15,000 from the National Market Co., of Yonkers, who owned the truck. Ethel Keightley, wife of Cyril Keightley, the actor, arrived last week and said French plays are

shocking and far behind American in lavishness of production. Alfred T. Ringling, who died Oct. 21, 1919, left an estate exclusive of his real estate holdings valued at \$977,677. It will be equally divided between his son and widow. A tract on the sea side of Dreamland was bought last week by real estate interests headed by Samuel Gumpertz of Coney Island for a price reported to be \$500,000. It was stated the purchase was made to safeguard the title. A fire in the Winter Garden building March 31 drove the chorus girls to the street in their stage clothes, collected a huge crowd and necessitated calling the reserves. The blaze did trifling damage to the plant of the Winter Garden Drug Co. Governor Miller last week let it be known that he was against the Carpenter-Dempsey fight and in favor of a picture censor. Dorothy Miller, who said she would marry any man who gave her

mother \$1,000 for an operation, got the same from J. J. Shubert, but won't have to marry him. Instead she will appear at the Winter Garden the week of April 11. The Shuberts have accepted for publication a musical version of "Quality Street" made by Edward Delaney Dunn with score by Walter Kollo. The leads will be played by Dorothy Ward and Shaun Glenville. The Theatre Guild took "Mr. Pim Passes By" to Sing Sing for a one night engagement, Sunday, April 3. Leon Gordon will stage for the Selwyns "The Poppy God" by himself. Le Roy Clemens and Thomas Grant Springer. Mr. and Mrs. Coburn will be featured in "The Bronx Express" by George M. Cohan. Little Alexander Milne, 15, the boy tenor, detained with his parents at Ellis Island and described by Gus Edwards as a "diamond edition of Harry Lauder," must go back to Scotland, according to a ruling of

the authorities who found the parents afflicted with physical infirmities and are sending back with them their four minor children. Kitty Quinn, show girl of 123 Taaffe place, Brooklyn, has been reported to the police as missing. Mme. Sarah Bernhardt announced in London last week she would return to this country in January. "Lilom," by Ferenc Molnar, featuring Joseph Schildkraut, will be the fifth production this season of the Theatre Guild. "Mr. Pim Passes By" will be removed to the Henry Miller. "The Silver Fox," by Cosmo Hamilton, will be produced this spring by Lee Shubert and William Faversham. Beatrice Noyes last week got a divorce from Donald Gallaher, who entered a general denial of her charges of infidelity, but failed to appear at the trial. The March Federal Grand Jury, of which Robert Adamson, former

THE HIT OF

MUSIC BY

ALBERT VON TILZER

WAIT UNTIL

MAD

FRANK CRUMIT'S
OVER NIGHT HIT IN THE
GREENWICH FOLLIES

THE OUTS
O
BROADWAY

BROADWAY MUS

145 WEST 45TH STREET, NEW YORK CITY

Chicago, Ill., State Lake Theatre Bldg.

Philadelphia, Pa., 37 South 9th St.

THE YEAR

LYRIC BY

LEW BROWN

YOU SEE MY

CELLINE

STANDING HIT

NELSON & CHAIN'S

BIG SUCCESS IN THE

BREVITIES

FANCHON MARCO PRODUCTION

MUSIC CORPORATION

WILL VON TILZER, PRESIDENT

Boston, Mass., 240 Tremont St.

San Francisco, Pantages Bldg.

Fire Commissioner, was foreman handed a presentment to Judge Knox drastically criticizing four Federal Prohibition Enforcement agents and characterizes these men generally as unfit or worse.

Edwin P. Kilroe, an Assistant District Attorney, and Louis E. Swarts, a lawyer, were found guilty last week of conspiracy to impede and defeat the ends of justice in failing to prosecute Napoleon Arthur Bourasse for alleged bigamy.

Ira D. Hards has been appointed general stage director for A. L. Erlanger.

Doris Keane has been invited by the French Academy to present "Romance" in Paris. This is the first time in history such an invitation has been issued.

Ethel Fleming, a picture actress, while returning April 3 from a performance at the Capitol with Joseph King, the picture leading man, took poison. They were in a taxi-cab near her apartment at 116 East 19th street. Mr. King and the taxi-cab driver, Moe Lang, did their

best to get the bottle from her, but were only partially successful. She was rushed to Bellevue Hospital.

Albert Gibson, of 729 Seventh avenue, was arrested last week, charged with "swindling" various people out of large sums by promising them huge salaries if they invested in his picture concern.

Mrs. Leslie Carter and John Drew will be featured by the Selwyns next fall in "The Circle" by Somerset Maugham.

Peggy Grace, pictures, served real estate attachments for \$150,000 in a suit against Robert M. Dobbins, understood to be her fiance, last week.

Insufficient dressing by women on the stage is now being discussed in the French Senate with a view to preventing it.

The bill to censor pictures last week was tabled in the California legislature.

Anna Held's estate, according to papers filed in California last week,

amounted only to \$100,000. Her daughter, Liane Carrere, was the principal beneficiary. Holdings consisted mostly of bonds and stock.

Richard Walton Tully returned with his wife and daughter, Maya, from a year in Europe last week.

Caruso is now walking about his apartment and will go to Italy in May. Mrs. Caruso says he will be able to sing again at the Metropolitan next season.

George R. Cole was held last week in \$500 bail charged by Anna Suyda with taking \$40 from her for instruction in picture acting and giving her only a typewritten slip.

Frederick S. Isham who wrote "Three Live Ghosts" is now at work on "Captain Debonnaire" for Max Marcin.

Robert McVoy and Alice Martin, chorus girl, of Yonkers, were arrested Saturday charged with violating the Sullivan law and intoxication. Sidney Simon, the chauffeur in whose care they were, was also apprehended, charged with allowing

his cab to be used for immoral purposes.

John Golden's next production will be "The Wheel" by Winchell Smith. Rehearsals commence next week.

J. Palmer Collins, after three weeks' illness, has returned to the cast of "Rollo's Wild Oat."

Despite her parents' opposition, Beth Meakins, 16, has joined the cast of the "Rose Girl." Her father is Charles Meakins.

Jim Cross, negro porter for the Winter Garden Drug Co., who distinguished himself at the fire there last week was made the recipient of a check for \$100 from an unknown donor who presented it through the Tribune.

Harry Pilcer has announced he hopes to be instrumental in causing to be built in Paris a theatre as a memorial to Gaby Deslys.

The Blue Point was about to sail April 2 with the Saliger ship salvage expedition on board when it

was attached for payment of debts. The expedition is backed by Lionel Atwill, Ben H. Atwell, members of the cast of "Deburau," "Maytime" and other theatrical people as well as by international celebrities. The idea is to salvage the yacht Isis sunk during war time.

WITH THE MUSIC MEN

Ernest Golden, of the "Greenwich Village Follies," collaborated with Ted Lewis on "I'm Coming to You, May Be," the new Shapiro-Bernstein number, which was played and sung over the long distance telephone from San Francisco to the publishers' headquarters in New York, and was taken down in manuscript form in that manner.

T. B. Harms has accepted a new number, "Now Is the Time," lyrics by Richard Coburn and Arthur Jackson, music by Vincent Rose.

The T. B. Harms, Francis, Day & Hunter Co. will undergo a change in corporate name this month to Harms, Inc. Harms has severed its British affiliation with Francis, Day & Hunter, hence the change. The other subsidiary corporate titles of Harms, such as Chappel-Harms, Inc., and the Victoria will remain unchanged.

Olin Finney has gone into the music publishing business as the Gotham-Strand Corporation, with offices in the Schirmer building, at 10 East Forty-fourth street. Frank Wright, formerly with the Schirmer music house, is professional manager. Lee Friedland, last with Stasny & Co., is general sales manager. Mr. Finney and Bert Adams collaborated on "Poor Me." This, together with John Hoffman's "Sunny Boy" are the two "plug" numbers of the house.

Billy Thompson is in New York opening an office for Van Alstyne & Curtis, a Chicago music publishing concern. Thompson has long been known in the music field, having represented New York houses in Chicago for a number of years, and before that having been located in New York.

Harry Rosenthal (Harry Rocey), conductor of the Club Maurice Orchestra, and Joe Rocey, have written a new number, "Somebody Else," which Irving Berlin, Inc., is publishing.

By arrangement with M. Witmark & Sons, Leo Feist, Inc., will publish the music of "Blossom Time," the new production based on the melodies of Franz Schubert. Sigmund Romberg is arranging the score. H. Berle wrote the book.

The Coon-Sanders Orchestra, which plays at the Hotel Muehlbach, Kansas City, made a special series of dance records for the Columbia recently. The orchestra made the records in Kansas City for the first time in the history of the town's musical circles.

Jimmie McHugh, formerly with George A. Friedman, Inc., has become associated with Jack Mills, Inc., as professional manager.

The Tuesday meeting of the Music Publishers' Protective Association this week was mainly taken up with the discussion of the proposed standard songwriters' contract, as submitted by the Composers' and Lyric Writers' Protective League. The unanimous consensus of opinion was against the particular contract submitted, with the general proposal the M. P. P. A. do not accept any standard contract form whatsoever.

The chief objection therein revolves about the theory of supply and demand, which is based on individual bargaining. The association cannot comprehend why an unknown member of the Songwriters' Union should be ceded the same terms for his songs as Victor Herbert, Silvio Hein or the like receive. It is a case of the standard proven writer being worth more to the publisher than the unknown.

As E. C. Mills of the Executive Board of the M. P. P. A. propounded, it would mean the songwriter would be presented with added temptation to cheat on the agreement. Should the songwriters' proposed contract call for a 50 per cent. mechanical royalty (as is demanded) what is to prevent a writer from accepting only 25 per cent. on the G. L. 2. It is all a business proposition, and the writer benefits according to how hard a bargain he can drive.

Another phase of the royalty contract that is objected to by the M. P. P. A. is the percentage system a writer is to receive, instead of so many cents per copy of sheet music sold, a stipulated percentage of the gross money receipts from the sale of the song. This is the system prevalent in England with British songwriters and publishers, the amount of the percentage there also being determined by a system of bargaining. The only objection to it here is that it would mean a radical revision of the current accounting system employed by American music publishers, and is therefore impractical from their point of view.

The Composers' and Lyric Writers' Protective League held its last meeting Monday. Nothing of interest was decided upon.

THE FOLLOWING LETTER IS FROM A WELL-KNOWN ARTIST WHO IS QUALIFIED TO SPEAK

No. 1 Ridgewood Street,
Flatbush, Brooklyn, N. Y.

April 2, 1921.

Mr. E. F. Albee,
Palace Theatre Building,
New York City.

My dear Mr. Albee:

I have just read a copy of the letter written by Harry Mountford in protest against the Orpheum Circuit donating their matinee receipts on April 8th to the N. Y. Insurance Fund.

As an old Artist and a former White Rat and one who has seen and enjoyed the remarkable change that has been brought about through the efforts of yourself and the other managers of this country, as well as one who has been a beneficiary of this splendid Insurance Fund, I feel that I must raise my voice in indignation at the effrontery of this man. Mr. Mountford always assured us that his aim was to protect the actor. The objection he makes to the managers giving their theatre receipts to the N. V. A. proves that his loyalty to the actor ceases when his own pocketbook is affected.

If there are any performers left in the United States or Canada who still believe he is sincere or in any way helpful to the profession after this letter, then I am no judge of the mentality of artists. Regardless of one's opinions toward the N. V. A. or the N. V. A. Club House, or the many other advantages that the organization has made possible, there certainly can be no sensible criticism against this action of the managers in giving an N. V. A. insurance fund day once a year. This money is for the burial of artists and for the relief and assistance of their dependents.

It is significant that the only voice that has raised itself in protest against this movement is the voice of the man whose policy has always been one of self-exploitation and destruction.

He has attacked the wrong thing this time. Even the most gullible follower of the man can certainly see his real nature as a result of his contemptible protest against one of the most wonderful benefits accorded to artists by the managers.

Sincerely yours,

THOMAS J. RYAN

SPORTS

After playing even for a stretch Charles Irwin, crack golf player, took the large end of a series of games from Jim Furness of the Continental Hotels, San Francisco, last week.

Al Lippe, prominent Philadelphia manager, is in bad with the Massachusetts boxing commission because of a recent bout staged at Worcester in which he represented both principals, "K. O." Loughlin and "Young" Brattin. The commission suspended him for 30 days, but he asked last week that the suspension be lifted. Al agreed that the policy

of not allowing both principals to be represented by the same manager was a good one, but claimed that this did not apply in his case because another manager signed the final papers for Brattin. He admitted, however, that he asked for a \$500 guarantee for Brattin.

A bill to legalize horse racing in Kansas, which passed the Legislature almost unnoticed, will probably be vetoed by Governor Hyde. The measure is now being considered by the governor, and the information has been given out that he will accede to the wishes of those who are protesting it.

They're off at Saratoga already! Charlie Hughes, veteran trainer, has been working out a squad of two-

year-olds from the Lexington stables at the up-State track for the last two weeks. The horses were quartered there all winter. Hughes, a firm believer in the climate of the Springs, is smiling to himself these perfect spring days, as he thinks of other trainers down South handicapped by the rainy weather. The track is in mid-August form.

A representative of the Sinclair stables was at the Springs last week making arrangements for the quartering of some two-year-olds who are not to be used in the early spring racing. Frank Wilson and his wife are visiting the latter's parents at Saratoga. Wilson recently returned from Havana, where he made the best record of any jockey.

"Marty" McDonagh, who has just resigned as assistant manager of Proctor's, Troy, has been awarded a varsity letter by Rensselaer Polytechnic Institute, the first time in history an "R" has been given to any one but a student. McDonagh has coached the track team for five years and has been unusually successful. He was a star runner himself a few years ago.

Jack Johnson, former champion heavyweight pugilist of the world, who is serving a sentence in the United States Penitentiary at Leavenworth, where he is athletic director, announces that as soon as his term is over, July 15, he will return to the boxing game. He has given out an interview in which he states that he will return under a manager of his own race. He smilingly denied that he has signed any contract with Al Lippe of New York, and said his ring future would be directed by Billy McClain, of this city, who at one time promoted bouts for Georges Carpentier, in France. The former champion says he will bar no man and that he would like a come-back with Jess Willard. Should the boxing commissions refuse to allow him to appear in boxing bouts, he is planning a traveling athletic carnival, in which he will appear.

Jack Sharkey has received an offer of \$30,000 American money and three round trip tickets to London to meet Jimmy Wilde, the fly-weight champion of the world. The match is optional upon Sharkey making 117 pounds for the Britisher. The

offer was transmitted to Sharkey via Harry Fitzgerald, who has been asked to conclude negotiations for the English promoter. Sharkey's manager, Joe Wagner, accepted the terms and conditions and the match will probably be consummated this month.

Benny Leonard and Rocky Kansas are tentatively matched for the May 2 date at Madison Square Garden. Rickard is reported as being

anxious to stage the match at that time rather than wait until the fall boxing season. This is the bout that all New York is awaiting and is second only in interest to the Dempsey-Carpentier match. Kan-

(Continued on page 23)

PLOT FOR SALE

Bayside Park, Bayside, Long Island. Size 93x100. Restricted property. Theatrical Colony, near Little Neck Bay. 20 minutes via Penn. R. R. to 33d Street. Price \$2,300. ATLAS, care of Variety, 154 W. 46th St., N. Y. C.

OPEN LETTER No. 13

To KIMBERLY & PAGE:

In response to numerous inquiries asking why you have discontinued your open letters, we take this means of informing you of a few facts.

It was a good bit of publicity for a good act, and good goods need good advertising.

Comedy acts are to be the style for the coming season.

You know, and we know, you have the advance style; but do the Managers—here and abroad—know it?

Why not let the world know it?

Wise 'em up! Continue your correspondence thru

Yours very truly,

VARIETY.

P. S.—To do this, of course, will cost you money.

AT LIBERTY

Neat appearing juvenile man who can sing, and is a very clever buck, soft shoe and clog dancer. Address BOX 923, care of Variety, New York.

JUST OFF BROADWAY AT TIMES SQ.

The Langwell Hotel

123-129 West 44th Street
NEW YORK

EUROPEAN PLAN
(WITHOUT MEALS)

\$1.50 Day and up (1)
\$2.00 Day and up (2)

AMERICAN PLAN
(WITH MEALS)

\$4.00 Day and up (1)
\$7.00 Day and up (2)

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'Hôte Plans.
Real, Old-Fashioned, Home-Cooked Food Served
In That Good Old-Fashioned Way.

CLUB BREAKFAST
30c. to \$1.00

LUNCHEON
75c

DINNER
\$1.25

(7 A. M. to 11:30 A. M.) 11:30 A. M. to 2:30 P. M. (3:30 P. M. to 8:30 P. M.)

A LA CARTE SERVICE, 7 A. M. to 8:30 P. M., AT MODERATE PRICES

"FOOD THAT SATISFIES"

IN AN ATMOSPHERE THAT REMINDS YOU OF HOME

BURT CORTELYOU

Associated with vaudeville interests in the
middle west for the past 15 years and
lately of The Simon Agency, Inc.

ANNOUNCES THE OPENING OF HIS OWN OFFICE

and will book

VAUDEVILLE ATTRACTIONS

with

B. F. Keith
Booking Exchange
Chicago Office
Orpheum Circuit

Western Vaudeville
Managers' Association
Interstate Circuit

Suite 1607-1608 MASONIC TEMPLE

(After May 1st)

CHICAGO, ILLINOIS

(You can write or wire to my temporary headquarters
The Palmer House, Chicago)

EDDIE MACK TALKS:

No. 25

JOE HOWARD'S Revue at the Palace, New York, this week (April 4) just where he should play. The best of vaudeville at vaudeville's best theatre. Joe Howard, a vaudeville institution, always up to date in material, attire and everything. It is but natural that Joe Howard should wear EDDIE MACK clothes, always up to date in material, cut and everything. EDDIE MACK is a theatrical institution. EDDIE MACK outfitted JOE HOWARD'S revue. See the Revue. See EDDIE MACK. You'll never regret either visit.

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

An N. V. A. card is a great acquisition—it insures you for \$1,000.00. But better than that you can save 10 per cent at EDDIE MACK'S by showing it.

SPORTS

(Continued from page 26)

was conceded to be the toughest opponent who has flashed across the pugilistic horizon since Leonard copped his title from Freddie Welch.

The wrestling show at Convention Hall, Kansas City, March 30, between Zbyszko and Eustace, drew a six thousand crowd which paid \$8,538 into the box office. The former won the first fall in 1:31 and the second in 3:52. When Zbyszko pinned his opponent's shoulders to the mat for the second fall it was his 920th consecutive victory.

Danny Sullivan, the actor-referee wishes to correct the impression his Jack Goldie lost a decision in Troy recently to Artie Rose. The Jack Goldie under Sullivan's management is now touring the Loew Circuit and will be unable to box for a long time owing to an injured thumb.

Local fight fans were amazed at reports from London to the effect that Frank Moran and Georges Carpentier were matched to battle

in England on the eve of "Derby Day." Moran is regarded as having a great chance to whip the Frenchman and knock him out of the Dempsey match which is scheduled for July 2. Moran has been bombarding Carpentier with challenges ever since he created a furore in England by stopping the much-abused Beckett in one round.

They think Moran is a wonder on the tight little isle. Despite Moran's reverses in this country, the fans give him a chance with Carpentier figuring the blonde Pittsburgher will outgame and out-punch the Frenchman as he has other clever men. If the fight is on and it's to be on the up and up, Carpentier deserves a world of credit for his gameness in accepting the test with a small fortune awaiting him to face Dempsey. Should Carpentier win, his prestige here will increase considerably, where, despite oceans of publicity and clever press stuff, he isn't conceded much of a chance to go more than a dozen rounds with the present world's title holder.

Little Abe Attel Goldstein was knocked out of his chance to wear the American fly-weight crown and a bout with Jimmy Wilde the world's title holder in England. The setback occurred at the Manhattan Casino the night of March 31 with Johnny Buff, the 32-year old champion on the winning side. Goldstein had been battling toe to toe with Buff for two rounds, having a

Violetta is the Best Health Insurance in the World

Why Suffer from Impaired Health and Lowered Vitality

Why Lose Your Good Looks and Energy

Why be the victim of bothersome Ailments That Drain the Strength

Better than medicine, better than massage, better than any of the commonly approved treatments, better than travel, change of air, or change of climate.

Gives You Radiant Beauty, Glowing Health, Throbbing Pulsing Vitality

So Quickly So Easily So Inexpensively
You Can Have Vi-Rex Violetta Rays in the Privacy of Your Own Home or Travel

TRY VI-REX VIOLET RAYS—10 DAYS FREE

You don't have to take any risk in giving Vi-Rex Violet Rays a trial. Take 20 treatments in your own home. Use this marvelous machine for ten days. If you do not find quick relief—if you do not feel better, sleep better, look better, send it back and you will not be out one penny. This special offer may be withdrawn at any time, so act quickly!

SEND FOR FREE BOOK

Find out how Violet Rays will help you. Read what hundreds of users say about the Vi-Rex and astonishing results which have been obtained. Learn why it is the most economical and practicable machine of its kind available. You may use it to gain health, vitality, beauty! There is no limit to its beneficial powers. Mail the coupon or send a postal. Do it NOW.

VI-REX ELECTRIC COMPANY

Dept. No. V-4 326-W Madison St. Chicago, Ill.



distinct advantage. He copped the Jersey veteran with a hard right cross that knocked the latter back on his haunches.

Jumping in to finish his man, with victory waving her phantom hand, Goldstein started another right cross and the next thing he knew he was having his ears rubbed by Willie Lewis, his trainer, manager and second. Buff had started a similar blow and beat the youngster to the punch dropping him as dead as the League of nations. Rickard is trying to match Buff and Wilde for the world's championship.

Johnny Wilson and Mike Gibbons are reported as matched for one of the last of the Garden shows before it closes its boxing season. Mike is quoted as having very little regard for the present champion's prowess and wants a crack at him pronto. Gibbons a few years ago

was about the cleverest middle-weight in activity, but never did get a chance at the title. He retired temporarily, but after watching Wilson and O'Dowd in their recent set to, announced that he wanted a chance with Johnny. Gibbons has always been a clean liver and should have no trouble regaining his former effectiveness. He will have to be right to make a dent in Wilson for the latter has developed into a dangerous body puncher.

Tommy Gibbons of St. Paul is busy knocking out second raters around the East without getting a tumble from the light heavy or heavyweight boxers. Tommy has improved so much that his local reappearance created a sensation among the local critics. In the event that Frank Moran upsets plans for the forthcoming Dempsey-Carpentier bout, Gibbons would make an excellent substitute.

DILLINGHAM AT HOME

Charles Dillingham has decided to forego his annual trip abroad and will remain in New York to produce several shows this spring, besides making ready several others for next season.

Webster Directing Philly's Stock.

Philadelphia, April 6. Harry McCrae Webster has been engaged as the stage director of the summer stock company at the Lyric, according to an announcement just made by L. Shubert Lawrence, its head.

COVERS FOR ORCHESTRATIONS

ART. BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY

TRUNKS

ALL MAKES ALL SIZES FOR THE PROFESSION.

AT BIG DISCOUNTS

RIALTO LUGGAGE SHOP

239 West 42d St., Near 8th Avenue.

OPEN EVENINGS



Ben Beyer

(HIMSELF)

First
New York
Re-appearance
After
Three
Years'
Absence
Abroad.
At the

5th AVE.

APRIL 7-10

Critical
Inspection
Invited.

ADDRESS
N. V. A. Club
NEW YORK

Direction FRANK EVANS

The Day of Corns

is over for the folks who know

THERE are millions of people nowadays who never let a corn ache twice.

They stop the pain, then end the corn completely. Thus, year on year, they are keeping free from every corn annoyance.

Their method is Blue-jay, either liquid or plaster.

They apply it by a touch. The corn is then forgotten until it loosens and comes out.

The inventor was a chemist who studied corns for many years. The maker is a surgical dressing house of world-wide repute.

Blue-jay makes harsh methods unnecessary. It is gentle, yet nothing could be more efficient.

It makes paring ridiculous, for paring is dangerous, and it never could end a corn.



C. B. & B. 1921.

Watch one corn

Watch the effect on one corn. It will change all your ideas. It will win you, as it has won millions, to this newer, better method. Do this for your own sake.

The best time is tonight.

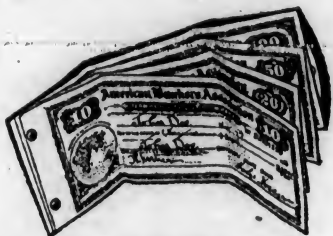
Plaster or Liquid

Blue-jay

The Scientific Corn Ender

BAUER & BLACK Chicago New York Toronto
Makers of B & B Sterile Surgical Dressings and Allied Products

Anyone
Can Spend Your Money
but you alone can cash your



"A·B·A" American Bankers Association Cheques

To members of the theatrical profession these universally accepted cheques offer exceptional advantages. If lost or stolen they are valueless to the finder because your counter-signature, in the presence of the acceptor, is required. They can be procured at virtually any bank in the United States and Canada. They are readily accepted by hotels, stores, railroad and steamship lines, both here and abroad. They are safe, convenient and economical.

Issued in denominations of \$10, \$20, \$50 and \$100, in compact leather wallets.

BANKERS TRUST COMPANY
Member Federal Reserve System

Downtown Office: 16 Wall Street Paris Office: 16 Place Vendome Astor Trust Office: 5th Ave. & 42nd St.

SEASON ENDED

"The Night Boat" closed in Chicago at the Colonial last week after three weeks. It was scheduled to play an additional week, but the house was needed for the opening there of George M. Cohan's "Mary" and Charles Dillingham gracefully retired, despite good business. The Dillingham show has played all the big towns and had nowhere else to go.

IMPORTED FOR "QUALITY ST."

The first stage production the Shuberts will make of a Famous Players' script, "Quality Street," has two of its principal players, English, here for rehearsals. They are Shaun Grenville and Dorothy Ward (Mrs. Grenville).

BURLESQUE ENGAGEMENTS.

Evelyn Cunningham, Patty Moore, "Step Lively Girls."

CARL McCULLOUGH
SQUIRREL HAVEN
ORPHEUM CIRCUIT

CARL McCULLOUGH
SQUIRREL HAVEN
ORPHEUM CIRCUIT

CARL McCULLOUGH
SQUIRREL HAVEN
ORPHEUM CIRCUIT

CARL McCULLOUGH
SQUIRREL HAVEN
ORPHEUM CIRCUIT

CARL McCULLOUGH
SQUIRREL HAVEN
ORPHEUM CIRCUIT

CARL McCULLOUGH
SQUIRREL HAVEN
ORPHEUM CIRCUIT

CARL McCULLOUGH
SQUIRREL HAVEN
ORPHEUM CIRCUIT

CARL McCULLOUGH
SQUIRREL HAVEN
ORPHEUM CIRCUIT

CARL McCULLOUGH

wishes to express his sincere thanks to
FRANK VINCENT
for the ORPHEUM ROUTE

and also to thank

Mr. E. F. Albée and Mr. E. G. Lauder
for their interest in the hit of the season

"SQUIRREL HAVEN"

ROUTE:—

Week April 17—Orpheum, Des Moines, Ia.
" April 24—Orpheum, Omaha, Neb.
" May 1—Orpheum, Kansas City, Mo.
" May 8—1st half, Orpheum, Sioux City, Ia.
" May 15—Orpheum, St. Paul, Minn.
" May 22—Orpheum, Minneapolis, Minn.
" May 30—Orpheum, Winnipeg, Man.
" June 6—Calgary and Edmonton, Alta.
" June 13—Orpheum, Vancouver, B. C.
" June 19—Orpheum, Seattle, Wash.
" June 26—Orpheum, Portland, Ore.
" July 3—Orpheum, San Francisco, Cal.
" July 10—Orpheum, Oakland, Cal.
" July 17 and 24—Orpheum, Los Angeles, Cal.
" July 31—Orpheum, Salt Lake City
" August 7—Orpheum, Denver, Colo.
" August 14—Orpheum, Lincoln, Neb.

**BALANCE of ORPHEUM to FOLLOW and then EAST,
HOPE NO ONE TAKES MY IDEA EAST ahead of ME!**

BILLS NEXT WEEK

Continued from Page 23

Regel & Irving
Braxton & Hawkins
Geo Randall Co
Connors & Boyne
Kinkaid Killies

SUPERIOR

Palace
Ralph Seabury
F & G DeMont
"The Love Lawyer"
Coscia & Verdi
Jussi & Oasi

ORPHEUM

2d half
The Braminos
McKee & Day
Cantor's Minstrels
Marston & Manley
Hori & Nagami

TAFT, CAL.

Hippodrome
(10-11)
Reece & Edwards
Otis Mitchell
"Welcome Home"
Murphy & Lockmar
"Whirl of Variety"
(15-16)

WASHINGTON

Strand
Peters & LeBuff
Will J Evans
Downing & B Sis
Hank Brown Co
Great Felix Co

Race & Edge
Emery Quintet
TORONTO

Loew
Johnny Clark Co
W & I Telak
Alf Grant
LaCoste & Benawe
Newport & Stirk
Dance Festival

WACO, TEX.

Orpheum
Montambo & Nap
Jack Goidie
Kibel & Kane
Lewis & Thornton
Rose Revue

2d half
Mykoff & Vanity
Bobby & Earle
Fallen Stars
Wm Dick
Apollo 3

WASHINGTON

Strand
Peters & LeBuff
Will J Evans
Downing & B Sis
Hank Brown Co
Great Felix Co

WINDSOR, CAN.

Loew
Wray's Manikins
Swartz & Clifford

GUS SUN BOOKING EXCHANGE CO.
1493 Broadway, New York City.

BUFFALO

Olympic
Youki 3
Beaum't & Bennett
Maggie LeClair Co
Lapan & Mack
Vera Burt Co

CLEVELAND

Priscilla
Kawana 2
Kennedy & Martin
Kidd's Dogs
Reiff Bros

COLUMBUS

Broadway
Allman & Hazel
Gaynell & Mack
Lewis Lavarre & D
Anita Arliss Co
Johnny Neff
Pickard's Seals

DETROIT

Columbia
Freeland Bros
Deane & Head
T & C Breton
Fields La Delia 3
Emery Manley Co
Gabby Bros
Columbia Mus Rev

MILWAUKEE

Crystal
Howard Nichols
Perry & Hawthorne
Berlie Fowler

"Nearly a Prince"

2d half
Sterling Rose 3
Boothby & Ev'rdeen
"Prosperity"

H'GT'N, W. VA.

Hippodrome
Roberts & De Mont
Marks & Rosa
Royal 5
Gertrude Taylor Co
Les Perrottes

INDIANAPOLIS

Lyric
Morlen & Rex
Lorimer & Carberry
Garfield & Smith
"Brazilian Heiress"
Mack & Nelson
Sid Lewis Co
Fantasy Jewels

LEXINGTON, KY.

Ada Meade
Roberts & De Mont
Marks & Rosa
Royal 5

2d half
Bert Ford
Piske & Fallon
Skelly & Helt Rev

MARION, O.

Orpheum
F & M Waddell
Harris Sisters
Forbes 3
Hays & Lloyd
S & G Harris
Pierrotts

MILWAUKEE

Crystal
Howard Nichols
Perry & Hawthorne
Berlie Fowler

Morrison Nash & W

Hugh Johnson
Lewis Lavarre & D
Southern Comedy 4
Beatrice Morrelle 6

TOLEDO

Palace Theatre Building, New York City.
DALLAS, Tex.
Majestic
P George
Harry Layton
Corinne Tilton Rev
Keegan & O'Rourke
Mme Petrova
Lloyd & Good
Gibson & Connell
Wilhat 3

FT. WORTH, Texas

Majestic
Price & Bernie
Hubert Dyer Co
"Everyman"
Marie Roddard
Victor Moore Co
Miller & Bradford
Mareno & Mailey

Majestic

(11-13)
(Same bill plays
Austin 14-16)
Zola 2

E. Galizi & Bro.

Greatest Professional Accordion
Manufacturers and
Regulators.
Incomparable Special
works. New
Idea Patented
Shift Keys.
Tel. Franklin 536
New York City
215 Canal Street

DROP CURTAINS

OF THE HIGHEST STANDARD. NOW SHOWING A VARIETY OF SETTINGS OUT OF THE ORDINARY. UNEXCELLED NOVELTY DESIGNS AND NEWEST MATERIALS ALSO ON DISPLAY. OUR SETTINGS ARE VERY ECONOMICALLY PRICED.

NOVELTY SCENIC STUDIOS

BRYANT 5408 220 WEST 46th STREET NEW YORK

JUST KEEP A THOUGHT

? FOR ME ?

ASK

JEROME H. REMICK and CO.

CHICAGO

NEW YORK

DETROIT

Announcement Extraordinary

At the ORPHEUM THEATRE, BROOKLYN, Next Week

RUSS

CONNIE

BROWN AND O'DONNELL

AND

FRED AND DAISY RIAL

WILL OFFER FOR THE APPROVAL OF THE BOOKING MANAGERS AND THE PUBLIC THEIR NEW NOVELTY COMEDY AFTER PIECE, ENTITLED

WOW

RUSS AND CONNIE will do their own act, "PROFITEERING IN FUN," and guarantee to WOW the customers working in and about FRED AND DAISY RIAL'S "A RING FLIRTATION."

ORPHEUM THEATRE, BROOKLYN, WEEK OF APRIL 11TH

<p>Dave Ferguson "55,000 a Year" Nellie Nichols (Two to fill)</p> <p>MUSKOGEE Majestic 1 Lordens Leonore Kern Colla & Glass Powers & Wallace Genaro & Gold</p> <p>OKLAHOMA CITY Majestic (11-12) 3 Lordens Leonore Kern Conlin & Glass Bernard & Ferris Old Black J'land Powers & Wallace Genaro & Gold</p> <p>OKMULGEE Orpheum McMahon & W. Allman & Nollins Saxon & Farrell Juggling Melianna 2d half</p> <p>CLEVELAND Miles La Petite Cabaret Fred Allen Saint & Singer Grey & H. von Clemens & R. S. Co</p> <p>DETROIT Miles Girl in the Air Mason & Rooney Whirl of Mirth</p>	<p>Walsh & Austin Bernard & Ferris Newkirk & F. Sis 3 Alex Old Black J'land</p> <p>8. ANTONIO, Texas Majestic Osaki & Taki Tuck & Clark Beattie Temple Co Nat Leipzig Lorraine Slaters Harry Fox Co B. Bouncers Circus</p> <p>TULSA, Okla. Orpheum Cavanna 2 Carleton & Bellow Jack Trainor Co Cahill & Romaine Anatol Friedland Claude & Marlon The Branties</p> <p>WICHITA FALLS Majestic El Cleave Adler & Dunbar Roya & Rudae (Two to fill)</p>	<p>PANTAGES CIRCUIT New York and Chicago Offices</p> <p>BUTTE, MONT. Pantages (9-12) (Same bill plays Anaconda 12, Mis- soula 14) Alanson Gray & Askin Fern Higelow & K Jones & Jones "Yes My Dear"</p> <p>CALGARY, CAN. Pantages Ann Vivian Co Leonard & Willard B. Armstrong Co Grace Hayes Co "Not Yet Marie"</p> <p>DENVER Pantages The McIntyres Countess Vernon Claire Vincent Co Beck & Stone Norvella Bros Brosini Troupe</p> <p>DES MOINES Pantages (Saturday opening) Bender & Heer C & M Huber Ed Blomfield Co (Chuck Hoas "Eyes of Buddha"</p> <p>EDMONTON, CAN. Pantages C & M Butters Tracey Palmer & T Camilla's Birds Burton & Dwyer Kechill</p> <p>GT. FALLS, MONT. Pantages (12-13) (Same bill plays Helena 14) Chandler 3 Maidie De Long B. Harrison Co Staley & Birbeck Paramount 4 "Five of Clubs" L.G. Beach, CAL.</p>	<p>3 Ambler Bros Green & La Fell Chas. Gill Co Barton & Sparling Thornton Flynn Co Darling's Circus</p> <p>SALT LAKE, UTH Pantages Bedini's Dogs Peerless 3 Rahn & Beck Browning & Davis Geo Hamid Troupe</p> <p>SAN DIEGO Savoy "Apple Blossoms" Gaudschmidt Sterling Sax 4 Sampel & Lech'd Tom Kelly Lorillie's Circus</p> <p>SAN FRANCISCO Pantages (Sunday opening) White Bros Hinky & May Permaine & Shelley Holera Revue Paul Kleist Co Stevens & Lovejoy</p> <p>SEATTLE Pantages Clifford Bothwell Co Eagle & Marshall Hickmon Bros Hamlin & Mack Vardon & Ferry Co Lottie Moyer Co</p> <p>SPOKANE Pantages Claire & Atwood Coleman Goetz Co "Jed's Vacation"</p>	<p>Dianna Bonhair Payton & Ward "Liberty Girls"</p> <p>TORONTO Pantages De Vore & Taylor Mr & Mrs S. Payne Wintergarden Four "Love Tangle" Juliet Dika Six Harlequins</p> <p>TACOMA Pantages Rose Ellis & R. Rhinehardt & Duff Wells & Baggs Bruce Duffett Co De Michelle Bros Royal's Elephants</p> <p>VANCOUVER, B.C. Pantages 1 Paldron Ernest Hlatt L. & M. Hart Temple 4 Shaw's Circus R. Cummings</p> <p>VICTORIA, B.C. Pantages The Rosalras Sammy Duncan Hector's Dogs Thomas Saxotol Seaman & Sloan Mme. Zuelka Co</p> <p>WINNIPEG Pantages 3 Annie Bros Green & La Salle C. Gill Co Barton & Sparling Morton Flynn Darling's Circus</p>	<p>Britt Jimmy Brown A. B. Budd Arthur Bucher Miss Burton Richard Bussy Miss B</p> <p>Camia May Camia Willy Carlton Air Carvel Virginia Chailis Jas M Chailis Julia Chase Collin Clayton Mack Clover Chas Cross Alma Curtis Samuel J</p> <p>Dave Chas De Vere Dollie Du Feil Frank Dyer Victor</p> <p>Edwards Helen Elkins Jack Ewing Lucille</p> <p>Finley Geo Finn Peter Franks Jessie Fraser Peter C Fraser Wesley Fridkins John</p> <p>Goulson Harry Graves Vera</p> <p>Haas Chuck Hahn Leon Hallier Ruby Hamilton Miss Hanson Chas Harria Sam Heller Jane H Holmes Babe Howard & Sadler Howe Mr</p> <p>Iverson Fritzie</p> <p>Joel Clara Jordan Jack</p> <p>Karey Karl Kellerman Annette Kent Nettie Kilbridge Percy King Elsie King Margaret Kington Hobbie Krimka Anton</p> <p>La Brack Frankie Le Roy Mr E Littlejohn F P Lloyd Herbert Luben M</p>	<p>Lyle Cecil MacDonald Marg't Mack Dick Mack Geo Mack Roy Malletto Belle Marlowe Jas Martell & West Martin Ietta Maxine Girls Maynard Tom McIntyre John Adams Geo W Mildely Ray Miller Art Miller Fannie Milliken Bob Moran Jas J Morris Ray Mortisey Jack Morton Elsie Murray Edith Nathan Joe Nelson Clifford Newman Wm Norwood Olive</p> <p>Oaks Percy Olsmith Mary L</p> <p>Pagulo Jose Palmer Clara Parker John Perrin Petrie Ada Polly & Oz Price Flo</p> <p>Rafael Dave Raymond Trisix Reed Harry Regay John Rehan Adietta Rene Irene Richards Sylvia Royce Fred</p> <p>Samuels Rae Savoy Irene Saxon Pauline Schubert H W Schuyler Eugene Smythe Billy Stephens Harry Stephen Murray Sterling John Stroupe Mr J Stuart Herbert Swift Fred</p> <p>Taylor Farrell 3 Taylor Laura Taylor Phyllis Thorne Jens Thornton Anna Trainor Jack</p> <p>Valentine H R Vernon Irene</p>	<p>Vivian Ada Vivian Harry</p> <p>Williams Bert Williams Grace</p> <p>Williams Mary Woods Helen</p> <p>You You You Young & Weston</p>
---	--	---	---	--	---	---	---

A. RATKOWSKY, Inc.

FURS

Buy Your Furs Now at
1-3 LESS

than wholesale prices. All the latest Coatees, Scarfs and Throw-overs for the late Spring and early Summer, developed in the most wanted pelts.

Remember when you make your fur purchases here you are dealing directly with the manufacturer.

Special Discount to the Profession

34 West 34th Street
NEW YORK CITY

Beautify Your Face



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. Free reasonable.

F. E. SMITH, M. D.
347 Fifth Ave., N. Y. C.
(Opp. Waldorf)

TAYLOR TRUNKS

210 W. 44th ST., N. Y.

28 E. RANDOLPH ST., CHICAGO

LETTERS

When sending for mail to VARIETY address Mail Clerk.

POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.

LETTERS ADVERTISED IN C. 2

REF. ONLY.

Adams Rex
Anthony Jack
Armstrong Jessie
Anbury Billie
Athos Percy
Atkinson Edw R
Baker Leah Q
Barnes Davies C
Barnett Camille
Barry Leon J
Barry & Nelson
Bebe Irving
Belgrave Jack
Blaney Irene
Bliss & Ingrid
Blue Cloud & Wm
Brennen Ed

SAID A PROMINENT MANAGER: "You can bill this act 'Direct from the Palace, New York,' and no one would doubt it."

JACK FULTON AND ALICE BURT

OTHERWISE KNOWN AS JACK LA FOLLETTE AND ALICE BERTRAM

In an Original Comedetta by PAUL GERARD SMITH, entitled

"THE HOLD-UP GIRL"

Just Finished 10 Weeks on the Keith Southern Tour

APRIL 4—KEITH'S, COLUMBUS
APRIL 11—KEITH'S, DAYTON

APRIL 25—KEITH'S, YOUNGSTOWN
MAY 2—COLONIAL, AKRON

Direction of Pat Casey Agency—Blame 't on E. K.



JACK

FORMERLY

LaFollette & Leonard



ALICE

FORMERLY WITH

THE SIRENS

AMERICA'S FOREMOST EQUILIBRISTS

THE SILVAS

The Only Act Doing Both a ONE HAND AND A HEAD BALANCE ON A HIGH POLE
RINGLING BROS. AND BARNUM AND BAILEY

DIE DREI JAHNS

Der Beste and Hochste Schulter—Kopf—Persch Der Gegenwart

8th SEASON RINGLING BROS.-BARNUM AND BAILEY

DE NORSKE BRODRENE ANDRESEN

9 DE AAR HOS RINGLING BROS AND BARNUM AND BAILEY

Med Stormende Lykke Og Den Hoieste Mest Halsebrekkende Perch Act

LES FRERES MOLL

Gymnaste Equilibriste Sur Perche De 41-2 a 7 Metres

Createurs Du Travail Aux. Anneaux Sur Perche

SEASON 1921 RINGLING BROS. AND BARNUM AND BAILEY

BRUNO WEISE TRUPPE

Original Doppelter-Riesenpersch

10 JUBILAUMS SAISON 10—RINGLING BROS. AND BARNUM AND BAILEY COMBINED

Braasa Stella Bolin Carl	Francis Al Ford Chas H Faber Earl	Harty Bob Jones Helen M Joyce Jack	Murray Edith McFarland George Mitchell A P	Sully Lew Seamanns Mabelle Sterling John Scussel Henry	Vincent Jewel Valdyda Rosa Vox Valentine	"Follies of Pleasure" 14 Rajah Reading 15-16 Grand Trenton 18 Bijou Philadelphia.	"Kandy Kids" 11 Gayety Newark 21 Rajah Reading 22-23 Grand Trenton.
Claire Nell V Cassell Sydney Caudner Otto Mrs Cox Florence Cahill Jack Cassady Eddie Cooper "Fitch" Cummings Ray Mr Clifford Ruby J Clarke Frank "Cervo" Dan	France & Hamps Fluhrer & Fluhrer Flak's Bert Band Foster May Faber & McGowan Foster & Clark Foley Thos J	Jordan Marion Joseph Jack Kean Richard Geough Ez Keane & Walsh Kelly Ada Ruth King Madeline	Montrose Belle Martin Felice Mrs McGuire Anthony Morrell Frank McFarlane George	Thayer Chas Ellery Thiele Otto Tracey Sid Temple Joe	White Bob Wilson Misses Williamson Geo Wilson John Mrs Weeks Leroy Williams Connie Wells Marie	"Folly Town" 11 L. O. 18 Miner's Bronx New York. "French Follies" 11 Academy Buffalo 18 Cadillac Detroit. "Girls de Looks" 11 Palace Baltimore 18 Gayety Washington. "Girls from Follies" 11-13 New Bedford New Bedford 14-16 Academy Fall River 18 Worcester. "Girls from Happyland" 11 Gayety Kansas City 18 L. O. "Girls from Joyland" 11-13 Cohen's Newburg 14-16 Cohen's Poughkeepsie 18 Howard Boston. "Girls of U S A" 11-13 Park Youngstown 14-16 Grand Akron 18 Star Cleveland. "Golden Crook" 11 Gayety Toronto 18 Gayety Buffalo. "Grown Up Babies" 11 Plaza Springfield 18 L. O. Hastings Harry 11 Empire Providence 18 Casino Boston. "Hip Hip Hurrah" 11-13 Bastable Syracuse 14-16 Gayety Utica 18 Gayety Montreal. "Hits and Bits" 11 Empire Albany 18 Gayety Boston. "Hurly Hurly" 11 Star Brooklyn 18 Empire Hoboken. "Jazz Babies" 11 Olympic New York 18 Gayety Newark. "Jingle Jingle" 11 Gayety Omaha 18 Gayety Kansas City. "Jollies of 1920" 11 Casino Philadelphia 18 Hurlig & Seamon's New York. "Joy Riders" 11 Avenue Detroit 18 Academy Pittsburgh.	"Kewpie Dolls" 11 Empire Cleveland 18 Avenue Detroit. "Lid Lifters" 11 Gayety Brooklyn 18 Olympic New York. "London Belles" 11 Gayety Detroit 18 Gayety Toronto. "Maid of America" 11 Grand Hartford 18 L. O. Marion Dave 11 Perth Amboy 12 Plainfield 13 Stamford 14-16 Park Bridgeport 18 Empire Providence. "Million Dollar Dolls" 11 Lyric Dayton 18 Olympic Cincinnati. "Mischief Makers" 11 Gayety Milwaukee 18 Haymarket Chicago. "Monte Carlo Girls" 11 Gayety St. Paul 18 Gayety Milwaukee. "Naughty Naughty" 11-12 Armory Binghamton 13 Elmira 14-16 Inter Niagara Falls 18 Star Toronto. "Parisian Flirts" 11 Park Indianapolis 18 Gayety Louisville. "Parisian Whirl" 11 Gayety Buffalo 18 Gayety Rochester. "Peek a Boo" 11 L. O. 18 Gayety St. Louis. "Powder Puff Revue" 11 Orpheum Paterson 18 Majestic Jersey City.

Burlesque Routes.

(April 11-April 18.)

"All Jazz Revue" 11 Star Toronto 18 Academy Buffalo.
"Around the Town" 11 Howard Boston 18-20 New Bedford New Bedford 21-23 Academy Fall River.
"Bathing Beauties" 11 Gayety Baltimore 18 L. O.
"Beauty Revue" 11 Cadillac Detroit 18 Englewood Chicago.
"Beauty Trust" 11 Penn Circuit 18 Gayety Baltimore.
"Best Show in Town" 11 Gayety Montreal 18 Empire Albany.
"Big Sensation" 11 Grand Worcester 18 Plaza Springfield.
"Big Wonder Show" 11 Star & Garter Chicago 18 Gayety Detroit.
"Bon Tons" 11 Olympic Cincinnati 18 Columbia Chicago.
"Bostonians" 11 Gayety Rochester 18-20 Eastable Syracuse 21-23 Gayety Utica.
"Bowery" 11 L. O. 18 Palace Baltimore.
"Broadway Belles" 11 Lyceum Columbus 18 Empire Cleveland.
"Cabaret Girls" 11 Century Kansas City 18-19 Lyceum St. Jose.
"Cute Cuties" 11 L. O. 18 Trocadero Philadelphia.
"Flashlights of 1920" 11 Empire Brooklyn 18 Empire Newark.
"Follies of Day" 11 Empire Newark 18 Casino Philadelphia.

WARDROBE PROP.
TRUNKS, \$10.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor and Bal Trunks. Parlor Floor, 33 West 31st Street, New York City.



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

BILLY THOMPSON ON BROADWAY

WITH

"SOME LITTLE BIRD"

KITTY GORDON'S BIG SONG HIT

VAN ALSTYNE & CURTIS

310 Strand Theatre Bldg., New York City

When You Play LOS ANGELES

LET ME GIVE YOU

"INSIDE STUFF"

On Real Estate Investments.

HARVEY G. WOLF

Los Angeles and Venice, California
701 Delta Bldg., L. A.

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all Lines, at Main Office Prices. Seats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York. Phone: STurycant 6134-6137.

Another "BALL" Ballad LITTLE CRUMBS of HAPPINESS YOU GAVE ME LONG AGO

LYRIC BY J. KEIRN BRENNAN THIS TOGETHER WITH
"LET THE REST of the WORLD GO BY" and "DOWN THE TRAIL to HOME, SWEET HOME."
COMPLETING A TRIO OF THE GREATEST WALTZ BALLADS EVER WRITTEN

THE MUSIC of ALL THREE
by the WORLD FAMOUS COMPOSER

ERNEST R. BALL

PROFESSIONAL
COPIES & ORCH.
IN 5 KEYS

BAND ARR

QUARTETS

ALL VOICES

NOW
READY

Moderately with much expression

You could not give me all your love, Al -
What food you brought for - lov - ing thought, With -

though I know you tried; But what you gave made me your slave, And I was sat - is - fied
in your ten - der eyes; In your one kiss, one taste of bliss, I found life's great - est prize

REFRAIN

Lit - tle crumbs of hap - pi - ness That fell like gold - en grain, Filled my hun - gry, home - sick heart And stilled that lone - some pain. Lit - tle

drops of ten - der - ness That made me love you so; Lit - tle crumbs of hap - pi - ness You gave me long a - go. - go.

Copyright MCMXX by M. Witmark & Sons
International Copyright Secured

M. WITMARK & SONS

AL COOK (Next to Palace Theatre) New York
1562 Broadway

THOS. J. GUILLEY
Barbier Theatre Bldg., Chicago, Ill.
800 HOWARD
21 East 9th Street, Cincinnati, Ohio.
AL HOWARD
150 West Larned Street, Detroit, Mich.
SYDNEY KLEIN
450 Kumber Terrace, Salt Lake City, Utah

ED EDWARDS
33 S. 9th St., Philadelphia, Pa.
JOE L. MANN
424 North Block, Denver, Colo.
H. ROSS McCLURE
Emporium Mercantile Co., St. Paul, Minn.
ALBERT J. LINDSEY
1213 No. Tacoma St., Indianapolis, Ind.

JACK LAHEY
218 Tremont Street, Boston, Mass.
HARRY WALKER
Safety Theatre Bldg., Kansas City, Mo.
JOHN MAHER
401 Pine Aids Bldg., St. Louis, Mo.
FRANK FOSS
827 Hamilton Terrace, Baltimore, Md.

JACK CROWLEY
18 Belknap Street, Providence, R. I.
BARNEY HAHAN
Pantages Bldg., San Francisco, Cal.
ROBERT EDGAR
500 Montelme Bldg., Seattle, Wash.
CHAS. WARREN
7-A Scho Square, London, W. I., England

J. J. GERLACH
312 Savoy Theat. Building, Pittsburgh, Pa.
MORT NATHAN
207 Superba Theatre Bldg., Los Angeles, Cal.
ARTHUR WHITE
406 Lindley Building, Minneapolis, Minn.
CHAS. WARREN
7-A Scho Square, London, W. I., England



"Puss Puss" 11 L. O. 18 Gayety Brooklyn.
"Razze Dazze" 11 Haymarket Chicago 18 Park Indianapolis.
Reeves Al 10-12 Berchel Des Moines 18 Gayety Omaha.
Reynolds Abe 11 Gayety Pittsburgh 18-20 Park Youngstown 21-23 Grand Akron.
"Record Breakers" 11 Englewood Chicago 18 Standard St. Louis.
"Roseland Girls" 11 Star Cleveland 18 Empire Toledo.

Singer Jack 11 Miner's Bronx New York 18 Orpheum Paterson.
"Snappy Snapps" 11 Majestic Jersey City.
"Social Follies" 11 Empress Cincinnati 18 Lyceum Columbus.
"Social Maids" 11 Casino Brooklyn 18 L. O.
"Some Show" 11 Majestic Scranton 18-19 Armory Binghamton 20 Elmira 21-23 Inter Niagara Falls.
"Sporting Widows" 11 Hurtig & Seamon's New York 18 Empire Brooklyn.

"Town Scandals" 11 Columbia Chicago 17-19 Berchel Des Moines.
"20th Century Maids" 11 Gayety Washington 18 Gayety Pittsburgh.
"Twinkle Toes" 11 Gayety St. Louis 18 Star & Garter Chicago.
"Victory Belles" 11 Empire Toledo 18 Lyric Dayton.
"Whirl of Mirth" 11 Standard St. Louis 18 Century Kansas City.
White Pat 11 Bijou Philadelphia 13 Star Brooklyn.
Williams Mollie 11 Gayety Boston 18 Grand Hartford.

his acting won him many friends here. Malcolm Fassett, who played in Cosmo Hamilton's comedy, "Scandal," this season, will be the leading man, and Beth Merrill, a charming blonde, who has been in musical comedy for the last two seasons, will be the feminine star. Thomas McHugh has assumed the presidency of the Motion Picture Operators' Union, No. 324, of Albany, to which office he was elected at the recent annual meeting. Former President Smith represents the union in the Central Federation of Labor.

that the film actor is planning a vacation at Saratoga Springs during the racing season. Crane asked his father to rent a cottage for him on the shores of Saratoga Lake.

The Albany Lodge of Elks will



Guerrini & Co.
The Leading and Largest
Accordian
Factory
in the United States
The only factory
that makes any
kind of Reeds: made by
hand.
277-279 Columbus
San Francisco, Cal.
Ave.

FOR SALE
Cash or Royalty
Comedy in "One," 17 Min.
Three people. Characters. Rube Billposter, Policeman, Bum Legit. Country Girl. Good baritone and soprano necessary. Your big chance; don't overlook it.
WM. B. READY
469 W. 157th Street, N. Y.
Phone Audubon 8791.

Have you thought of how you wish to spend the summer?
If it's Ocean or Bay Front Bungalows, we have just the thing for you.
OCEAN BEACH, NEW YORK
(Fire Island)
Can build four room bungalows for \$1,750, including lots, which if not used, can be rented for the summer for \$350. Also one new bungalow just finished \$2,500 and two new houses, one of them 1 block from bay, with 7 rooms, scaled and shingled for \$4,200; another cement house, 150 feet from bay \$7,000. Terms to suit.
Ocean Beach is situated 5 miles from Bay Shore, L. I. Boats run twice daily beginning May 1st. The island is 2,000 feet across. You can walk from the ocean to bay in 5 minutes. Great South Bay which is of white sand has the best fishing, clamming and crabbing on the Eastern Coast. Also a few furnished bungalows for rent. You are in touch with managers and agents.
THOMAS J. KEOGH
OCEAN BEACH, New York
JOHN P. LORAM, 238 West 52d St., N. Y. Representative.

ALBANY, N. Y.

By THOMAS S. BURKE.
HARMANUS BLEECKER HALL
—First, "Midsummer Madness"; second half, "Forbidden Fruit."
EMPIRE — This week, "Step Girls"; next week, "Hits and Bits."
GRAND—Keith vaudeville and pictures.
MAJESTIC—Pop vaudeville and pictures.
MARK STRAND — First half, Katherine MacDonald in "My Lady's Latchkey"; second half, Charles Ray in "The Old Swimmin' Hole."
ALBANY — All week, Priscilla Dean and Lon Chaney in "Outside the Law."
CLINTON SQUARE—First half, Mahlon Hamilton in "Half a Chance"; second half, Justine Johnston in "Blackbirds."
LELAND—First half, "The Kentucky Colonel"; second half, "The Tiger's Coat."
COLONIAL—Daily change pictures.
An old favorite will return to Albany when the Fassett Players open their stock engagement at Proctor's Harmanus Bleecker Hall Monday night, April 18, in Louis Albion, who has been made stage director of the company. Albion was the juvenile of the Frederic Bond stock company at the Leland many years ago and

Walter Crane, father of Ward Crane, Albany picture star, has received a letter from his son stating

JOHN SIMON FERDIE MAYER IRVIN SIMON
THE STANDARD CHICAGO REPRESENTATIVES

THE SIMON- AGENCY

BUSINESS AS USUAL

Booking exclusively with W. V. M. A., Keith's Circuit (Western), Orpheum and Interstate circuits and all affiliations.

WOODS' THEATRE BLDG. CHICAGO

MARY REILLY

"Ernie Young's Latest Find"

WHAT VARIETY SAYS:
"Mary Reilly, a local sensation, late of Edelweiss Gardens, a singer of jazz numbers, par excellence."

HELD OVER 8 MORE WEEKS AT WINTER GARDEN, CHICAGO

JUST KEEP A THOUGHT

? FOR ME ?

ASK

JEROME H. REMICK and CO.

CHICAGO

NEW YORK

DETROIT

have their annual minstrel show at the Empire in May or June. Oscar Perrin, manager of the Empire and himself a leading Elk, will aid in putting on the show, which probably will be under the direction of Fred W. Kerner, Albany music director. Alec Sayles will handle the publicity for the minstrels.

ATLANTA.

By FRED E. PELERS.
ATLANTA.—(First Half). H. B. Walthall in "Ghosts" and "Taken In." (Last Half). "Three Wise Fools."

LOEW'S GRAND. — Vaudeville and photoplays.

LYRIC.—Keith vaudeville.
HOWARD, RIALTO, FORSYTH, CRITERION, STRAND, VAUDETTE, feature photoplays.

Speculation is rife in Atlanta as to where "The Four Horsemen of the Apocalypse" is to be presented. Charles E. Kessnich, district manager for Metro, states that, in all probability, the Atlanta will be used with a large orchestra.

The Bonita, a small theatre on Peachtree street, near Five Points, playing musical tabs, will enlarge by taking in the Metropolitan restaurant which it adjoins. The Bonita has been one of the biggest money makers in town.

E. A. Schiller, general representative in the South for Marcus Loew, has returned from his three-month's vacation on the Pacific coast and Honolulu with Mrs. Schiller. He left for New York last week to attend the V. M. P. A. banquet. During his vacation Mr. Schiller visited all the Loew-Ackerman and Harris houses on the coast. During his absence Lionel H. Keene, assistant to the general representative, was in charge of the Loew Southern and Southwestern Circuit.

Ralph De Bruler, formerly a picture manager in Macon, brought to Atlanta as city manager for the S. A. Lynch houses, has been made resident manager of the new Howard Theatre. Frank B. Hammond, former publicity man for the Lynch enterprises in Atlanta, now has jurisdiction over the remaining Lynch houses here.

Sam Maurice is now managing Loew's Palace, Memphis, succeeding Fred B. Klein, who has returned to Washington, D. C.

CALGARY

By FRANK MORTON.
GRAND. (M. Joiner, manager).—Mary Pickford, in "The Love Light" (return picture).

ORPHEUM (R. MacLeod, manager).—(Last half), Blossom Seeley, Larry Comer, Prosper and Maret, Ned Norworth, Four Gossips, Selbini and Nagle, Lolya Adler.

PANTAGES (D. G. Inverarity, manager).—"Yes, My Dear," Jones and Jones, Alanson, Gray and Askin, Fern, Bigelow and King.

PRINCESS (J. Clarke Belmont, manager).—Musical comedy stock and pictures.

ALLEN, REGENT, BIJOU, EMPRESS, LIBERTY—Pictures.

After playing stock, minus the chorus for one week, the Princess management re-engaged the girls,

the new cast, including the chorus, numbers sixteen.

Cleo Ross left for San Francisco to join the Will King Co. Jack Dempsey, during his engagement at the Pantages, registered heavily with the sport fans, the Calgary Elks giving him a farewell smoker on his closing night.

Harvey Kissonock, formerly with the local Select exchange, has returned from New York to handle several Eastern novelty and specialty houses.

ATLANTIC CITY.

By CHARLES SCHEUER.
The Ambassador Hotel has made photoplays a feature of its attractions for the guests. The announcement on the weekly card of the hotel programs "Photoplays in the Pompeian Grille at 8.30 p. m. Monday, Wednesday and Friday evenings." The screen showings precede the customary events of the grill, which begin at 10 o'clock.

A. E. Weeden, organist of the Ascension Church and well known at the shore for his almost annual amateur productions of operettas for charity, announces the advent of "The Mascot" about May 1. The performance will probably be given at the Keith theatre.

crowded the big house to the last seat.

The local stage hands' union sprang a surprise at Woods theatre last week when a combination week of five-act vaudeville and feature photoplay was filled in. The house was served with notice on Sunday morning that the performances beginning the same night would require not only an additional scale, but an "emergency man" for quick changes, which the house claimed could not occur on the billing. Refusal of the extra salary is said to have been given.

Rendezvous Park, the new amusement enterprise on the boardwalk, at Georgia and Mississippi avenues, occupying a whole block, announces opening May 28.

Joseph Soloff has been placed as treasurer at the Woods theatre, with Harry Harbach as assistant.

BALTIMORE.

By F. D. O'TOOLE.
AUDITORIUM.—"Blossom Time," an operetta, built upon story of

TRUNKS

For the Theatrical Profession
Strand Luggage Shop
The Luggage Shop With a Conscience.
603 SIXTH AVE., Bet. 39th and 40th Sts.
"Open Evenings Till 7"

MAKE CERTAIN OF RECEIVING VARIETY

SUBSCRIBE

FOR

VARIETY

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.

To those desirous of Variety each week at the quickest possible moment, a subscription is suggested.

Constant complaint of inability to secure Variety on a newsstand, through supply having been exhausted may be obviated through a standing subscription.

Subscription, \$7 yearly. Canada and foreign countries, \$8.

"THE TWO BRAZILIAN DIPLOMATS"

SIDNEY—

STEIN AND SMITH

—BILLY

NOW AT WINTER GARDEN, CHICAGO,
FOR FIVE WEEKS.

"The two speed kings traveling on the comedy course. SPEED, 2 laughs a second."

THANKS TO ERNIE YOUNG

OPENING MAY 7, ON THE PANTAGES CIRCUIT.
BOOKED 'TILL 1923.



SAXI HOLTSMWORTH ARMONY OUNDS

75 WEEKS
WITH
Roscoe Ails
Now at "The Place"
18th St. & Broadway
NEW YORK CITY
Hear Him Play His
Own Great Number,
"Whistling
Blues"
(Face & Handy)

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

Franz Schubert's love affairs, was presented Monday for the first time in this city and proved acceptable to a large house. The romanticism of the times and scenes of the stories are cleverly suggested, and portrayed by a cast of capable light opera singers.

FORDS.—John Golden's latest work, "Happy New Year," resembling his "Turn to the Right," in the goosy sentiment and hoakum it contains might repeat the success accorded to his first attempt, as it is now running smoothly and very well acted. Its biggest moment comes in the first act, when the father bids his doubting girl a farewell as he leaves for prison. The lines are gripping and ring true.

LYCEUM.—This house returns to its special run picture policy for a few weeks with first local showing of "Over the Hill," replete with heart interest, and should go well during its stay.

ACADEMY.—"A Child for Sale," a film melodrama dealing with tenement house dwellers and ruthless landlords, has not created any startling run on the box office, but has been held over for another week.

PALACE.—"Best Show" proves lively and entertaining burlesque.

GAYETY.—"Cute Cuties."

COLONIAL.—Dark Babe Ruth in "Heading Home" film drew very light crowds all last week, and did not justify the management in holding over for a second week and leaves the house dark.

FOLLY.—"Fifi," Oriental dancer, returns and is the "added attraction" of "The Oriental Maids."

RIVOLI.—Pola Negri in "Passion" is this week's attraction and.

PRICES REDUCED

ON ALL

H & M TRUNKS

Write for New Catalog or See Our Agents

NEW YORK

S. NATHAN, 531 Seventh Ave.
CHICAGO

BARNES T. CO., 75 W. Randolph

HERKERT & MEISEL T. CO.
916 WASHINGTON AVE.
ST. LOUIS

with the house policy of no advance sale of seats, the box office line at both entrances was over a block line at every performance.

WIZARD.—"What's Worth While," picture.

STRAND.—"East Lynne" drawing well in picture form.

PARKWAY.—"What's Worth While" opens a run here.

NEW.—"The Greatest Lover."

VICTORIA.—"It Isn't Being Done This Season."

Discord in the management of the Lyric Theatre was disclosed, when John B. Bland resigned from the vice-presidency of the organization, claiming mismanagement through lack of business knowledge on the part of the other officers and trustees. Mr. Bland is president of the U. S. Fidelity & Guaranty Co., and when the plans were first formulated last spring for music-loving people to buy the Lyric Theatre in order to keep it from passing out of existence, he was one of the foremost of the subscribers and most active in the campaign. It has not yet been determined how far the discord of the management has split the backers of the theatre company.

After two months' deliberation in both branches of the City Council the American Theatres Co. finally succeeded in getting through an ordinance permitting it to construct a large picture house at Greenmount avenue and Thirty-third street. The ordinance was favorably reported Monday night by the Committee on Police and Jail and passed under a suspension of rules by an unanimous vote. The strong opposition was brought about by the Boulevard Theatres Co., having gotten a permit to build on a lot directly across the street about two weeks before the American company plans were announced. By this new ordinance both of these theatres can be erected on opposite corners, each costing approximately a quarter of a million dollars.

After eluding a crowd of between 400 and 500 people who had purchased tickets for a concert advertised extensively in Jewish and American papers to be given at the Lyric Theatre Monday night by Sophie Kurth, mentioned on the tickets and in the advertisement as a "Female Cantor," Samuel Lapidus, who gave his address as 911

East Fayette street, known to local printers and the management of the Lyric as the manager of the affair, was arrested by headquarters detectives and locked up in the Central Police Station.

Lieut. Carey, in charge of Police Headquarters last night, received a call asking for the arrest of William Braiterman. When questioned at Police Headquarters Waxman and Braiterman said they had been approached by Lapidus to assist in the sale of tickets for the concert, and had purchased tickets which were priced \$1 and \$1.50, plus tax, to the amount of \$50. When they went to the Lyric last night in time for the advertised opening of the show they found the house dark and a crowd of several hundred ticket holders clamoring for admission. Lapidus, according to the statement of Braiterman and Waxman, made a short announcement to the effect that the concert would not be held and left the building through a side door.

Lapidus told the detective that he had arranged the concert in good faith, that he had paid a \$50 deposit for the hire of the theatre, and he exhibited a stub to show he had paid the eight singers who were to take part in the concert \$400. The singers were on hand Monday night, but the management of the theatre refused to permit the doors to be opened until the balance of \$300 agreed upon was paid. The demand could not be met.

The Century Theatres are rapidly nearing completion and are booked to open the last of this month.

BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—"Twin Beds." One of the "freaks" of the season. Invariably grabs off money here. Advance indicates duplicate of last year's clean-up.

SHUBERT-TECK.—"Way Down East." Second week to bank-up business. Plugging consistently heavy advertising.

Film Houses.—Shea's Hipp, "The Kid"; Shea's Court Street, "The Kid"; Shea's Criterion, "What Every Woman Knows"; Strand, "The Old Swimmin' Hole."

Samuel Berman, secretary of the New York State Exhibitors' League, addressed the local exhibitors on

"State Censorship" at the Hotel Iroquois Wednesday evening.

Both Shea's Hipp and Court Street are featuring the local first run of "The Kid." At the Court Street it is being run in connection with the regular vaudeville bill, the show opening fifteen minutes earlier to make room for the film. The Hipp is giving an extra morning show, starting at 10.30 o'clock.

For the first time in local theatrical history, street car advertising is being used to play a legitimate attraction. "The Century Midnight Whirl," which comes to the Majestic April 11, for a week's engagement is using regulation sized cards in all of the important car lines. The stunt is an innovation here and is causing considerable comment.

The heavy iron sign hanging above the entrance of the Strand theatre fell to the street Saturday afternoon at the height of the matinee rush hour. No one was injured, although several persons narrowly escaped being struck.

Mayor Buck, of Buffalo, in a letter to the Clayton-Lusk Committee this week, stated that in his opinion some sort of censorship for moving pictures was advisable. The letter was given wide publicity in the Buffalo newspapers.

Last week's receipts for "Way Down East," its first week in Buffalo, are reported to have reached \$17,000. The coming week's gate from present indications will top this figure.

CLEVELAND.

By J. WILSON ROY.

OHIO.—"Hitchy-Koo of 1921." HANNA.—"Passing Show of 1919." SHUBERT-COLONIAL—Walter Hampden.

PROSPECT.—"Grumpy." (stock), Vaudeville at Keith's, Priscilla, Loew's, Liberty and Miles.

FILMS.—Opera House, "Way Down East"; Allen, "The Greatest Love"; Standard, "The Unknown Wife"; Hoffman's Palace, "Princess Jones"; State, "The Charm School"; Stillman, "What Every Woman Knows"; Knickerbocker and Orpheum, "The Inner Voice"; Strand and Metropolitan, "Trust Your Wife."

STAR.—Burlesque, "Victory Belles."

EMPIRE.—Burlesque, "Joy Riders."



The world's largest
manufacturers of the-
atrical footwear

We Fit Entire Companies
Also Individual Orders

1534 S. W. 45th St. Chicago
New York State and Monroe Sts.

"VARIETY'S"

SPECIAL

LOEW CIRCUIT NUMBER

will be issued with the opening of the new

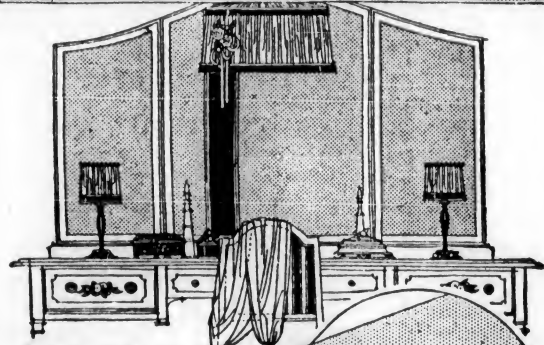
LOEW STATE THEATRE

Broadway and 45th Street, New York City

The special Loew Number will contain unique features in connection with the Loew Circuit and its progress; also advertisements.

Advertising rates remain unchanged for that number and space may be reserved now.

KOTEX



A NEW sanitary pad surgically pure and cheap enough to throw away. All stores and shops that cater to women.

Cellucotton Products Company
Chicago, Illinois

5c Each—12 for 60c

INEXPENSIVE, COMFORTABLE, HYGIENIC and SAFE—KOTEX

NELLIE
and
JOSEPHINE

JORDAN

PLAYING B. F. KEITH CIRCUIT

Direction JOHN C. PEEBLES

**PLAY—WRIGHT
STAGE DOCTOR
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 TAILS"
Etc., Etc.

IN PREPARATION:

"BLOOD MONEY"
"CALL THE NEXT CASE"
"THE BAD WOMAN"

The Grand has closed for the season.

The run of the Griffith's film, "Way Down East" at the Opera House, has been extended two weeks.

Hoffman's Palace has installed a seven-piece orchestra, under the direction of L. R. Shalloner. Musical settings are arranged by Max Faetkenheuer.

Celebrating the hundredth presentation of "Way Down East" last Monday, Burr McIntosh and Vivian Ogden appeared at both performance at the Opera House and made brief talks. It was at this house where Vivian Ogden started her stage career, supporting Effie Ellsler in stock.

Allen's new Capitol, pictures, opens on the west side on Friday.

CONEY ISLAND.

By D. KALKER.

The battle which Samuel Gumpertz and the city have staged over the right of the former to erect a fence has come out with the city a complete victor so far. Monday there was a squad of men under the head of Borough President Ed Riegelman which came down and chopped the fence down which Gumpertz had erected as a spite obstruction, but with the fence down, there is now a clear roadway from the West End Terminal to Brighton Beach.

Henderson's, owned by the Weiss brothers, has had a wonderful winter season, comparing with the success of the theatre in former years during the winter months, which, of course, are the dull season in this locality. On Tuesday nights the song contest holds forth and Friday night the dance contest is the feature. Either one of these nights will find the S. R. O. sign in evidence. The house has built up its business phenomenally.

The King's Highway theatre is nearing the stage where the opening date will soon be announced. The theatre is almost complete, only the interior decorations being lacking.

Luna Park will again feature Arthur Pryor's Band for the opening of the season. The date for opening is announced as May 14. Evans is again amusement manager.

DENVER.

By T. H. FERRILL.

BROADWAY.—"Greenwich Village Follies," "Sinbad," with Al Jolson, next week.
DENHAM.—"Wedding Bells," Wilkes players, stock.
ORPHEUM.—Vaudeville.

WAITING FOR YOUR WIRE

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

If name of those three symbols appears after the check number of words, this is a telegram. Otherwise no character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

If name of those three symbols appears after the check number of words, this is a telegram. Otherwise no character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

B192NY LE 47 BLUE

TULSA OKLA 135P APL 5 1921

L WOLFE GILBERT

165 WEST 47 ST NEWYORK

CONGRATULATIONS ON YOUR NEW HIT DOWN YONDER IT LOOKS TO ME AS IF THIS SONG WILL BRING YOU OUT OF

THE WILDERNESS IT IS AS BIG A HIT FOR ME AS SWANEE NEED I SAY MORE BELIEVE ME ITS ANOTHER ROBERT E LEE GOOD LUCK YOUR PAL

AL JOLSON

323P

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

If name of those three symbols appears after the check number of words, this is a telegram. Otherwise no character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

A 92 W 10 MITE

WASHINGTON D C 4

1802

WOLFE GILBERT

165 WEST 47 TH ST NYC

DOWN YONDER TREMENDOUS HIT EVEN BIGGER THAN ROBERT E LEE

EDDIE CAUTION

AMERICA.—"A Tale of Two Worlds."
PRINCESS.—"Ducks and Drakes," Bebe Daniels.
RIALTO.—"The Dollar-a-Year Man," Roscoe Arbuckle.
RIVOLI.—"Hush," Clara Kimball Young.

Max Fabish, manager of the Orpheum, will go to New York upon the closing of the theatre this summer, then take a trip to Europe, spending most of the time in England and Scotland.

Georgie Knowlton, character woman for the Denham company, will return to work week after next. She has been ill for several months. Claire Sinclair, who has been filling her place, will return to San Francisco.

Ruth Robinson, one of the most popular leading women the Denham ever had, will come through on the Orpheum circuit presently in a skit called "A Widow by Proxy."

"Way Down East" closed strong

at the end of its fourth week at the Broadway.

DETROIT, MICH.

By JACOB SMITH.

NEW DETROIT.—"Century Midnight Whirl"; next, "Hitchy Koo of 1921."

SHUBERT-DETROIT.—"Pitter, Patter." Next, "Jim Jam Jams." GARRICK.—"Adam and Eva." Next, William Faversham.

Photoplay houses.—"Man, Woman and Marriage" held over for a second week at the Adams; "The Witching Hour" at Madison; "Prisoners of Love" at the Majestic; "Polly with a Past" at Colonial; "The Easy Road" at Broadway-Strand.

Lee Shubert was here last Friday conferring with David Nederlander, the new lessee of the Shubert-Detroit, which the Shuberts will continue booking.

Frank Tinney in "Tickle Me" did a little under \$26,000 at the Shubert-Detroit last week at \$3 top.

He could easily have remained a second week.

Ground was broken April 1 for the new \$2,000,000 theatre building which John H. Kunsky will erect on Broadway. It will be ready about the first of the year.

Fitzpatrick and McElroy, operating a big circuit of theatres in Michigan, have leased the Rhodes opera house in Kenosha, Wis., and plan a half million dollar building.

Charles H. Miles has reduced the prices of all main floor seats at night for the Regent, Orpheum and Miles theatres from 60 to 50 cents, which prices include war tax.

Fitzpatrick & McElroy will erect a new theatre in Benton Harbor, Mich., seating 2,000.

DES MOINES.

By DON CLARK.

Irving Beitel, treasurer of the Columbia, Davenport, has been made

treasurer of the Des Moines Orpheum, succeeding Walter Dunn, who has resigned. Dunn was formerly treasurer of the Davenport Columbia and manager of the Palace at Moline. His home is in Davenport. Allen O'Neill, who has been treasurer of the Palace at Moline, will take Beitel's place at the Columbia.

Des Moines Women's Club is sponsoring "The Willow Tree" in stock at Princess. Proceeds go towards the club's building fund. Next week "He Comes Up Smiling."

"Robin Hood" at Berchel.

Pictures this week. "Lying Lips," at Des Moines; "Hands Up," at Palace; "Inside of the Cup," at Strand; "Black Beauty," at Rialto.

DULUTH.

By JAMES WATTS.

The leading picture theatres, old almost capacity business Holy Week, but vaudeville suffered a slight slump. Cold and rain on Sat-

JUST KEEP A THOUGHT

? FOR ME ?

ASK

JEROME H. REMICK and CO.

CHICAGO

urday night cut down the total for the week.

For the first time in the history of the city, all theatres observed Good Friday, remaining closed until 3 P. M. Virtually all business houses were closed from 12 to 3 o'clock.

The Finkelstein and Ruben theatres have instituted a policy of giving free shows to school children Saturday forenoons. Three shows have been given to date with great success. A show is given at each of their houses simultaneously, no tickets being required for admission. Manager P. F. Schwie, who inaugurated this policy, has selected educational and clean, entertaining films, and the shows are meeting with enthusiasm, making many friends for pictures.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

Winter season goes out in a blaze of glory, with "Apple Blossoms" at \$3 top at English's and "Irene" getting the same at the Mura. American Legion bought out "Irene" on Monday night. May be post-season bookings at Mura between now and May 2, when the Stuart Walker Co. opens its fifth season in repertoire.

Gregory Kelly gathered his stock company here this week for rehearsals and opens with "Clarence" at English's April 11. Kelly's scale of summer prices runs from 25 cents to \$1 nights and as high as 75 cents matinees.

The cast for Kelly's stock company was announced this week as follows: Mr. Kelly, Ruth Gordon, Byron Beasley, Vera Fuller Melish, Percy Helton, Angela Ogden, Willard Barton, Harry Gribble, Beulah Bondy, Frank Bertrand, Florence Murphy, William Sheafe, Elizabeth Black and Howard Hill.

A Few Choice Offices

POSSESSION ABOUT APRIL 15TH.
\$50 Per Month and Upwards

Romax Building

245 West 47th Street
New York City

Adjoining Strand Theatre

JOHN H. SCHEIER

215 WEST 47TH STREET

Phone BRYANT 5102-3

OR YOUR OWN BROKER

The Vaudeville Organ

THE ROBERT-MORTON

THE AMERICAN PHOTO PLAYER CO.

NEW YORK CITY

CHICAGO

SAN FRANCISCO

1000 Broadway

64 E. Jackson Blvd.

107 Golden Gate Ave.

NEW YORK

Nine consecutive days of Shakespeare, six by William Hampden and three by Fritz Lieber, was too much for the town, and the records hung up for support of the classics as presented by other exponents in the past suffered badly.

KANSAS CITY.

By WILL. R. HUGHES.

SHUBERT. — Charlotte Greenwood in "Linger Longer Letty." Next, Mary Nash in "Thy Name Is Woman" for four days only, starting Sunday, April 10.

GRAND. — Otis Skinner in "At the Villa Rose," next "Robin Hood." EMPRESS. — "Hi Jinks Musical Comedy Co." in "Two Turtle Doves."

All roads led to the Shubert this week, and the business done by Al Jolson has set folk talking. At the other houses the Gayety, playing "Twinkle Toes," and the Orphen, with its regular established patronage to depend upon, had the best of things, although the other houses reported a slight pickup in their box office showings.

Mary Nash, who is announced for a four-day stay at the Shubert, it is claimed, is making the jump from New York to San Francisco, and is giving this city the four days to break the jump.

The "Greenwich Village Follies," with Jimmie Watts, which opened the season at the Shubert last fall, will be here for a return engagement the latter part of the month.

The baseball season opened here Saturday, and the managers are "wondering if the old saying of 'When the umpire says 'play ball' that's the time for the shows to head for home,' will prove true this season.

Sadie Banks, in her character impersonations, and Nettie Knise, whistler, were emphatic hits with "Tid-Bits of 1920" at the Century this week.

Some of the feature acts playing with the Columbia shows at the Gayety here do not like the idea of the layoff between here and St. Louis, and fill the week in independent vaudeville houses.

"Not Guilty," Newman; "What's Worth While," New Royal; "The Dollar-a-Year Man," Twelfth Street, are the offerings at the leading photoplay houses.

Although the Grand has been

dark this week and the boxoffice bunch had planned on having a sort of vacation, they overlooked one thing. The main orders for Otis Skinner, who opens April 4, commenced coming in the first of the week and, by Wednesday, had proved to be the heaviest for this house in several years. As a consequence, the boys, instead of getting a lay off, have been busy all week opening mail, assigning seats and counting money.

The week of April 23 ought to be a good one here, as seven conventions of various sizes are scheduled to be held during the week. They are—National Electrical Exposition, Western Electro-Therapeutic Association, Public Utilities Association, Wholesale Grocers' Association, International Trade Composition Association and the State Associated Trade Commission. As a large number of delegates and their families will be in attendance, the "show shops" should be busy.

The management of the Globe Theatre, playing W. V. M. A. acts, has announced that the house is playing to more than a million paid annually; its weekly average is 25,000. The house is just a block and a half from the location of the new Main Theatre (Junior Orpheum).

The contest between the musical leaders of this city and St. Louis for the services of Rudolph Ganz, pianist, has ended in favor of the Eastern city, which has given Mr. Ganz a three-year contract to conduct the St. Louis Symphony Orchestra. He succeeds Max Zach, who died recently.

Doloris G. Bruce, formerly an usherette at the Garden Theatre, was awarded a verdict for \$35,000 damages in the circuit here this week, against the McGee Amusement Company which owns the theatre, for damages sustained in January, 1920, when she fell on a runway in the house. She alleges that the fall caused partial paralysis, and appeared in the courtroom on crutches, fainting while on the witness stand.

Sam Gilder, appearing at the Globe this week in "Old Black Joe Land," has been playing this city for the last 56 years, appearing here, for the first time, with a minstrel show under canvas. Mr. Gilder claims to have been with the Dan Emmet show when Emmet wrote "Dixie," and that he, Gilder, was the first person ever to sing the famous song in public.

The Orpheum cut down to seven acts this week, but the show was extra long, and the pictures were not over until after eleven. Next week eight acts will again make up the bill, which will be topped by June Elvidge, strongly billed as a popular motion picture star.

Jean Bedini believes in getting his money's worth out of his acts. With the "Twinkle Toes" show at the Gayety this week, the "Five Cry Babies" Jazz went into the orchestra for the opening overture. The number was featured with an announcement card and proved a very enjoyable surprise.

LOUISVILLE.

By JOHN M. FRANCIS.

MACAULEY'S. — "Lightnin'" all week.

PICTURES. — Charles Ray in "Phyllis and Nineteen," Strand; "Madonnas and Men," Majestic; Elaine Hammerstein in "Poor Dear Margaret Kirby," Alamo; "A Thousand to One," Walnut.

Marcus Loew has been making a strong attempt to establish a house here. Last week he offered Louis Dittmar, president of the Majestic and the Rialto, which is just nearing completion, a large price for the new house, but Dittmar declined. The Rialto will open early in May. It will be one of the most pretentious photoplay houses in the South, costing in the neighborhood of \$1,000,000. It is said to be almost an exact replica of the New York Rialto.

A check for \$400 for two boxes to the special benefit performance of "Lightnin'" held Tuesday afternoon, was received by Macauley's Monday from Lewis Park, of Pittsburgh. The proceeds of the matinee will go toward a fund being raised to purchase for the State the old place at Bardstown known as Federal Hill, where Stephen Collins Foster wrote his famous song, "My Old Kentucky Home." The benefit matinee was made possible through the assistance of John Golden, producer of "Lightnin'." Irvin Cobb raffled off seats for the performance Saturday.

MINNEAPOLIS.

By DEAN JENSEN.

Ten acts, recruited from local vaudeville and burlesque houses, volunteered their services for the midnight show given last week at Pantages. Receipts were turned over to the fund for Chinese relief.

DETROIT

After a three weeks' engagement at the Metropolitan in St. Paul the Otis Oliver Players close April 9. Business was poor, and the company's reception by press and public rather neutral.

Clint and Bessie Robbins, whose repertoire show is the best known and one of the oldest in this section of the northwest, will close their long season the latter part of this month.

Galsworthy's "The Moh" is the Shubert players' vehicle for the week of April 10.

The Metropolitan, dark for several weeks now, will reopen April 10 for one week of Otis Skinner in "The Villa Rose."

Plans for the light opera repertoire at the Shubert following the end of the dramatic stock season at that house have been abandoned.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE. — "Way Down East." ST. CHARLES. — Sherman stock in "Alias Jimmy Valentine."



SHOE Sacks SHOP

154 West 45th St.,
New York
Opp. Lyceum Theatre

FRENCH SHOES

Short and Medium
Vamps
Most unique variations
of the correct mode.

IMPORTANT NEWS! PRICES REDUCED!

PROFESSIONAL **H&M** THEATRICAL
WARDROBES TRUNKS

FAMOUS HERKERT & MEISEL MAKE, OF ST. LOUIS

CAN NOW BE BOUGHT IN N. Y. CITY
\$55 to \$90

MAIL ORDERS FILLED F. O. B. NEW YORK CITY

USED TRUNKS AND SHOPWORN SAMPLES
EVERY MAKE EVERY STYLE

Hartman, Indestructo, Belber
Taylor, Oshkosh, Murphy,
Neverbreak, Central, Bal

SAMUEL NATHANS

SOLE AGENTS FOR H & M TRUNKS IN EAST
Times Square 531 7th Ave., New York Between 38th & 39th Streets

PHONE GREELEY 0230

BIG LAUGH IN "ONE"

SMITH and COOK

THE ORIGINAL "TWO MILLIONAIRES"

LOEW CIRCUIT

Direction BOB BAKER

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels GRANT—AND—LORRAINE CHICAGO

500 Housekeeping Apartments

(Of the Better Class—Within Reach of Economical Folks)

Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all business offices, principal theatres, department stores, traction lines, "L" road and subway.

We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folk. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

HILDONA COURT
341 to 347 West 45th St., Phone: Longacre 3560
A building de luxe. Just completed: elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchen, kitchenettes. These apartments embody every luxury known to modern science.
\$60.00 Up Monthly; \$16.00 Up Weekly.

YANDIS COURT
241-247 West 43d St., Phone: Bryant 7912
One, three and four room apartments, with kitchenettes, private bath and telephone. The private these apartments are noted for is one of its attractions.
\$15.00 Up Weekly.

Address all communications to M. Claman, Principal Office—Yandis Court, 241 West 43d Street, New York
Apartments can be seen evenings. Office in each building.

Phone LONGACRE 3333
Furnished Apartments AND ROOMS
Large Rooms, \$6.00 and Up.
1, 2, 3 Room Apartments, \$10 to \$18.
COMPLETE HOUSEKEEPING
310 WEST 48th ST., N. Y. CITY

LYRIC.—Clarence Bennett's Colored Carnival.

The Tulane closes the end of next week.

Gates and Findlay were compelled to cancel the remainder of the Loew time in this city, owing to the illness of Marion Findlay. Bobby and Earle were sent on from New York to replace them.

Business picked up at all theatres last week save the Tulane, which had "Twin Beds" occupying its stage.

Bob Sherman is thinking of putting pictures in the St. Charles (formerly Orpheum) at the end of his stock season.

Pantages is playing to tremendous business this week, with Ike Rose's grown twins booked in as an extra attraction (New Acts) the magnet. The bill is the best in several weeks, which helped swell the attendance also.

Stuart and Keely opened. Stuart sent the turn across individually with aggressive stepping. Miss Keely just filled in the picture. She could perhaps secure something better than the Chinese number employed.

Chisolm and Breen found their reception almost replica of the first turn. The man was shooting all the time, keeping up the interest and leaving eventually to genuine



King Lear takes off his wrinkles almost as easily as his crown when he uses

ALBOLENE

If you are still being annoyed by sticky or watery creams, just try ALBOLENE—you will find it a joy. Cuts the grease instantly and keeps the face smooth and soft, preventing make-up poisoning.

In 1 and 2 oz. tubes for the make-up box; Also in 1/4 lb. and 1 lb. cans for the dressing table.



At all druggists and dealers Sample Free on Request

McKesson & Robbins, Inc.
Established 1853 New York

NOTICE SEYMORE HOTEL

ROCHESTER, 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

appreciation. More animation would help Miss Breen. Her tailored suit could be more dapper, as feminine auditors expect actresses to dress their best these days.

Uber Carlton began mildly, but toward the end ensnared a score of large proportions. His matter, while not new, has not been used much, which helped. Carlton is in blackface, attired in gob uniform.

The Four Renees were a solid success, surpassing the others in point of artistry and appeal. The finish would probably get more response with the quartet grouped at attention in the center of the stage instead of the divisional method at either side, as now employed. Peterson, Avery and Rees just ambled in, sang a bit, then ambled out. They were the weak spot. "Sweet Sweeties" made an apt closer.

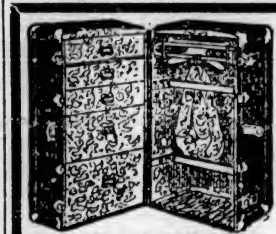
The Drapes harmonized neatly. The girls are easy to look at and the comedians energetic, even if immature.

An anemic show at the Orpheum this week. After the Monday matinee Manager Piazza remedied some of its defects through switching, but the night performance was drab and pale enough. The Courtney Sisters are headlined, with Lillian Walker an added attraction. Miss Walker is reviewed under New Acts.

Charles Henry's Pets were first, a posing dog act, presented in small-time manner. The turn did little.

MINERS MAKE-UP

Est. Henry C. Miner, Inc.



FULL SIZE WARDROBE TRUNK—22 in. deep, 40 in. high, 23 in. wide; 4 to 5 drawers; has 10 Vener hang-ers. Regular price \$58.
\$28.75

The Edmonds Furnished Apartments

MRS. GEORGE DANIEL, Proprietress
Catering Exclusively to the Profession. Special Summer Rates from June to September.
776-78-80 EIGHTH AVENUE, Between 47th and 48th Streets
Private Bath and 'Phone in Each Apartment
NEW YORK
Phone: Bryant 1944

THE BERTHA FURNISHED APARTMENTS

Complete for Housekeeping. Clean and Airy.
323 West 43rd Street NEW YORK CITY
Private Bath. 3-4 Rooms. Catering to the comfort and convenience of the profession.
Steam Heat and Electric Light \$9.50 Up

IRVINGTON HALL

355 to 359 West 51st Street. Phone Circle 6640
An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged and consist of 2, 3 and 4 rooms, with kitchens and kitchenettes, 1' to bath and 'phone.
Address all communications to Charles Teenenbaum, Irvington Hall.
No connection with any other house.

THE ADELAIDE

754-756 EIGHTH AVENUE
Between 46th and 47th Streets One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phone: Bryant 9550-1

Lansdale-Canton Apartments

on Broadway—1690-1696—Between 53d-54th Streets
FURNISHED APARTMENTS — 1, 2, 3, 4 ROOMS and BATH
UNDER NEW MANAGEMENT
High Class Elevator Apartments; Every Possible Service; With Kitchen and Kitchenettes; 4-Room Suites Especially Adapted for Two Couples; Large Kitchen.
Professional Rates Quoted.

Elmer El Cleve is pounding his xylophone in Scotch attire now. The strumming is quite adequate, but the general impression is retarded through the xylophonist indulging more in personal display than in the promotion of his playing.

Barnes and Freeman were a hit-and-miss pair. Some of the stuff, the bright material, landed but the act is loosely put together buffoonery. To achieve its best value must be routine properly. The loose coat worn by Freeman is not an asset.

Emily Darrell had them feeding from her hand up to the very end, and then lost something through a rasping delineation at the end.

Courtney Sisters, accompanied by Benson's ultra string band, probably required the musicians for a flash. Their reception, a healthy one, might have been as lusty if they had been down in "one" as of yore, with only vocalizing, although the mob expects a feature or something that looks like a feature.

Pistel and Johnson were a surprise with their blackface hoke getting considerable laughter from all parts of the house. Pistel has been doing this stuff a long time, but it seems perpetual material of which the public never tires.

Ray and Rudae were treated shabbily in conclusion. Neither is possessed of dancing talent and there are only drapes and soft lights to court approbation.

The auditors walked out in battalions at the Palace Tuesday evening. Little wonder, for the show was minus most of the requisites that make for entertainment. Many who remained sat wondering how

ZAUDERS MAKE-UP

Let Us Prove It Is Best
Send for Price List and Color Card.
113 WEST 46th STREET NEW YORK CITY

TRUNKS

FOR THE THEATRICAL PROFESSION
ALL MAKES — ALL SIZES

C. & M. INDESTRUCTIBLE BELBER
BAL MURPHY NEVERBREAK
AND OTHERS TOO NUMEROUS TO MENTION
LARGE DISCOUNTS TO THE PROFESSION

EXTRA SPECIAL—TAYLOR TRUNKS
Several Slightly Used at Almost Given Away Prices.

BARGAIN LUGGAGE SHOP
745 EIGHTH AVENUE NEW YORK
Between 47th & 48th Sts. Open Evenings Till Ten.

and why some of the acts were booked. Valent Brothers failed to meet with approval at the very beginning. Both are methodical accordionists and the numbers employed are mostly pale and colorless.

Betty Bond began and ended confidently. She tried hard and coaxed and coaxed them, with success eventually. Her final number cemented her score and placed her in the hit column.

Faber and Bennett were equally while attempting to put over the Flanagan and Edwards act, "Off and On." The old lines have life, but this pair needed a life-line, for the auditors let them sink.

Demarest and Doll met with the same fate. Demarest sought approbation with piano lore that has been peddled all over. The crowd frowned upon him. The feminine half possesses no histrionic ability. Five Avalons sought hard to retrieve with a snappy wire moment at the end, but few had remained with the onslaughts ahead.

Bright, diversified program at Loew's the first part of the week, ranking as one of the best around recently.

Mykoff and Vanity might have achieved more at the outset with the two stage waits eliminated and less attention to himself by Mykoff. Miss Vanity attended to her knitting, however, and atoned for the lapses.

Bobby and Earle had an idea to begin with, but soon drifted into the conventional, with the reception receding toward the close. They lost sight of the main motive about midway, and proceeded with semi-clowning, to their own disparagement.

"Fallen Stars," a rube turn with the familiar village grocery store evident, had enough lift and rally. Peggy Houlton is featured and lifts the endeavor through her magnetism and personality. Miss Houlton has possibilities.

William Dick, thoroughly at home, had easy sailing, distributing his merchandise to universal approbation.

Apollo Trio made a corking closer for small time with their bronze posturing and worth-while acrobatics. One or two of the feats seem new. The dislocations and tensing of the muscles by one of the members slows the tempo some and does not look so well with the body encased in bronze tinting. It could be deleted.

PITTSBURGH.

By COLEMAN HARRISON.
PICTURES.—Grand, "Man, Woman, Marriage"; Liberty, same;

Hotels Catering to Profession

WARNER HOTEL
AMSTERDAM, N. Y.
\$1.25 Single, without bath; \$1.75 Double, without bath; \$2.25 Single, with bath; \$3.00 Double, with bath.

FREDONIA
(EUROPEAN PLAN)
TENNESSEE AVE., Just Off Broadway.
The Hotel That Has Advertised ATLANTIC CITY for 29 Years.

HOTEL LINCOLN
INDIANAPOLIS
Every Room with Bath from \$2.50 Up
Special Rates to the Profession
WM. R. SECKER, Gen. Mgr.

HOTEL STRATHMORE
WALNUT at 12th ST., PHILADELPHIA
NEAR ALL THEATRES
Single rooms with running water, \$2.00 a day, double, \$2.50. Single, with private bath, \$2.50 a day, double, \$3.00. B. F. CAHILL, Mgr.
Same Management for the Past Ten Years.

HOTEL COLONADE
15th & Chestnut Sts., PHILADELPHIA.
Best located hotel in city. Rates: Single, without bath, \$12.00 per week. Double, \$15.00 per week. Rooms with private bath, \$15.00; \$21.00 double. Telephones in all rooms.
DAVID KRAUSE, Mgr.

PARK HOTEL WILLIAMSPORT, PENNA.
Every room with either private bath or running hot and cold water—\$3.00 per day and up, or with private bath, \$2.00 per day and up. Cafe and Grill open day and all night. Popular price "Club Meals."

HOTELS RECOMMENDED BY ORPHEUM CIRCUIT ACTS

COLONIAL HOTEL
Seventh Ave. East Calgary, Alta., Can.
\$2.00 Double—\$1.25 Single—Hot and cold water. Private Phone in Every Room.

HOTEL WASHINGTON
CHICAGO, ILL.
\$2.00 a Day and Up
With or Without Bath
Washington St., Bet. La Salle and Wells
Catering to Orpheum Acts

HOTEL ASTOR
176 N. Clark St., Near Randolph St. CHICAGO, ILL.
Rates \$1.50 Per Day and Up
One Block from Palace Theatre

NEW TREMONT HOTEL
21-29 So. Dearborn St. CHICAGO
Everything New and Modern
A. SINGER, Manager

HOTEL CLARENDON
No. Clark and Ontario Streets, Chicago.
FIVE MINUTES FROM LOOP
RATES \$1.00 AND UP

HOTEL RICE
Everything New — Modern and Homelike.
KLINGBEIL BROS., Proprietors.
155 No. Dearborn St. 3 Minutes' Walk from Loop, CHICAGO, ILL.

SAVOY HOTEL
\$2.00 and Up without Bath
\$3.00 and Up with Bath
J. G. NICHOLS, Mgr. and Prop.
17th and Broadway DENVER, COLO.

HOTEL HAMMOND and CAFE
HAMMOND, IND.
Very Modern. Running Water in All Rooms.
Shower Baths; Rates: \$1.25 Single; \$2.00 Double.
One Minute Walk from Orpheum Theatre.
Opposite New Parthenon Theatre.
THEO. GUSCOFF, Prop.

MAJESTIC HOTEL
EUROPEAN PLAN. HAMMOND, IND.
Running Water in Every Room; Also Rooms with Bath. Rate: \$1.25 and up. Located in Center of City. Close to All Theatres.
N. SCOFIELD, Mgr.

HOTEL BALTIMORE
\$3.00 PER DAY WITH BATH
\$2.00 PER DAY WITHOUT BATH
500 ROOMS
Baltimore Ave. & 12th St., Kansas City, Mo.

HOTEL EMPIRE
215 W. 12th St., KANSAS CITY, MO.
THEATRICAL RATES, \$1.00 PER DAY & UP.
ALL MODERN CONVENIENCES.
ANNA SCOTT, Manager.

OMAHA, NEB.
FONTEINELLE HOTEL
\$3.00 a Day and Up.
Every Room With Bath.
18th and DOUGLAS STS.

METROPOLE HOTEL
OF ST. LOUIS
Just N. of Washington Ave. on 12th St.
Special Theatrical Rates
\$7.00 Per Week Up—Strictly Modern and Homelike

Blackstone, "The Love Special"; Savoy, "Lying Lips" (second week); Regent, "The Inside of the Cup"; Olympic, "The Witching Hour"; Shubert, "Way Down East" (15th week).

The Shubert theatre management has announced that "Way Down East" will end its stay there after the second week in April. Musicians there had been engaged for the run of the picture as due to end May 1, and there is still a possibility that it will be held over that long.

John Boyd is the new leader of the Harris theatre orchestra. He has been first violinist in several of the local theatres in the last few years, as well as one of the leading dance musicians.

"Mecca," originally announced for one week at the Alvin, has been held over for another "by popular demand." The house played to capacity all of the initial week, with similar indications for the closing. Cantor in "The Midnight Rounders" next.

"A Duck on Leave," the big A.

BUMPUS & LEWIS

SCENIC STUDIOS
245 W. 46th St., N. Y.
Bryant 2695

DROP CURTAINS FOR SALE AND RENT

Some of the Acts we have equipped with scenery: Skelly & Heigt Revue, Fortune Queen

CANTOR & YATES PRODUCTIONS

IN VELVET, SILK, SATEENS AND OTHER MATERIALS

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

E. F. comedy under the direction of Pat H. Barnes, got away to heavy returns at the Duquesne, where it will be the rest of the week. Several things combined for the success. Pat is a Sharon lad, well known here, his cast kept largely intact as presented abroad, and this region, ever patriotic, is chock full of the war heroes, who are forming the bulk of the audiences. Local

ACTS — PLAYS — SKETCHES
WRITTEN
CALL or TERMS FOR A STAMP
E. L. GAMBLE
"THE CHICAGO WRITER"
201 LOOP END BLDG., CHICAGO

society girls are helping fill the chorus.

"Jim Jam Jams," with Joe Brown, got off to a good start at the Pitt, with fair indications for the balance of its stay. "The Bird of Paradise," tenth time, next. It will be the second time this season for the latter.

Dorothy Jardon, who made her

EDWARD GROPPER, Inc.

THEATRICAL
WARDROBE TRUNKS

HOTEL NORMANDIE BLDG.,
E. E. Corner 38th & B'way, N. Y. City.
PHONE: FITZROY 3848

first appearance in vaudeville on the Davis theatre stage, is headlining there this week. In a letter the diva sent to Manager Eugene Connelly and published in the dailies, she informs him that it was her successful debut here that decided her course to become a singer, and claims that her appearance in vaudeville is in no degree degrading to her art, as contended by some critics whom she stated urged that

Angelus
Cleansing Cream
For Beauty's sake, use "Angelus"

she remain on the operatic platform.

William Collier in "The Hottentot" is appearing at the Nixon to capacity attendance. "A Dangerous Maid" next.

Manager John P. Harris of the Davis obtained the consent of Lillian Russell to appear at the benefit

EVELYN BLANCHARD
1493 BROADWAY, NEW YORK CITY
See us for big time redacted material, sketches, comedy acts, singles, scenarios, etc.
ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED.

performance of the N. V. A. Friday afternoon at the Davis.

ROCHESTER.

By L. B. SKEFFINGTON.

LYCEUM.—"Clarence."
FAY'S.—Vera Burt and Steppers, Schwarz and Clifford, Gilbert Sisters, Douglas Flint and Co., Dennis Brothers, Harris and Preston, with Pearl White in "The Mountain Woman," film feature.
PICTURES.—"What Every Woman

JAMES MADISON says:
Ask Nora Hayes, or Frank Tinney, or Howard and Howard, or Charlie Dillingham, or Wm. S. Campbell (Rose Sydel show), or Elinore and Williams, or George Yeoman, or Hunting and Francis, or Diamond and Brennan, or, in fact, nearly anybody I write for and they'll tell you I turn out good material. I'm still at
1493 BROADWAY NEW YORK CITY.

an Knows," Loew's Star; Douglas Fairbanks in "The Nut," Regent; "The Blood Barrier," Rialto; Anita Stewart in "Sowing the Wind," first half, and Vivian Martin in "The Song of the Soul," second half, Piccadilly.

Ambark Ali has joined Nat Fields' company at the Family, which now has several new members in recent weeks.

Alexander, "The Man Who Knows," played to poor houses in Rochester, despite oceans of publicity. During

Marcus Loew's BOOKING AGENCY

General Executive Offices
Putnam Building, Times Square

New York

J. H. LUBIN

General Manager

Mr. Lubin Personally Interviews Artists Daily

Between 11 and 1

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

Feiber & Shea Theatrical Enterprises

1493 Broadway
(PUTNAM BUILDING)
New York City

BERT LEVEY CIRCUIT VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO.

BEN and JOHN FULLER AUSTRALIAN CIRCUIT

VAUDEVILLE, MELODRAMA AND PANTOMIME

American Representative, A. BEN FULLER

DELGER BLDG., 1005 MARKET, ST.

SAN FRANCISCO

PHONE PARK 4332

his stay he conducted a daily questions and answers column in the Times-Union, which ran advance notices of the column for a week.

The Friday matinee at the Temple this week is in the form of a testimonial to the National Vaudeville Artists.

SEATTLE.

By LULU DUNN.

At the picture houses, March 20: "Lying Lips," Florence; "No. 17," Colonial; "The Passionate Pilgrim," Strand; "East Lynne," Winter Garden; "The Faith Healer," Coliseum; "Behold the Man," Blue Mouse; "The Old Swimmin' Hole," Liberty; "The Purple Cipher," Rex; "The Forbidden Thing," Oak; "All Dolled Up," Clemmer; "Isobel," Class A.

D. W. Griffith's "Way Down East" is to be held over at the Metropolitan again this week, making the third week for this picture. Just

39,864 persons witnessed the picture during the past two weeks.

The offering for Easter week at Levy's Orpheum were "A Trip to Paris," a sparkling, fast and breezy musical fun show in which the comedy work of Eddie Wright and George Rehn were predominating features.

At the Wilkes theatre Jane Morgan, former popular leading woman with the Wilkes Stock Co., returns to the cast in "Polly with a Past."

A song written by Seattle song writers and dedicated to the popular film star, Charles Ray, is being sung as an added feature of the program at the Liberty this week in the form of a prolog to the picture. "The Old Swimmin' Hole," the title of the song being "Back to the Old Swimmin' Hole," the lyric of which was written by Clinton W. Jones, Seattle automobile salesman, and the melody writers are Roy H. Elks.

AMALGAMATED VAUDEVILLE AGENCY

1441 Broadway, New York

PHONE BRYANT 8093

Booking First Class Acts in

FIRST CLASS THEATRES

ARTISTS MAY BOOK DIRECT

The Gus Sun Booking Exchange Co.

Booking Vaudeville from Coast to Coast

WAYNE CHRISTY
212 Putnam Bldg.
NEW YORK CITY

CONEY HOLMES
PAUL GOUDRON
Woods Theatre Bldg.
CHICAGO, ILL.

H. H. NEER, New Regent Theatre Bldg., SPRINGFIELD, OHIO

J. W. TODD
726 Brisbane Bldg.
BUFFALO, N. Y.

HOWARD ROYER
205 Apollo Bldg.
PITTSBURGH, PA.

Acts Routed from 10 to 40 Weeks

Artists Can Book Direct

WRITE, WIRE, PHONE NEAREST OFFICE

THE ORPHEUM CIRCUIT

MARTIN BECK,
President

MORT H. SINGER,
General Manager,

CHARLES E. BRAY,
General Western Representative

FRANK VINCENT,
GEORGE GOTTLIEB,
Managers' Booking Dept.

S. LAZ LANSBURGH,
BENJ. B. KAHANE,
Sec'y and Treas.

E. H. CONWAY,
Publicity and Promotion

Law Dept.
JOHN POLLOCK,
Press Dept.

O. R. McMAHON,
Manager Auditing Department

GENERAL OFFICES,
PALACE THEATRE BUILDING, NEW YORK CITY

The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

Bergstrom of the Swedish Steel Corporation, Richard E. Hayes, newspaperman, and Edwin Michael, director of the orchestra at the Pan-tages.

A benefit performance will be given at the Metropolitan April 11 to raise funds for the purpose of sending delegates to the national convention of disabled American veterans in Washington, D. C. There will be an act by the ex-service men, acts from all the vaudeville houses, dancing numbers and a minstrel show by the Ballard Elks.

A bandit with glittering fingernails, expensive clothes and the features of a movie star held up and robbed Mrs. Frankie Kling, wife of the proprietor of the Society theatre, of \$125 while she was alone in the cigar store maintained by herself and husband in addition to the theatre.

SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE.—Second week of Knickerbocker Players. "Wedding Bells," current. Company does exceedingly

NEW YORK THEATRES

CAPITOL B'way & 51st St.
BEGINNING SUNDAY
MABEL NORMAND
in "What Happened to Rosa"
CAPITOL GRAND ORCHESTRA
ERNO RAPEE, Conductor
Presentations by S. L. ROTHAFEL

STRAND
"A National Institution"
Direction, Joseph Plunkett
MIRIAM COOPER and CONWAY TEARLE
in "THE OATH"
An R. A. WALSH Production
STRAND ORCHESTRA
CARL EDWARDS, Conductor

RAM H. HARRIS Thes. 42d. Eves. 8:30.
Matinee Wed. & Sat.
SAM H. HARRIS Presents
"The Popular Success"—Eve. World.
"WELCOME STRANGER"
A New Comedy by AARON HOFFMAN
With GEORGE SIDNEY

John Golden
Hit and Run Series

GAITY Broadway, 46 St. Eves. at 8:30
Mats. Wed., Fri. & Sat., 2:30.
FRANK BACON in
LIGHTNIN

REPUBLIC W. 42d St. Eves. at 8:30.
Mats. Wed. & Sat., 2:30.
GRACE LA RUE and
HALE HAMILTON
in
DEAR ME

LITTLE West 44 Street. Eves. at 8:30.
Mats. Wed., Thurs. & Sat. 2:30
The 1st YEAR
By FRANK CRAVEN

ELTINGE THEATRE, W. 42d St.
Eves. 8:45. Mats. Wed. & Sat. at 2:30.
"LADIES' NIGHT"

A Farce Comedy in Three Acts, With
L. CUMBERLAND and CHARLES RUGGER
ALLYN KING and EVELYN GOSNELL

"GOOD TIMES"
AT THE
HIPPODROME
WATINEE DAILY
World's Biggest Show at
Lowest Prices

LIBERTY West 42 St. Evenings at 8:15.
1st. Mats. Wed. and Sat., 2:15.

MITZI
In the Musical Comedy Hit, "LADY BILLY"
BEST SEATS \$2.00

well with the comedy, given for the
first time in this city. Next week,
"The Crimson Alibi."

WIETING.—Dark. Looks as
though this house is about through
for the season.

BASTABLE.—First half, "Best
Show in Town." It isn't, but it's
not the worst Columbia Wheel at-
traction, either. Next week, last
half, "Call the Doctor," the second
of the A. L. Erlanger shows at this
house.

B. F. KEITH'S.—Belated arrival
of wardrobe and effects for two of
the acts caused quite some shifts in
the program Monday, but the full
show was given, although the trunks
for the Jordan Sisters did not reach
the city until the Lee children were
on in the next-to-closing spot.
Davis and Darnell worked without
their stage clothes, but got along
very nicely.

The Strand this week has "The
Kid." One of the biggest drawing
cards of the film season, with local
interest centering in Jackie Coogan,
who was born here. It was neces-
sary to schedule a 10 p. m. show on
Sunday and continue this program
through the week.

Nathan Robbins and Barney
Blumberg, former Syracuseans, who
operate houses in Utica and the
Robbins-Eckel here, were in town
Monday night en route to the film
exhibitors' gathering in Rochester
Tuesday.

The New Strand, Oswego, re-
opened Sunday. "Forbidden Fruit"
is the first offering under the new
regime. A saxophone orchestra has
been installed.

George W. Scott, formerly of the
Lyceum, Elmira, has become part
owner of the Middletown "Herald."

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

COHAN W. 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.

AUGUSTUS THOMAS

NEMESIS NEW AMERICAN
DRAMA

Management of GEORGE M. COHAN
DISTINGUISHED CAST INCLUDES:
EMMETT CORRIGAN and OLIVE TELL

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 M. COHAN'S "MARY"

COMEDIANS' (ISN'T IT A GRAND OLD NAME)

"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.

VIRGIL RANDOLPH Presents

"THE RIGHT GIRL"

A New Musical Play

Brook Pemberton's Productions

ZONA "Miss Lulu Bett"

Belmont W. 48th St. Bryant 48. Eves. 8:30
Mats. Thurs. & Sat. 2:30.

GILDA VARESI

ENTER MADAME

NORMAN TREVOR

FULTON W. 40th St. Eves. 8:30.
Mats. Wed. & Sat.

GOOD SEATS AT THE BOX OFFICES

of which he assumed the business
management on leaving the Elmira
theatrical field.

Rennold Wolf will collaborate on
the lyrics for the American Legion
"Follies," to be produced by the
Ithaca post of the Legion at the
Lyceum there next month.

Lawrence Carkey has purchased
the interest of his partner, William
Gooshaw, in the Carthage opera
house. They took over the house in
January from T. J. Quirk.

Mrs. George W. Jackson, widow
of the former lessee and manager of
the Mozart, Elmira, will reopen the
house under her own management
on May 1. Harold O. Hevia, who
closed his stock company there re-
cently, failed to exercise his option
to continue the lease.

Sells-Floto circus hits Bingham-
ton May 17.

The Fleck grand opera company,
which cleaned up in northern New
York last fall, will travel through
the same territory in May.

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPIRESS.—March 28, Empress
Players in "Sick-a-Bed," with
Edythe Elliott, Ray Collins and
Margaret Marriott in the leading
roles.

AVENUE.—March 28, all week,
Murdock, the mental marvel, and
company.

ROYAL.—Kelly's Comedians, in
musical comedy. Two changes of
programme each week.

ORPHEUM.—Vaudeville.

BEAUMONT

VELVET, SILK, SATEEN SCENERY

PRODUCTIONS, REVUES AND ACTS.

THEATRE & STAGE DECORATIONS

STUDIOS

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.

BEAUMONT

230 W. 46th ST., N. Y. CITY

Bryant 9448

Opp. N. Y. A. CLUB HOUSE

BEAUMONT

COLLEGES, CLUBS, EXHIBITIONS

& WINDOW DISPLAYS. TO ORDER

OR SUPPLIED ON RENTAL BASIS.

STUDIOS

STUDIOS

STUDIOS

STUDIOS

STUDIOS

STUDIOS

STUDIOS

STUDIOS

STUDIOS

Charlie Wilson

"The Loose Nut"
W. V. M. A.'ing it



RUBEN & JACOBS
Present
PAULINE SAXON
and "SIS"
THE
HONEY
KIDS.

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.

ETHEL LEVY TRIO

in "Moments Musical"

Never Before East—Watch New York Opening

Touring Entire Loew Circuit—Thanks to Mr. Lubin

MILTON WALLACE

COMEDIAN WITH "VOICE OR MONEY" LOEW CIRCUIT

RUTH HOWELL DUO

"AMERICA'S PREMIERE AERIALISTS"

NOTE—The only lady doing the toe-to-toe catch.

Playing KEITH and ORPHEUM Circuits.

Direction, JOE SULLIVAN.

PANTAGES.—Vaudeville.

COLUMBIA.—Tom Mix in "The Untamed."

CAPITOL.—Roscoe Arbuckle in "Brewster's Millions."

MAPLE LEAF.—Mae Marsh in "The Fraid Lady."

Dominion, Allen, Globe, Rex, Colonial, Broadway.—Pictures.

Rowland's band is now giving a concert each Sunday evening at the new Capitol.

Evening prices at the Empress theatre are now 75 cents. When the company opened here in 1917, the prices were only 35 cents.

WASHINGTON, D. C.

By HARDIE MEAKIN.

KEITH'S.—The makeup of the bills at this theatre have been so uncertain that Manager Robbins has had to resort to a set of cards for the display frames praising the coming bill as a whole and mentioning no individuals. These cards stand until Wednesday or Thursday when the program is displayed. The bill this week is headed by Billy B. Van and James J. Corbett, others being Nat Nazzaro, Jr., with his selected sextette; Claire Whitney and Robert Emmett Keane; Dolly Kay; Jack Osterman; Bartram and Saxton; Higgins and Bates; Pete and His Pal.

POL'S.—Eddie Cantor, Nan Halperin, Harry Kelly and Lew Hearn, along with a long list of additional principals, opened here Sunday night in "The Midnight Rounders" and attracted an excellent house, the window sale being one of the largest for a long time. At eight o'clock the line extended to the curb.

NEW NATIONAL.—Edgar MacGregor is offering "A Dangerous Maid," which arrived after a clever advertising campaign. The cast has Amelia Bingham, Ada Meade, Creighton Hale, Arthur Shaw, Juliette Day, Juanita Fletcher, Vinton Freedley and Frederick Burt featured. Opened well.

SHUBERT-BELASCO.—"Bring-ling Up Father at the Seashore" with the town circussed. Playing to \$150 top, with the exception of

Liberty Loan Bonds

Accepted as Cash at Full Face Value on Any and All Purchases

HOLZWASSER

1417-1423 THIRD AVENUE NEAR 80th STREET.

FURNITURE

Cash or Credit

MEN AND WOMEN OF THE STAGE

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 fur-

nished 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.

A 3-Room Apartment

\$325 VALUE

Consisting of all

Period Furniture.... \$245

A 4-Room Apartment

\$500 VALUE

Period Furniture.... \$375

Easily reached from West Side by 56th or 59th Street Crosstown Cars.

LIBERAL TERMS

Value Week Month

\$100 \$2.00 \$8.00

\$150 \$2.25 \$9.00

\$200 \$2.50 \$10.00

\$300 \$3.00 \$12.00

\$400 \$4.00 \$16.00

\$500 \$5.00 \$20.00

Larger Amount Up to \$5,000

SPECIAL 20% DISCOUNT

A 5-Room Apartment

\$700 VALUE

Incomparably Rich Period Furniture.... \$585

A 6-Room Apartment

\$1,000 VALUE

Elaborate Designs, \$750 in Period Furniture...

We Deliver by Auto Truck Direct to Your Door.

BEAUMONT

COLLEGES, CLUBS, EXHIBITIONS

& WINDOW DISPLAYS. TO ORDER

OR SUPPLIED ON RENTAL BASIS.

STUDIOS

STUDIOS

STUDIOS

GUY RAWSON
and
FRANCES CLARE
BOOKED SOLID

We don't know what is the matter with some theatres. Every time you walk into them, you're almost late.

MENNETTI & SIDELLI

Direction, NORMAN JEFFERIES.

KEITH TIME

"Tew Funey Buoys"

PAUL HARRY

MOHER and ELDRIDGE

IN

"I DON'T CARE"

Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

FOLLETTE

PEARL

and

WICKS

LOEW CIRCUIT, 1920-21

Direction LEW CANTOR

half, "A Thousand and One," sec-

ond half.

The coming attractions include

"The Marcus Show of 1920" at the

National; return engagement for

Guy Bates Post in "The Masquer-

ader," at the Shubert-Belasco; Wal-

ter Hampden also returns, but to the

greater seating capacity of Poli's

in Shakespearean plays. His pre-

vious appearance was at the Gar-

rick early in the season.

Rosa Ponselle sings here under

the direction of Mrs. Green at the

National on the afternoon of April

8. A wonderful advance sale awaits

her appearance.

The Federal Employee's Union

gave a minstrel show at the Shu-

bert-Belasco on Sunday night,

April 3.

Write for our

100-Page

Catalog

Illustrated With

Engravings

—also—

THE CABINET OF DR. CALIGARI.

Dr. Caligari.....Werner Krauss
Francis.....Conrad Veidt
Jane.....Frita Fieber
Lili Dagover.....Lili Dagover
Alan.....H. von Twardowski

The box-office value of the German-made "Cabinet of Dr. Caligari," brought to the astonished attention of local fans at the Capitol April 3 by S. L. Rothafel, is problematical in a nation letting "Passion" die in the sticks, but any consideration of that can properly be postponed till attention is centered on the artistic advance this picture marks. It is not only a step in a new direction—it is a misconception to call it a step in advance—but also in the way of direction and acting it is so completely and skillfully organized and handled as to compel attention and study.

It may catch the popular fancy, for certainly it is a mystery story told in the Poe manner and fairly prods the interest along at a high pace. But it is morbid, Continental creations usually are. The story is of a young man who is seen first relating to a visitor the peculiar reasons for the trance in which a young lady whom he points out appears to be. "She has been that way since," we are informed by one of Katherine Hillaker's brief sub-titles, and then we are into the major portion of the story.

This relates how a faked—mis-spelled "fakir" on the screen—came to a fair at a small town and proceeded to enlighten things by having a somnambulist who had been asleep for twenty-three years foretell the future. The faked called himself Dr. Caligari. A murder is foretold and a series of them occur. Finally the somnambulist, who commits them, falls to kill the young woman known as Jane, and throws himself over the cliff. Dr. Caligari is pursued to a neighboring insane asylum, where he is revealed as Dr. Sonnow, head of the institution. At this point we dissolve back to the young man, Francis, telling the visitor his story. Enter Dr. Sonnow. Francis promptly attacks him, protesting he is Caligari. That is the delusion of Francis, and now that he knows his delusion, the innocent Dr. Sonnow can cure him. The rest was a tale told by a madman.

Mr. Rothafel introduced the picture with a tableau and ended it in the same manner. All exhibitors cannot afford to do this, but the story is so unusual in its telling as to make it possible to say, without fear of successful contradiction, that any group of so-called cultured people who fail to see it are neglecting their education. To miss it is to include oneself among the insular and uneducated.

Of first importance is the direction and cutting. This has resulted in a series of actions so perfectly dovetailed as to carry the story through to its conclusion and answer at a perfect tempo, with due weight and no more given every item of which it is compounded. The director's name is Robert Wiene. Among the few pre-eminent in the world today he may justly be included because of what he has done with this story by Karl Mayer and Hans Janowitz.

He has made perfect use of settings designed by Hermann Warm, Walter Reimann and Walter Rohrig, probably members of the younger Munich group of independent artists. They have made—in black and white, of course—settings that squeeze and turn and adjust the eye and through the eye the mentality. This squeezing and adjustment of the mentality is of such a sort that soon the mind is attuned to the fantastic and mysterious quality of the story itself. Nowhere is there a shot of nature itself. Everything is designed and painted and there is everywhere a sense of the widening and narrowing of the attention. This is done not by rises, close-ups and other such familiar fowl that have prowled too long in the board yard of the industry's infancy, but by new means, by the arrangement of spaces and values, by the laying of heavy lines in juxtaposition to ones lighter, and this new method deserves special and careful study by experts, with a view to making use of the basic notion in American productions.

Lastly we come to the acting. The settings are more important than the acting. They establish the mood for the acting. They maintain it inescapably, but with so much done for them the performers still do their share, and they have a great deal to live up to. If they did not live up to it their poor work would stand out glaringly.

The best performance unquestionably is that given by Werner Krauss as Dr. Caligari. He manages to lay in his part much as the settings are laid in. There is a suggestion of the cubist about his every attitude as Dr. Caligari and of the natural about his impersonation of Dr. Sonnow. The naturalness, of course, stood out as sane from the crazy background which suggested an insane asylum more surely than a real picture of such an environment could have done. The unpleasant somnambulist, Cesare, was ghastly made evident for every one by Conrad Veidt. Lesser roles were competently taken. The part of the

girl, played by Lili Dagover, shows distinctly the difference in type appeal between this country and Germany. She suggests a dark model for Botticelli, where the head of a Raphael cupid on a girl's figure is nearer the American ideal.

But the settings were the main thing. As Willard Huntington Wright, America's most distinguished art critic, remarked, they were worthy of Picasso. Produced by a German scientist and professor as an independent venture, artistically this is the most interesting picture since "Broken Blossoms."

Leed.

THE PASSION FLOWER.

Acacia.....Norma Talmadge
Esteban.....Robert Agnew
Raimunda.....Eulalie Jensen
Norbert.....Harrison Ford
Julia Eusebio.....Charles Stevenson
Julia.....Alice May
Herbert Vance
Their Three Sons.....H. D. McClellan
Faustino.....Robert Agnew
Little Carolina.....Harold Stern
Milagros.....Natalie Talmadge
Old Juliana.....Mrs. Jacques Martin
Francisco.....Klas Fredericks
Norbert's father.....Robert Payton
The Padre.....Augustus Balfour
Rubio.....Walter Wilson
Dona Isabel.....Mirca Adams
Acacia's father.....Julian Green
Bernabe.....Edward Boring

It isn't often an established star, either in the legitimate or pictures, permits a member of the supporting cast to have a role of equal importance. It is comparatively easy to curtail a part that stands out too prominently, even after the picture is completed, through the medium of the cutting room. Norma Talmadge, however, has permitted Courtenay Foote, who has the role of Esteban, the step-father, in "The Passion Flower," to shine effulgently—so strongly in fact as to compete for first honor. The character of Raimunda, the mother, is also permitted to stand out. As a matter of fact there are so many good parts in the filming of the Spanish play, and they are all so excellently cast, one might set the production down as all-star.

"The Passion Flower" is probably the strongest piece Norma Talmadge has ever appeared in—an artistic achievement. Atmospheric, romantic and well directed, it follows closely the stage version shown here, but might have gone a little further by a couple of hundred feet of "clinch" to remove the taste of tragedy from it. This might not be so artistic but would be a sop to the proletariat and a bid for popular approval. First National can stand back of this release, guaranteeing exhibitors it will give complete satisfaction.

Jolo.

CITY OF SILENT MEN.

Jim Montgomery.....Thomas Meighan
Molly Bryant.....Lola Wilson
Mrs. Montgomery.....Kate Bruce
Old Bill.....Paul Everett
Mike Kearney.....George MacQuarrie
Mr. Bryant.....Guy Oliver

"The City of Silent Men" is a Paramount picture, presented by Jesse L. Lasky, adapted by Frank Condon from "The Quarry," by John A. Moroso and directed by Tom Forman. It has two excellent features, a popular star in Thomas Meighan and a title which piques interest. These two points probably explain the attendance at the Rivoli Sunday evening.

The two valuable assets mentioned are not supported by the film itself. The story is disjointed and rambling and as a screen production it is not, properly speaking, a story at all in the sense of a complete action. Rather it is more narrative, a chronological record; not a dramatic unity. There is scarcely a moment in the tale when the audience is not well ahead of the developments. There is never a surprise and the element of suspense and of unexpectedness are entirely lacking.

The title, of course, refers to state's prison. In this case Sing Sing, where the hero is a prisoner, unjustly convicted of a murder on circumstantial evidence and railroaded. The conviction is unconvincing, as these screen happenings so often are. Jim Montgomery is a country boy, a mechanic who comes to the city for work, and is led into crime innocently by a gang of crooks. They tell him they want him to do a repair job, and he goes along to a bank and stands outside while they take his tools inside and proceed to blow open a safe. Interrupted by the watchman, they kill the guardian and escape, leaving the mechanic to fall into the hands of the police. It takes a good deal of credulity on the part of the spectator to swallow this labored, artificial set of circumstances, all of which is transparently contrived to make a theatrical situation.

The trial is just as implausible. As a matter of fact the whole intricate fabrication belongs to subject matter outside the real story and might better have been introduced in explanation after the prison life had been established. In Sing Sing Jim is befriended by an absurdly sympathetic fellow convict, an elderly crook who is a model of kind heartedness, although he is pictured as a confirmed criminal.

Old Bill, as he is called, helps Jim to escape and the convict is presently found re-established and

prosperous in California. Here he is beloved by the daughter of his employer (a pretty close parallel of "Jimmie Valentine"), but haunted by the fear of being run down by the police. His pursuer is Mike Kearney of the New York police, who traces him by means of finding out who it was that ordered and paid for a tombstone for the grave of the escaped convict's mother. Jim's way of covering up this transaction is about as stupid as his actions in the safe-breaking, and leaves a wide open trail.

The detective catches up just on Jim's wedding day. Jim denies his identity, and to prevent detection by his finger prints, thrusts his hands into whirling machinery to mangle them. The detective is touched by this heroism and agrees to let Jim go free. Old Bill, however, has been released from jail in the meantime and runs down the real criminals just in time for a happy end. The whole thing is ridiculously theatrical and artificial and an unworthy vehicle for so satisfying a screen player as Meighan.

In a purely pictorial sense there are many striking "shots," particularly the night photography dealing with Jim's escape, and the director's shop throughout is painstaking. The trouble with the picture is that the story is basically all wrong in its form and material. It is depressing, particularly the harrowing passages of the death of the convict's mother and the gloomy atmosphere of prison life. It is a mistake to consider morbid gloom as "strong" drama. "The City of Silent Men" is an offering to be avoided as depressing and profitless.

Rush.

OUTSIDE WOMAN.

There is little to laugh at; there is little to smile with; there is little reason for the making of this Reelart five-reel production entitled "The Outside Woman." Wanda Hawley is the star. Her principal business is to show off some distinctive creations in feminine apparel.

Intended as a comedy feature, it is devoid of comedy. Its situations were no more mirth provoking with a Loew's New York audience than registering five laughs, and not one that might be regarded as the diaphragm species. It is a disappointment from beginning to end. The piece never had a chance.

The play as a picture is from a scenario by Douglas Bronston from an early effort by Paul P. Sipe and Philip Bartholomae. Its situations are these: A newly-wed couple is entrusted with the care of a valuable antique, the value of which is unknown to them. The wife, with a penchant for exchanging things, gives the relic away in trade for a shawl. The shawl vendor in turn sells it to an artist living directly over the newly weds. Learning the value of the lost relic and discovering its whereabouts, the wife climbs the fire escape and encounters the artist. The latter's jealous wife returns in the interval and discovers the two. For safety the heroine locks the turbulent wife of the artist in a separate room. A policeman comes in and holds the scene until an ambulance may arrive for the outside woman. Explanations are offered in due time to clear the field.

One reason why this film comedy did not register with the audience was that the situations were explained by the sub-titles, and this had a great deal to do with wearing the edge off of its humor. In any event, this kind of material as furnished by the original authors hasn't a chance on Broadway.

The cast ranks as standard, but the members unquestionably miss the object as comedy purveyors. The players are Clyde Fillmore, Thena Jasper, Sidney Bracey, Rosita Martini, Misao Seki, Mary Winston and Jake Abrams.

Supplementing the film are the names of Paul Perry and Una Nixon Hopkins as having had the major part of the responsibilities in making this picture. The production is rich in settings and the photography is even.

Step.

THE WAKEFIELD CASE.

This L. Lawrence Weber production cannot be recommended too highly as a picture offering with stellar merit, for the principal reason that the novelty of its theme, in which the hidden motive of its characters is bared in the finale. The idea has been used in pictures preceding it, and notably in "Seven Keys to Baldpate" and "Cheating Cheaters." There is a thrill in its tense and often exaggerated scenes.

As far as plot is concerned it is secondary. The action is spread over incidents involving a detective and his playwright son. The detective loses his life after an almost successful attempt in trapping two crooks, brothers, who are in possession of some jewels owned by the British Museum. An investigation into the killing of the detective leaves the clue that it may have been the "Green girl," since her dagger is left near the victim.

The concluding drama is left to

the playwright, who turns detective to avenge his father. He falls in love with the "Green girl," who is unknown to him, while a passenger on the same boat is one of the crooks separated earlier from the jewels. The balance of the story is enacted in America. It is filled with the usual underworld atmosphere, with some dash and pep on the part of the hero, who is captured and eludes his persecutors. And again the usual titles explaining to an easily convincing hero that the master crook is from Scotland Yard. Worst of all is the desire on the part of the author to convince the audience that the "Green girl" is the daughter of "Grayson" of the Secret Service and that the wounded soldier is also a Grayson. This is too much for any one's tired eyes.

The cast includes Herbert Rawlinson (featured), Charles Dalton, Jere Austin, Florence Billings, William W. Black, J. H. Gilmour, Joseph Burke, J. P. Wate. There is very little that one can say apropos of histrionic merit in any one's performance in that cast. If Charles Dalton could see himself in the role of a man waiting to poke out the eye of his victim with a hot poker projected in the flaming heat of a burner, and if the thought occurred to him that he gave one of the most masterful performances as the "Doctor" in "The Case of Lecky," wouldn't it seem equally absurd to him?

The direction is by George Irving, the scenario from an original by Mrs. L. Case Russell, the photography by Walter Young.

Step.

THE LITTLE CLOWN.

Pat.....Mary Miles Minter
Dick Beverley.....Jack Mulhall
Colonel Beverley.....Winter Hall
Mrs. Beverley.....Helen Dunbar
Ruddy Beverley.....Cameron Coffey
Toto.....Neely Edwards
Jim Anderson.....Wilton Taylor
Connie Potts.....Lucien Littlefield
Liz.....Zelma Maju
Nellie Johnson.....Lura Aulton

Thomas Heffron has made a satisfying production of Avery Hopwood's "The Little Clown" for Reelart, in which Mary Miles Minter is accorded starring honors, at the Rialto, New York, this week. It's a tale of the big top with the star personating the title role, that of a feminine clown in Jim Anderson's mammoth show. Enters the hero, Dick Beverley (Jack Mulhall) of Beverly Hall, Beverly City, Va., a refined "tramp," and secure a position with the circus as bareback rider. The romance quickly ensues, with his parents entering into the scene, inducing their offspring to return, and willing to accept his circus sweetheart on a six months' probation in which to prove her mettle. She leaves the Beverly home for the circus, the hero pursuing, and for a fade-out a church wedding scene, following a "title" which reads "After a year at a fashionable finishing school."

Nothing startlingly original here, yet altogether acceptable for a program feature. It is a case of story overshadowing the histrionic efforts of the cast. Even the star has little opportunity for distinguishment, her circus clown stuff being of the simplest, while a long distance view of her ground tumbling was evidently "double" by some expert. Yet on the whole, it is a well done job, cast direction, continuity and photography all considered.

Eugene B. Lewis did the adaptation and has done himself credit, for the continuity really is an interest sustaining affair. Faxon Dean's photography should not be overlooked either. He had some mellow shots throughout.

The support is worthy.

PARTNERS OF THE TIDE.

There are three incidents in the action of this picture filmed from the book of similar title by Joseph C. Lincoln which provide the major portion of the thrills. Otherwise it is slow in action. In fact, it drags and the loose titles and over-elaboration of detail do not help stimulate the interest but rather wear out the patience of the on-looker.

The element of drama leading to its pictorial climax has not been provided for with the interest concentrated on the three major incidents. And this has had a great deal to do with the lack of interest before the climax are attained. Director Irvin W. Willat announces from the start that "liberties" have been taken with the original. The wonder then is why he or L. V. Jefferson, accredited with the authorship of the scenario, did not build a more direct script. The picture gives the impression of padding with incident, when the need really is for more drama and romance.

The best that can be said for the picture in the matter of acting is furnished in the opening scenes. The hero, at first impersonated by Marion Paducah, is an orphan. He is on his way to two spinsters who adopt him. In the following scenes the acting by this youngster registers with sure appeal. Indeed, the merit of his work stands out in bold contrast to the acting by the rest of the cast. And none seems equal to the appeal that this boy exerts. The action then glides over a

period of fifteen years. The hero is here disclosed in the role of a sailor, and afterwards as a diver. With another he is engaged in investigating the sinking of a schooner owned by his sweetheart's grandmother. The hero's fellow-workman plots his destruction and tries to lock him in the cabin of the submerged vessel. The hero is rescued, but the villain causes his rival's boat to catch fire.

A preceding shot of the sinking schooner is pictorially effective. The scenes below the water are well done. As a whole the picture might be regarded as a fair program release. At the New York it was used on a double feature day. It is released by W. W. Hodkinson through Pathé.

Step.

THAT SOMETHING.

This picture has been dedicated to the Rotary Clubs of the world by the Tacoma Rotary Club No. 8, of Tacoma, Wash. It is a production by the Hermann Film Corporation, directed by Margery Wilson, who also acts one of the major parts. The scenario has been supplied from W. W. Woodbridge's book of the same title.

The theme of the picture's story is power of man's will over environment.

The action involves the self-indulgent youth of an irate parent, who, failing to arouse any of the better qualities in his son, orders him from his home, making it plain that the son cannot return until he shall have "made good." The youth of polished manner and immaculate clothes is transformed into a tramp. He goes through every hardship, and the turning point in his career occurs just when he needs food the most. Applying to a stranger, he is rejected. Instead, the stranger hands him a piece of philosophy which sounds like this: "Young man, what you need is finding yourself. You must find 'That Something' within you."

And from then on the psychological transformation takes place. He succeeds in getting his first job when the odds are against him, and the action compels him to move from place to place, winning greater consideration with each stepping stone. In fact, he meets the same man who once gave him knowledge instead of a "hand-out." That man is a silent partner in the concern which employs him. Later he is reconciled to his family, and the finale of the picture has him basking in the radiance of happiness achieved.

From a production standpoint, the feature has real merit. It is a fair program picture. It is, nevertheless, profuse with technical faults and the continuity is choppy.

Apart from its commercial possibilities it is not unlikely that if the owners of this feature cared to exploit it, as industrial propaganda it might have its uses.

The acting is not of a high order with the exception of Charles Meredith, who measures up to the best artistic standard.

Step.

CHARMING DECEIVER.

Together with "The Wakefield Case," this picture was used on a double-feature day at Loew's Circle. It is from the Vitaphone studios, starring Alice Calhoun, although there is scarcely any ground for staring her, judging from the present performance. The picture is adapted from an original script by Mrs. Owen Bronston, the scenario for which was completed by Fred Schaefer and the direction left to George L. Sargent. The photography is by Vincent P. Scully.

Dramatically it is a poor picture, offering scarcely anything in the way of a climax, and in its action moves listlessly, arriving at nothing more than a happy ending, which has been anticipated all along. Its continuity is often clogged by sub-titles which do not lend, but detract, from what possibly might contribute something in the way of lifting the subject into a big moment. It is doubtful if the story could lend itself to that kind of action which is essential in pictures, and except for the acting of two principals there is little left to recommend.

"Charming Deceiver" has as its central character a girl deceived into marriage by a man who in the opening scenes is in jail. An invitation comes to her and a brother to spend the rest of their days with a grandfather, who earlier in life could not condone the match of their mother. The brother is recovering in a hospital, and she goes on alone, ultimately establishing herself in the home of the grandfather. Her husband in the interval escapes from jail and seeks the protection of his wife's home. He is introduced as the absent brother. The concluding scenes are taken up with the appearance of the legitimate brother. Due explanation is made. In the end the convict conveniently kills himself.

The cast includes Jack McLean, Eugene Adler, Charles Kent, Roland Bottomley and Robert Gaillard. Mr. Adler's performance, especially in the "drunk" scenes, were nothing short of wonderful, while the part handled by Charles Kent was amazing for a natural quality and interest attracted sheerly through personality.

Step.

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, April 6.—Christy Cabanne leaves the coast this week for an extended visit to New York, taking with him the print of "The Pretenders," which he has finished directing. Harriet Hammond, formerly one of the Mack Sennett beauties, plays the lead.

"Wives," the latest Louis J. Gasnier special for Robertson-Cole, was shipped east on Saturday. The picture was completed in three and a half weeks, a record on the R-C lot. Fritz Brunette plays the lead, while others in the cast are Sam de Grasse and William P. Carleton. This is the third special that Gasnier has directed for the company.

Sessue Hayakawa finishes the shooting, under the direction of Colin Campbell, of "The Swamp," written by the star, this week. Bessie Love is playing opposite the star.

Charles Ray has completed his seventh First National picture and started work on the eighth. It is an original story by Richard Andrews, entitled "The Barnstormer." The star is directing personally. In the cast are Charlotte Pierce, George Nichols, Wilfred Lucas, Lionel Belmore, Blanche Rose, Florence Oberle, with Al Ray acting as associate director.

Doug and Mary celebrated their first wedding anniversary in Los Angeles after all. They returned to the city from a motor trip to the north on March 28 and were present in Pasadena that night to witness the triumph of Jack Pickford's shepherd dog, Boy o Mine, at the Pasadena dog show. Doug starts work this week on "The Three Musketeers," while Miss Pickford will rest for several weeks before starting her next picture.

The Louise Dresser series of 12 two-reel comedies is to be made on the Brunton lot, where space has been secured for the company. Irving Lesser will have the distribution of the product. The first of the series will be entitled "The Fat Fighters," and work will start on it on April 15. Willard Louis will be co-starred with Miss Dresser.

The Wallace Irwin story, "Sophie Semonoff," has been filmed by Fred J. Butler, with David Butler as the star. Father and son will rest for a week before starting on the second of the series of pictures which they are to do for Irving Lesser.

The first Betty Compson starring picture at Famous Players is to be "At the End of the World," and it will be directed by Penrhyn Stanlaws, with Mitchell Lewis, Milton Sills and Carson Ferguson in the supporting cast.

Myrtle Steadman, who has been ill of pneumonia for four weeks, is out of danger. Her son, Lincoln Steadman, has just been signed for a series of two-reel comedies which are to be made by the Beverly company at Universal City.

Mrs. Alice Y. Brooks (professionally known as Yvonne Gardelle) won a divorce from Roy L. Brooks in Judge Walton J. Wood's court. She declared that her husband was a confidence man and dealt in worthless mining stocks and that, in addition, he tried to teach her to cheat at cards. They were married in New Jersey in 1915.

Monty Banks is to be the star of the 12 two-reel comedies that the Warner Brothers are to make for the Federated Exchanges. Gil Pratt is directing him. The first picture was started last week.

Peggy Lee, sister of Lila Lee, was married last week to Leonard P. Tufford of Elyria, Ohio. He is the son of a millionaire rubber manufacturer.

Ethel Terry will be the lead in the next Rex Ingram story, which the director of "The Four Horsemen" is to start on shortly. As yet the title is not announced.

Max Karger and the general production staff of the Metro have arrived from the east and are now working at the Hollywood lot of the company. With Karger were Bert Lytell and Joseph Strauss.

Ann Forrest, who underwent an operation for appendicitis at the Good Samaritan Hospital last week, will be sufficiently recovered to begin work in the new George Melford production, "The Great Impersonation," at the Lasky lot in three weeks. James Kirkwood will play opposite her.

"The Mysterious Rider," a new Zane Grey story, has been placed in production by Benjamin B. Hampton. In the cast are Claire Adams, Carl Cantvoort, Maude Wayne,

Frank Hayes, Walter Whitman, James Mason and Frederick Starr.

Richard Dix has been placed under contract by Goldwyn for the next two years.

Paul (Scopop) Conlon, who for two years was the publicity promoter for W. S. Hart, is now on the Selig lot, where he will handle the exploitation of the "Snowy" Baker features which Col. William Selig and Sam Rork are making.

Elliott Sparing, son of a millionaire department store owner in the middle west, is working in the films at the Morosco plant.

"After having tried playing features for a 'run,' with 'Passion' and 'The Kid' as the attractions, the management of the Kinema has decided to return to the policy of a weekly change of program. This week 'Mama's Affair' is the attraction, to be followed by 'The Ol' Swimmin' Hole,' 'Trust Your Wife' and the latest Pola Negri, 'Gypsy Blood.'

Tom Moore has resumed activity at the Goldwyn and is now working on a feature production, the first since his marriage.

Eric Snowden has been signed by Goldwyn to play the lead in the Rita Weiman picture, "The Grim Comedian."

NEWS OF FILM WORLD

Robert T. Kane, newly appointed general manager of the Famous Players' plant in Astoria, entertained Robert Cain, motion picture actor, just arrived from Hollywood, for an entire day recently. The two boys have been opening each other's mail for the past four years, both being members of the Los Angeles Athletic Club, where each receives the bulk of his correspondence. Cain is planning to go to Germany shortly on a still hunt for another "Passion."

Charles R. Rogers, late director of sales for Lewis J. Selznick, has assumed the duties of general manager of the Robertson-Cole Distributing Corp., succeeding A. S. Kirkpatrick, resigned.

"Hail the Woman" is the title of a new Ince drama, being produced on the coast under the direction of John G. Wray for Associated Producers' release. In the cast are Florence Vidor, Theodore Roberts (by special arrangement with Paramount), Lloyd Hughes, Madge Bellamy and Tully Marshall. The story and scenario are by C. Gardner Sullivan.

The Strand will next week celebrate its seventh anniversary. It was built and has been conducted by the Mitchell Mark Realty Co., with a policy of first-run motion pictures, changing the bills weekly, excepting in the few instances when there was a Charlie Chaplin pre-release, when they were held over for a second week. The Strand is at present managed and directed by Joseph L. Plunkett.

Lucy Fox has signed to appear in serials for Pathe under George B. Seitz's direction.

Sam Wood will direct Gloria

\$1,000,000 CALIF. CIRCUIT.

Los Angeles, April 6. J. L. Siler, manager of the Scenic theatre, Whittier, Calif., has formed a million dollar corporation subscribed to by local capitalists for the formation of a string of picture houses in the smaller towns of Southern California.

Associated in the project are J. Henry Gwin, Charles Walker and S. W. Anderson. The company has purchased the Fairland and Grand at Anaheim and have taken possession of the houses.

THEATRE PROMOTERS HELD.

San Francisco, April 6. Edward E. Gerlinger and John Canlie were arrested in their offices last week on warrants sworn to by John Sjoden, who charges them with obtaining money under false pretenses. Sjoden alleges that the men had sold him a small motion picture theatre in Oakland and had misrepresented the deal to him. The defendants declare it is simply a misunderstanding. They are out on \$500 bail each.

ALLENS OPEN NEW HOUSE IN CLEVELAND

The Allen, Fine Film Theatre, Has Many Improvements.

Cleveland, April 6. Cleveland's newest \$1,000,000 amusement place—the Allen—became a public reality last Friday evening, and the expectations regarding this addition to Playhouse Square were fully realized, for it is indeed a thing of beauty.

With a seating capacity of 3,400, the house was jammed when the program opened, an organ recital by Bruce Metcalfe on the Kimball \$40,000 organ paving the way for Phillip Spitalny and his 35-piece orchestra.

The appointments, fixtures, lighting effects, decorations, in fact everything concerning the house is up to the minute, and the expenditure has been lavish to procure the highest comfort and entertainment for patrons.

A new feature in film houses is the installation of a tea room, where the cup that cheers and light lunches may be secured.

The owners are Jule and Jay J. Allen, who own a chain of theatres throughout Canada.

The house is under the management of O. D. Cloakey, who has been long identified with the Allen interests.

Swanson in a new special, as yet untitled, authored by Edward Sheldon, the playwright. Miss Swanson will be starred in the picture, and will begin work therein immediately following the completion of "The Great Moment" by Elinor Glyn. J. E. Nash is at work on the Sheldon continuity.

A \$5,500 action on a note is on file in the Supreme Court against the Louis Tracy Productions, Inc., and Sidney Garrett by the Republic Laboratories, Inc. Garrett is involved as indorser of the note.

Jerome Storm has completed work on the first Katherine MacDonald feature which he directed. He is now cutting and editing.

The second Betty Compson picture will be a W. Somerset Maugham story entitled, "The Ordeal," which has just been completed by the author.

Harry Myers has been engaged by Realart to play opposite Bebe Daniels in "The March Hare," a new Elmer Harris comedy-drama.

Agnes Ayres is to be sent abroad by the Famous Players-Lasky for a series of productions in England.

Sol Lesser left late last week for New York. Before leaving he stated that the admission prices at the Ambassador will be reduced for the summer season. Undoubtedly, if the cut attracts patronage, it will be made permanent, for the Ambassador has failed to attract business, despite heroic efforts of S. Barrett McCormick to put the house over.

Tom Forman and Thomas Meigham leave this week for New York to make a picture of "Cappy Ricks" at the Famous Players' Long Island studios.

LONDON PALACE FROST

Italian Picture at Former Variety House a Flop.

London, April 6. The opening of the Palace, where variety formerly held sway under Sir Alfred Butt, as a picture house was uneventful and passed almost unnoticed. Business was bad.

The picture was an Italian Biblical subject called, "The Dawn of the World." Excessively and ineptly cut, it has no drawing power.

THREE IN NEWBURGH

Newburgh, April 6. The Newburgh Cinema Company has taken an option on lots at the southwest corner of Broadway and Robinson avenue and will erect a picture house on the site. George Cohen, manager of Cohen's and other theatres in Newburgh and Poughkeepsie, filed plans last week for two new theatres facing Broadway. One will be above the other, the upper to be devoted to legitimate productions, and the lower to motion pictures.

CALIF. TOWN VOTES BLUE SUNDAY BY 53 IN 5,000

Pomona Closely Divided in Popular Poll—Election Follows Immediately on Religious Revival—Test Case Film Trade Plan.

PA. BILLS DISCUSSED.

Theatre Managers Take Trip to Harrisburg.

Philadelphia, April 6. Thomas M. Love, head of the Nirdlinger legit houses here, and John McGurk, vice-president of the Stanley Company, returned yesterday from a trip to Harrisburg, where they looked over the field in regard to the possible passage of a number of State bills inimicable to picture and theatre interests.

Mr. Love said on his return, in regard to the proposed one per cent. tax on gross receipts of houses, which he characterized as the chief worry of the theatre people:

"I feel confident that there will be some sort of a compromise on this bill as, in its present form, it would be ruinous to the industry, especially to legitimate houses where the overhead is large and the margin of profit necessarily smaller."

Other bills which are claiming the attention of Philadelphia managers include the one introduced in the House by Representative Green of this city, which would amend the Minors' Welfare Act so that its term would not apply to children employed on the stage of theatres with the approval of the Department of Labor and Industry.

142 FOR STATE RIGHTS.

Mount Olympus Distributing Concern's Short Subjects.

The Mount Olympus Distributing Corp., a Delaware chartered concern, has entered the state right field with 142 short subjects ready for immediate release. The new organization will at once place a selling force in the field. Its product consists of 26 "Darktown Affairs" pictures, featuring colored players; 52 "Jacquelin" comedies, domestic farces; 12 Charles Conklin (the latter a new producing unit under the guidance of the former Mack Sennett comedian); 26 "Dizzy Dumbell" comedies; 26 "Character Comedies."

Several full length feature productions also will be handled, distributed under the trade name of "Olympian Productions."

Financial interests of Cleveland are said to be sponsoring the company.

KELLY'S JUDGMENTS.

Five \$1,000 Awards Against Frohman Corp.

Anthony Paul Kelly, the scenario writer, last week secured five judgment awards of \$1,000.30 each against the Frohman Amusement Corporation and William L. Sherrill, its president. Kelly sued on five notes of \$1,000 each, which Sherrill had endorsed.

The notes were for services rendered as a scenario writer of two scripts for the Frohman Amusement Corporation, each dated a month apart, beginning November 1, 1920, maturing monthly, with the provision that if any one of them was defaulted all would become payable at once.

O'Brien, Malevinsky & Driscoll acted for Kelly.

The Frohman Amusement Corporation went into bankruptcy last December.

NEW STATE RIGHTERS

Kansas City, April 6. Harry Taylor, for several years Kansas City manager for the Pathe Film Company, and Ralph Simmons, who has been manager of the Kansas City offices of the Hodkinson Film Corporation, have resigned their positions and have joined hands as the S. & T. Film Company. The new organization will look after the interests of the "County Fair" film, which is to go out as a road show, playing the territory in Kansas, Nebraska, Iowa and Missouri.

The Eclipse Company is issuing shortly "Le Traquenard," a sentimental comedy by Maurice de Marsan, with Christine Vernon.

Los Angeles, April 6. Pomona in Southern California voted in favor of the Blue Law last Sunday. It was the first town in the country where the populace via the ballot was given the opportunity to voice sentiments. The election was a close one, the ordinance in favor of closing down all amusements as well as other Sabbath activities being carried by only 53 votes.

The count was 2,079 for and 2,026 against.

The picture interests are already planning to test the validity of the law. The West Coast Theatres, Inc., have two houses in Pomona. They will continue to remain open Sundays after May 1 until the law is tested.

If the measure is declared valid the houses will close permanently. The Sabbath business is all that makes the running possible.

Nationwide attention has been focused on Pomona for the past three weeks because it was selected by those behind the Sunday Blue Law closing agitation as the scene of the initial shot in their campaign for National observance of the Sunday Closing law. Pomona is a little town with 7,000 voters situated within 30 miles of the heart of the motion picture producing center. It has three theatres and 32 churches and has been spoken of as the most religious city in the west.

Outside of the incorporated limits of Pomona, Southern California has paid little attention to the Blue Law agitation. In Pomona the battle has been waged with extreme fierceness. The reform element was confident of victory late last week and stated that they would show that even within a stone's throw of the cradle of the picture industry the popular vote of the people would show that there was a desire for the suppression of the exhibition of motion pictures on Sunday.

The motion picture industry as a whole took the situation seriously and battled against the reform element, using the theatres as their platform to reach the public.

La Verne, a town four miles from Pomona, is taking steps to prevent the moving of the theatres within the limits for the giving of Sunday performances there.

Pomona has just closed a series of revival meetings which were directed by the Rev. C. R. Scoville, an itinerant evangelist who received \$7,500 for his "bit" through the medium of a collection taken up in the town. His work was directed against Sunday amusements to a great extent.

Those behind the Sunday closing movement in Pomona deny that they were assisted in the campaign by the International Reform Bureau of Washington, D. C., but they admit that the trend of the election will effect the plans of the National organization.

ANITA STEWART'S FUTURE.

Star Nears End of Mayer Contract—May Change.

Los Angeles, April 8. Anita Stewart is nearing the end of her present contract, with Louis B. Mayer and the general trend of matters at the Mayer studios indicates that when her next picture is completed the star and the producer will part company. Originally the contract was for three years with four pictures to be made annually. Miss Stewart is now on her eleventh picture under the contract. She is being directed by Edwin Carewe and the production will take about five weeks additional to complete.

After that there is one additional picture to be made on the coast by Miss Stewart under the Mayer management. When that is completed it will be optional with Miss Stewart if she cares to continue for still another production to be made in New York.

In the event that she does not wish to continue the contract will be terminated with the twelfth picture.

Here is a Statement of Facts and a Prediction

"The Inside of the Cup" is sweeping the country.

It is the greatest photo drama of moral regeneration ever made.

It is the greatest sermon ever preached through the medium of the screen.

It is doing more for the moral elevation of the screen than any other production ever made.

"The Inside of the Cup" will live longer on the screen than any photo drama ever made.

"The Inside of the Cup" will sweep the whole world and leave behind it a higher, better standard for photo dramas.

All of the intelligent exhibitors of motion pictures will show this great drama at their theatres as soon as possible.

IT IS A COSMOPOLITAN PRODUCTION

IT IS A PARAMOUNT PICTURE

BOOK NOW AT FAMOUS-PLAYERS LASKY EXCHANGES

FRANCE PROPOSES HUGE DUTY ON IMPORTATIONS OF FILM

Published Draft of New Tariff Law Makes It Appear New Tax Will Be 20,000 Frs. Instead of 200 for American Product.

Paris, March 20.
The bill providing for a revision of the "war tax" at moving picture houses in France, to be presented in the French Parliament, is to come up for discussion next week and will then be submitted to the Senate. A new schedule of customs duties is also embodied in the proposed law to protect French films. The bill is to be known as the Bokanowski law, being studied and introduced by Maurice Bokanowski, the chairman of the present budget commission.

The object is to change paragraph 3 of Article 92 of the Finance Law of June 25, 1920, making the war tax 6 per cent, similar to theatres (instead of the sliding scale), with a surtax of 3 per cent, of the taxable receipts proportional to the quantity of foreign films in the programs. The surtax is raised to 6 per cent, when the program does not comprise 20 per cent. of French films projected.

Moreover, after Jan. 1, 1922, the percentage of 20 per cent. of French films may be increased by a decree of the Treasury and Ministry of Public Instruction and Fine Arts. Educational films are to be the object of special treatment. Municipalities will be authorized to collect a special contribution for local purposes, but not to exceed a half of the State tax. The new import duty on films, as proposed, will be:

Per 100 kilograms.	Duty.	Now.	Proposed.
Positives	165	1.6	32.0
Negatives	200	1.6	100.0
Sensitized	300	1.6	3.2

The United States pays general tariff on cinema films.

As an example of the proposed new duties, changing the coefficient, American negatives at present pay 200 frs. per 100 kilograms, but by the new tariff the duty will be 200 frs. multiplied by the coefficient of 100, or 20,000 frs., while for raw stock (sensitized), 300 frs. multiplied by 3.2, making 960 frs. per 100 kilograms.

Objection is taken by the small exhibitors to the surtax on foreign programs, and also to the increased duty on films. The coefficient of 100 for negatives seems excessive and may be an error to be rectified before the bill is introduced.

FRENCH, NOT AUSTRALIAN

A correction as a result of an impression published in the last issue of Variety that the film "J'accuse," was of Austrian origin, is asked by Marc Klaw, one of its sponsors in this country, who declares further that the film is of French origin with artists employed in it both from the Odeon and Comedie Francaise.

"What I said," Mr. Klaw writes, "was that it was such a tremendous philippic against war that one of the Austrian papers said that if this film had been seen before 1913 by a mass of people there would probably have been no war."

RELEASING "CALIGARI."

The ownership of "The Cabinet of Dr. Caligari," is stated to be in the hands jointly of David P. Howells and Ben Blumenthal. Despite Howell's affiliation with First National, the picture will be released through Goldwyn.

GRIFFITH BUYS SITE FOR PHILLY HOUSE

Price for Old Mansion, 19th and Chestnut, \$425,000.

Philadelphia, April 6.
The fast-changing picture field here was stirred again last week by the announcement of the sale of a large plot of ground at 19th and Chestnut streets, now occupied by an old mansion, with the added statement that a picture house will be erected on the site.

From trustworthy sources, it has been learned that D. W. Griffith interests made the purchase, although Martin E. Greenhouse, who conducted the transaction, refused to name his client. The price was \$425,000.

Two elements in the situation are of particular interest. The first is the proximity of the site to the recently opened Stanley, at 19th and Market streets, one block away. It is generally believed that this will be the opening gun in a campaign to fight the Stanley interests.

The other peculiarity of the announcement is the fact that if a theatre is erected on this site, it will be only one block away from aristocratic Rittenhouse Square and itself in a fine residential block. Vigorous protests are forecasted by many as soon as definite building work is started.

The plot of ground, 101 feet by 140, is now occupied by the old three-story Jayne mansion which has been empty for nearly twenty years. Horace Yardley represented the estate in the sale. A couple of years ago the same location was rumored for one of three theatres that the Syndicate people intended building to replace the Broad, Forrest and Garrick, all of which were expected to come down to make room for new buildings. When the building slump hit Philly the scheme fell through.

Prominent Philadelphia theatre people are closely interested in and connected with a venture which is being watched with much interest, the building of a picture theatre at the 69th street terminal of the L, which until recently was open country.

Mrs. J. Effinger, who, with her son, is now running the large Strand theatre in North Philadelphia, and the Leader in West Philly, conceived the idea to build a house at 69th and Market streets. Thomas M. Love and Fred G. Nixon-Nirdlinger, heads of the Syndicate houses here, and Freilhofer, the bread manufacturer, joined hands on the proposition, and the theatre is now well under way.

It will seat 2,500, making it one of the largest in the city, and will show only first runs, with an augmented orchestra. It will probably be opened in the fall.

Its sponsors admit that there are not enough people in the vicinity of the house to make it pay, but count on drawing on all the surrounding country, which has many beautiful suburbs. It will be distinctly a "class" house.

"PECK'S BAD BOY" FILM.

Los Angeles, April 6.
A special car on the Salt Lake route left Sunday night. The passengers were Maurice Tourneur, Carl Harbaugh, Christy Cabanne, Sol Lesser, Jackie Coogan, McCormick and Wilson, press agents for Lesser, with a print of "Peck's Bad Boy," and Fisher's Jazz Band from the Ambassador for the Ziegfeld Roof.

STUDIO MAN DIES.

Los Angeles, April 6.
Julius Eschbrich, aged 25, assistant director at the Lasky studios, died following a major operation on March 29. He was assistant to Cecil B. DeMille. A widow and four children survive.

STUDIO CLOSES 3 WEEKS

Robertson-Cole Plant Shuts Down—150 Laid Off.

Los Angeles, April 6.
Robertson-Cole has closed down its studio here for three weeks. The working staff is the hardest hit. More than 150 were laid off April 2. Pauline Frederick, Hayakawa, Gasnier and Christy Cabanne all have completed production.

AUCTION SALE OF FILMS.

A special public auction of various lots of film is announced for today (Friday) by the U. S. Seizure at No. 641 Washington street. The lots are composed of film unclaimed for taxes and other charges accruing to the government by the shippers. The films and titles in the notice may be seen from 9 to 10 A. M. on the day of sale.

100 QUICK

Troy, April 6.
A picture house recently had a Buster Keaton and a Norma Talmadge picture on the same program. A large ad of the films had an N. B. to the effect that Keaton was Norma's brother-in-law. Quick work!

Coming!



MARK
STRAND

Broadway and 47th Street

Beginning Sunday, April 10



THE OATH

The Screen's Most Powerful Domestic
Drama and Another Big 5 Picture

An R. A. Walsh

Production

Presented by the Mayflower Photoplay Corporation with

Miriam Cooper

Adapted from the novel, "Idols," by William J. Locke and directed by R. A. Walsh

A FIRST NATIONAL ATTRACTION

Here's what an Associated First National FRANCHISE holder says of it:

New York City, March 28, 1921.

Mr. J. D. Williams,
Associated First National Pictures,
6-8 West 48th Street, New York City.

My Dear Mr. Williams:

I cannot refrain from writing you regarding R. A. Walsh's picture "The Oath," which I have just seen.

I really think this is one of the finest pictures of the year, because it contains such tremendous drama, of the kind that pleases the audiences.

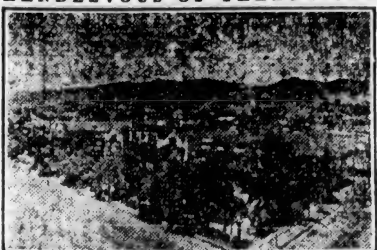
Mr. Walsh is to be congratulated for this splendid production, and the First National is also, for having secured what I am sure will be a big box office winner.

Sincerely yours,

(Signed) JOSEPH PLUNKETT, Managing Director, N. Y. Strand.

HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

That's another reason why

There'll be a Franchise everywhere

STANLEY CO., PHILADELPHIA, REDUCES ADMISSION PRICES

Except at Their New Stanley—Business There Affecting Stanton—Mastbaum Makes Statement Claiming Cost Rise Is 400 Per Cent. Since War.

Philadelphia, April 6.

The Stanley Company will make a general reduction in admission charges, beginning Monday, according to an announcement just made by officials of the company.

The reduction will affect all the downtown houses—except the new Stanley—and the majority of the neighborhood houses as well. The larger central houses, including the Stanton, the Palace, the Victoria and the Arcadia, will drop their evening prices 10 cents and their matinee 5 cents. This will make the Stanton 50 cents and the Arcadia 40 cents, the lowest the latter house has been in a long time.

The neighborhood houses will have their scales reduced by smaller amounts, varying with the present admission prices being charged in the various theatres. The change will also affect the smaller downtown houses, such as the Regent, the Capitol, the Ruby and the Market Street. The reductions do not apply to the Stanley Company's vaudeville houses.

The Stanley, which has a top price of 75 cents in the evening and 50 cents in the afternoon, is securing the cream of the picture business in Philly. It has been very noticeable that since its opening the Stanton, two blocks east, formerly the best regular money getter, has fallen off considerably. The Stanley has taken all the overflow from both the Arcadia and the Stanton. The company, in its announcement, claims that with the class of pictures shown at this house, and the elaborate scenic features, plus the orchestras, it could not afford to lower its rates.

"When one realizes that the war has brought about a raise in some instances of 400 per cent. in the prices of films," said Jules E. Mastbaum, head of the Stanley company, in connection with the reduction announcement, "one can readily understand why we have not been inclined to reduce prices of admission until now. However, I feel that inasmuch as the public is called upon to pay every excess charge, and that our patrons are so appreciative of everything we have done in their behalf and will continue to do that we must extend them every consideration. That is why we have decided to shade down our prices in some of our theatres at this time."

The Stanley company controls half or more of the picture houses in the city. In some sections, especially in West Philadelphia, the reduction of prices in their houses will be watched with interest because of rival houses controlled by the Nixon-Nirdlinger people.

FEDERATED BUYS FILMS FOR \$5,000,000

Big Campaign on to Sell Comedies and Features.

The largest individual purchase by independent sources in the film industry was made with a \$5,000,000. issue announced by Federated Film Exchanges of America. The deal carries this sum on contracts, some of which have matured in delivery of film, and others to be fulfilled. It consists in all of features, super-specials and comedies to be released throughout the country in the coming year.

The comedies total 273 in number, and consist of 26 2-reel Chester Animal comedies, 52 1-reel Warner Brothers' Comedies, 104 1-reel Chester comedies, 13 Monty Banks comedies, 26 Hall Room Boy comedies, and 52 1-reel comedies manufactured by a producer still unnamed. One of the features includes "Don't Leave Your Husband," with Martha Mansfield and William Desmond. A Warner Brothers' animal production called "Miracles of the Jungle," has been completed and in size is 31 reels.

It can be divided into units of any length contingent on the demand by exhibitors.

NEW SHIPPING RULES

The executive board of the Transportation Committee of the National Association held a conference with S. W. Topping, assistant chief inspector of the Bureau of Explosives, and final specifications for shipping cases, which the Bureau has prescribed, were analyzed and accepted.

These specifications have been made effective on and after Sept. 1, and will be issued to the trade through the press and by bulletin just as soon as proofs are received from the Government printing office.

GERMAN ZION FILM.

Special Showing of New Importation on East Side.

A novel booking has been effected for a 700-seat house on the lower East Side which will play a German made feature for five days.

It is called "The Wandering Jews," and stars Rudolph Schildkraut. The piece depicts the tribulations of Judea passing on through the ages up to the time of the attendance of Dr. Herzl in the Zionist conference abroad. The picture was made in Austria and is controlled in this country by Charles Penser.

Theatre Bandits Get \$1,000.

Cleveland, April 6.

Following the closing of the matinee at the Empire theatre last Saturday, two gunmen held up the box office and escaped with more than \$1,000.

Louis Isaacs, assistant treasurer, was counting the afternoon receipts, when he stared into a revolver held by the other robber, who had forced his way into the rear of the box office.

VERDICT FOR SIX CENTS.

In Ian Forbes Robertson's \$10,000 breach of contract suit against Charles Frohman, Inc., Justice Newburger in the Supreme Court Monday directed a verdict for six cents in favor of the plaintiff. The plaintiff will appeal from the decision.

Ian Forbes Robertson, who is a brother of Sir Johnston Forbes Robertson, alleged a ten weeks' contract at \$400 per week, entered into November, 1918, in London, for his appearance over here in "Dear Brutus" in the role of "Coade." He alleges, through his English solicitors, the contract was made with a Mr. Lestog, then London representative for Charles Frohman, Inc., but that the contract was rescinded before it became actually effective. The trial was based on testimony in the form of depositions taken in London.

Gus Mortimer for Two-Reelers.

Gus Mortimer, who finished his vaudeville time April 30, has signed a year's contract as the featured comedian of the Starlight Film Co., making two reel comedies. Mortimer starts his first production May 2.

VAMP-PROOF COURT.

Santa Ana Judge Sentences Bebe Daniels for Speeding.

Los Angeles, April 6.

Bebe Daniels, the Realart star, is out on \$100 bail pending the appeal of a sentence of 10 days in jail given her by Judge Cox of Santa Ana for speeding. Miss Daniels was charged with going over 50 miles an hour and Judge Cox's rule in the past has been "10 days" for all offenders of this caliber.

Miss Daniels demanded and received a jury trial and the jury just to prove that it was vamp proof found the picture star guilty. The judge, who stated in advance that he feared Miss Daniels would vamp him, sustained his reputation by imposing his usual sentence.

NEW PRODUCER.

Douglas & Schueer, Inc., who have hitherto confined their activities to state-right selling of feature pictures, are entering the production field. They are making a five reel comedy drama "Easy to Get." The story is by Frank Beresford.

"The Seventh Wonder of the Film World"

NEVER before in history was such praise given a motion picture as the New York critics gave to "Sentimental Tommy." And the public agreed with the critics—the Criterion was crowded night and day during the first week of the showing, and the second week was started off Sunday with the biggest night in the theatre's history. Here are the criticisms:

"**SENTIMENTAL TOMMY** is the seventh wonder of the film world, and one forgets what the other six wonders are in viewing it. In its line it is the outstanding film achievement of the year."—*New York Herald.*

"**SEEMS** destined to rank as the best thing produced by an American director thus far."—*New York Telegram.*

"**THE** most worthwhile picture of the season. One of the finest pictures I have ever seen."—*New York Tribune.*

"**THE** loveliest film as to technique that I have ever seen."—*New York News*

"**FOR** sheer beauty of treatment and picturization it would be difficult to conceive anything to surpass it."—*New York Mail*

"**BARRIE** himself could not have found the slightest fault with it."—*New York American*

"**THE** real Barrie has at last reached the screen."—*New York Globe*

"**IT** is Barrie. It has the charm and the pathos, the quality which brings tears when you are smiling."—*New York Telegraph*

"**A** PICTURE of beauty, far more powerful than 'Dr. Jekyll and Mr. Hyde.'"—*New York Sun.*

"**WILL** go down in the annals as one of the year's best pictures. Every exhibitor will want to secure it for an extended run."—*Wid's Daily.*



ADOLPH ZUKOR PRESENTS SIR JAMES M. BARRIE'S

"Sentimental Tommy"

With GARETH HUGHES, MAY McAVOY, MABEL TALIAFERRO

A JOHN S. ROBERTSON Production

Photoplay by JOSEPHINE LOVETT

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION



EXHIBITORS MEET WITHOUT INCIDENT

Routine Affairs Engage Attention of Showmen.

Rochester, April 6. Vice-president William Dillon of Ithaca called the convention of the New York State Motion Picture Exhibitors to order on Tuesday afternoon in the absence of President Sidney Cohen at Albany. Several hundred delegates heard more than a dozen resolutions read by Secretary Sam Berman, after which they were referred to a committee on resolutions composed of Jules Michaels, Buffalo, chairman; Louis Bustinet, Cohoes; Fred Warren, Massena; Fred Duffie, Utica; David Letson, Herkimer; William A. Callahan, Rochester; John Walker, Schenectady; Ben Knobel and Maurice Needles, New York, and Gus Koenigswald, Brooklyn.

Mayor's Secretary Barney Haggerty delivered an address of welcome and after routine matters had been disposed of adjournment was taken to Wednesday, when President Cohen presided.

Ideal weather greeted the delegates. Entertainment features included a reception and buffet lunch for exhibitors and exchange men by Erwin J. W. Huber, publisher, and the Film Clubs Frolic on Tuesday night and the banquet of the Exhibitors' League on Wednesday evening. John J. McInerney of Rochester, general counsel for the State league, was toastmaster, and introduced several legislators and others.

A big movie ball, at which about twenty film players are to appear, on Thursday night at the Armory, is the final event of the program.

"GEORGIAN COURT" STORY

Again Reported Goulds Will Sell Estate for Studio.

Lakewood, N. J., April 6. The report is again around the George J. Goulds are about to sell their "Georgian Court" estate here for picture studio purposes. This time the purchasers are mentioned as Mary Pickford and Douglas Fairbanks.

Natives place little credence in these annual reports, though Miss Pickford has been in many pictures set in the spacious Georgian Court grounds.

George J. Gould was reported some years ago to have placed a selling price of \$5,000,000 on Georgian Court. At another and later date he is said to have increased the figure to eight millions.

Mary Pickford appeared in pictures with scenes taken at the Court when she was unknown.

WHOSE \$3,000,000 ARE THE SAENGERS USING?

Silent on Source of New Theatre Financing.

New Orleans, April 6. Just who is behind the Saengers now?

Some say Lynch, with whom they are associated and who holds a minority interest in the Saenger Amusement Company. Others say Paramount, from whom they rent a prodigious amount of film, while some mention Loew and First National.

Surely somebody is pouring new capital into the concern, for while it is a highly profitable institution, it is just now announcing the expenditure of \$3,000,000 in new theatres in New Orleans, Shreveport, Texarkana, Monroe and Pensacola. That's a lot of money and has everybody South rubbing eyes and making all sorts of guesses.

The location and detail of the new Saenger to be erected here was announced last week. The house in Shreveport is to be at Milam and Crockett streets. It will seat 3,200, cost \$800,000 and will be larger than the Strand in this city.

The theatre in Texarkana will be built on State street. The old Pastime in Pensacola will be torn down to make room for Florida's handsomest picture playhouse, Helena, Ark., will also be graced shortly with a new Saenger theatre.

When asked where all the coin was coming from, Julian Saenger smiled knowingly and replied: "We never worry about money. It is always at our command."

ASCHERS OPEN 27TH.

Capitol at Cincinnati Seating 1,100. Playing Goldwyns.

Cincinnati, April 6. Ascher Brothers \$375,000 picture theatre, Capitol, opened Saturday with Tom Moore in the Goldwyn feature, "Hold Your Horses." This makes the 27th theatre controlled by Ascher Brothers. The Capitol took 19 months to build. It is situated at Seventh and Vine streets, almost adjoining two new Shubert theatres now being erected.

Edward Nikodem is managing director; Edward Benedict, of Seattle, is the organist, and Buel B. Risinger directs the 30-piece orchestra, composed largely of Cincinnati Symphony players. Harry Rice, Ascher Brothers' publicity director, came here to herald the opening and put over the event in great shape, having a special Capitol opening section in the Cincinnati Post.

The majority of pictures shown at the Capitol will be Goldwyn's. That company until the Capitol was built has been using Gift's theatre. The Capitol's seating capacity is about 1,100.

1st NAT'L MEETS APRIL 20.

Executive Committee Considering Propositions at Prelim. Session

The present meeting of the executive committee of First National which began last Monday and will likely last through the entire week, is a prelude to the annual meeting of the First National franchise holders scheduled for April 20.

Concerning the major events of the present session, one official of First National declared that the committee was considering various propositions, which had been submitted to them in the interval of five weeks or more. One of them is a "proposition" sponsored by Joseph M. Schenck, which is entirely apart from the present and existing agreement he has on account of the Norma and Constance Talmadge releases. They are also debating a few important "South Sea Island" stories which have aroused their interest, submitted by a producer entirely independent up to now of any connection with First National. Four foreign pictures are also under consideration.

In attendance are Sam Katz of Balaban and Katz, Chicago; A. H. Blank, Des Moines; Robert Lieber, Indianapolis; M. H. Gordon of Boston; H. D. Schwab of Philadelphia, chairman of the executive committee and secretary of First National; Moe Mark representing the Strand, Joseph M. Schenck and James D. Williams.

SCHENECTADY BALKS.

Palace Too Strong on Film, "Madonnas and Men."

Schenectady, April 6. Manager Harry Fink and William H. Healey, the press agent of the Palace here, courted the attention of the police through newspaper advertising with the Jans Pictures offering, "Madonnas and Men." The ads, which appeared last Saturday morning previous to the opening of the picture Saturday afternoon, were of a lurid hue.

Commissioner John E. Cole of the public safety department, called up Manager Fink and told him that if the picture was as bad as the ads it would have to stop. The commissioner also said that if it wasn't as lurid as painted in the ads the theatre was guilty of misrepresentation. However, Commissioner Cole, being unable to view the picture, ordered the showing stopped over Sunday, and this was obeyed.

The Palace theatre, partly owned by William L. Shirley, is offering bonds at \$100 per for improvements to the theatre, which when completed will be called the New Strand. The ads set forth the offer that any one purchasing a bond will be given gate privileges.

ENLARGING STUDIO PLANT.

Rebuilding Louis Mayer Outfit to House Four Units.

Los Angeles, April 6. Housing for four producing units which are releasing through First National has necessitated enlarging and alteration of the Louis B. Mayer plant here. The rebuilding was designed to provide adequate facilities for five producing units, four of which are independent concerns. These include the two Louis B. Mayer productions, those under the direction of John M. Stahl and those starring Anita Stewart; the Mr. and Mrs. Carter De Haven productions and the Oliver Morosco productions. G. M. Anderson heads the fifth unit. Originally they had two indoor studios, each 190 by 80 feet, and an out-door stage 205 by 80 feet. The additions include two dark stages, one 5,000 feet square and the other with 3,000 square feet of floor space, and a mill covering 4,900 square feet.

"My Lady Friends" will be the first production by Mr. and Mrs. Carter De Haven. The first Morosco production is "The Half Breed." "The Woman in His House" is the first Stahl production.

CUT THEATRE INTO OFFICES.

Auburn, April 6. The Universal theatre, one of the most popular in town, will be closed within the next two weeks, Joseph Swartzwalder, owner and manager, announced this week. This house is to be converted into an office building.

The Grand theatre, managed by Joseph S. Kallet, will take the \$10,000 organ recently installed, also the full line of pictures that were to be shown at the Universal.

This will make only two picture houses in Auburn.

HEILBRONER DISCUSSES GERMAN-AMERICAN FILMS

Solution of World Conditions, He Says, Is Combination of These Two—Finds Parallel for Paramount Theatre Holdings in Germany.

Milton D. Heilbroner, Director of the Emelka Corporation of Munich, Bavaria, who has been in America since Nov. 19, on a mission connected with the placing on the American market of the foreign product, leaves tomorrow (Saturday), on the "Rotterdam," having concluded arrangements for the distribution of the Emelka products in the U. S. A. and Canada. To a representative of "Variety," he said:

"I have learned, in the months that I have been here, a good deal from which my various firms in Germany undoubtedly will profit in the future, and at the same time, cannot help but remark I also am thoroughly convinced that the Americans can learn a good deal from the leading German manufacturers of motion pictures, and think the time is not far distant when the combination between the Americans and Germans in this industry, through the closest affiliation, will become an absolute necessity. What has surprised me most since my arrival in this country has been the keen competition and jealousy existing amongst the various large American corporations.

"In Germany there are but three really large solvent makers of motion pictures, namely: Universum, Decla Bioscope of Berlin, and The Tilmela concern of Munich and Berlin.

These three concerns work hand in hand together, and in this manner, are in a better position to fight the small manufacturers than would otherwise be the case. Furthermore, these three firms own practically or control the greater interests in all the first run motion picture houses throughout Germany. Take, for instance, the concern I represent here.

The Emelka controls in Germany 143 picture houses; the Universum controls in Germany, 70 odd picture houses; Decla Bioscope controls in Germany, 60 picture houses.

Germany is divided into five sections. The Emelka control two of these, the Universum two and the Decla Bioscope one. We arrange our programs so that virtually the entire productions are shown in all the theatres belonging to the three companies.

"The Emelka concern is properly the holding company of twelve of the leading and largest manufacturers in Germany. The Emelka finances these companies, furnishes the necessary capital for their productions, receives the rights for the entire world. Outside of this the Emelka, which is being backed by five of the largest German banks, has its own realty company called the Reichshof Realty Company, which finances its picture houses.

"The firms the Emelka controls are: "Munich Photoplays Co., Inc., "Fett & Wiesel, "Harry Piel's Film Corporation, "Bavaria Film House, "Robert Reinert, "The Sea-Gull Film Co., "The Central Film Co., "The Kinetograph Co., "South German Film Corporation, "The Lewis Sales Film Corporation and "The Monumental Film Co.

"As far as the three concerns in Germany are concerned, I might state that the banks back our companies with any reasonable credit which we might be needing, and it has been surprising for me here repeatedly to hear that the banks and banking corporations in this country do not like to extend credit to the motion picture manufacturers, and when they do they only do so at prohibitory terms. The Emelka, for instance, which is today working with a very large capital, has never yet paid less than 7 per cent. dividends, and in spite of the very large program we are compelled to make, which consists of roughly:

42 features,
42 comies,
36 cartoons,
12 educational, and
6 medical pictures
a year, we have never been compelled to reduce our program owing to lack of funds, which so frequently

occurs in this country, from what I have been informed.

"Furthermore, I cannot help remarking that I believe the motion picture industry, which is the third largest in the U. S. A., will eventually be ruined if the censorship which is now being discussed is carried through. In my opinion, it is impossible to produce motion pictures worth looking at if all the matter of crime must be eliminated from same. Undoubtedly, if the censorship is carried through, as it is now suggested for New York State, a great portion of the territory which the American hitherto controlled, cite, for instance, South and Central America, will be lost for the American producer.

"I certainly believe in a censorship, and we now have quite a strict one both in Berlin and Munich, but plays which are allowed to be shown in speaking theatres undoubtedly should be permitted to be screened in motion picture houses. If Governor Miller of New York State objects to all matter of crime being screened in picture houses, I would suggest it might be feasible to have at least one picture house in every city and town in which educational films and sciences should be shown, but undoubtedly others in which the public should be allowed to see dramatic screenings which have to go before a censorship, but which are not to be censored in a manner such as Mr. Luak suggests.

"I cannot help remarking that I was surprised at the wonderfully large and beautiful motion picture houses which I have seen in this country, and I certainly was pleased to see the tremendous amount of business these houses were doing. "During my stay here I have often heard from various producers that they thought it wrong that Germany limits the importation of foreign films into its country. Personally I do not approve of this limitation.

"On the other hand, I can readily understand that the German Government was compelled to make a law of this kind owing to the fact that the German currency is today practically valueless, and the demand for clothing, foodstuffs and other necessities of life are far more important than the importation of pictures. However, I firmly believe that the present law, which only came into effect owing to the strong agitation of the small manufacturer, who has not sufficient means to produce motion pictures suitable for exportation, feared the ruin of his business provided unlimited imports into Germany were permissible. Personally I do not believe that this law now existing in Germany will remain in force longer than a very few months, for undoubtedly all the picture house owners in Germany are anxious to show foreign productions in their own houses owing to the fact that in the past six years we have practically had none shown in Germany."

ROW OVER "EAST LYNNE."

Exhibitor Alleges Hodgkinson Broke Zone Agreement.

The exhibition of Hodgkinson's production of "East Lynne" at Proctor's 125th Street theatre last week precipitated a controversy between the S. R. S. Theatre Co., which operates the New 125th Street theatre nearby, and the Hodgkinson people. The S. R. S. people claiming breach of their booking covenants in that they had contracted to show the picture on May 6, with a stipulated clause in the contract guaranteeing them against any competition in the immediate neighborhood.

Solomon Goodman, as counsel for the S. R. S., avers Hodgkinson first tried to effect a cancellation of their contract with his client, but that he had refused.

Co-Starring Ferguson-Reid.

Los Angeles, April 6. Jesse L. Lasky is planning to co-star Elsie Ferguson and Wallace Reid in a screen version of "Peter Ibbetson."

The production is to be the first of a series of real all-star pictures that Lasky has in mind.

UP WITH THE HEADLINERS

Vaudeville managers who take pride in giving patrons well-rounded bills cannot afford to overlook MACK SENNETT'S two reel comedies. They are a dash of spice for the best of programs.

Mr. Sennett is making his famous comedies now exclusively for ASSOCIATED PRODUCERS, Inc. The first of these, "MADE IN THE KITCHEN," is a foamy, peppy piece of funny business about home brew, with a pre-war punch in every foot.

ASSOCIATED PRODUCERS,

INCORPORATED

HOME OFFICES

729 Seventh Avenue
NEW YORK CITY

EXPECT TO JAM CENSOR BILL THROUGH; HEARING PERFUNCTORY

William A. Brady, D. W. Griffith and Other Leaders of the Industry Make Final Plea for Fair Play Before Legislative Committees.

Albany, April 6.

The picture industry was permitted an opportunity to voice its objections to the Lusk-Clayton censorship bill at a legislative hearing here Tuesday, while the advocates of the measure also presented their side.

The exercises, it is understood, were merely to make the passage of the bill "regular." As a matter of fact all the preliminaries have been arranged and the present intention of the State political machine is to put the law through.

At the conclusion of the hearing held before the finance committees of the Senate and the Assembly here yesterday, William A. Brady of New York, representing 90 per cent. of the motion picture producers in America, submitted to the legislators an alternative proposal, and asked the solons to defer action on the censorship measure. John J. McAneny, representing the motion picture exhibitors, agreed to the proposal on behalf of the exhibitors.

Mr. Brady bitterly arraigned proponents of the censorship measure in answering several hysterical speeches in favor of the Clayton-Lusk bill.

"My proposal is," Mr. Brady said,

"that the producers I represent and the exhibitors enter a hard and fast agreement with Governor Miller to clean up the industry and drive the objectionable picture out of business. The governor and this Senate will be here next year and we will take the word of Mrs. Clarence Waterman and the others who clamor for censorship as to whether or not we shall have cleaned house. If we do not then I shall be one of the first to urge the passage of a censorship bill."

David Wark Griffith told the committees that he regretted the fact that it was necessary to come forward in defense of free speech. Mr. Griffith, who spoke for the producers, denounced the measure as an "un-American one."

"Think as I think," Mr. Griffith said. "That is what censorship means. The first censorship of movies was established in Germany. The second country to take it up was Russia, and Russia had given little to commend it. Let the people who favor this bill remember that religion itself was censored once. Censorship will check moving pictures as an art."

Sydney S. Cohen, president of the Motion Picture Theatre Owners of

New York State, characterized the bill as unnecessary legislation, declaring the industry itself is at all times making efforts to purge pictures of objectionable features.

Miss Mary Graves Peck of Geneva, speaking as a writer, objected of submitting pictures to three men who would do the thinking for 10,000,000 of people. "The plan is absolutely impractical and un-American," she declared.

Hugh Frayne, who represented Samuel Gompers, president of the American Federation of Labor, at the hearing was another opponent of the measure who termed it an "un-American" one.

Mrs. Clarence Waterman, one of the foremost proponents of film censorship who is credited with having won Governor Miller's approval of the plan, was the first to speak in favor of the measure. She said many crimes were committed in the name of art, "especially in the moving picture." Mrs. Waterman said that 5,000 feet of crime would not be condoned by 50 feet of morality at the end. She said that an exhibitor told her he took a vote on the character of moving pictures the public liked and that 60 per cent were in favor of the picture.

Mrs. Ellen O'Grady, former Police Commissioner of New York, described some of the low pictures she had seen on the east side.

The finance committees of both houses will meet today. It is expected, to take action on the censorship bill.

WARREN SUES "BIG 6" FOR \$100,000 ON \$5,000,000 SALES

Former Sales Manager Avers He Was Discharged From Associated Producers Despite His Contract—Attachment Ties Up \$125,000.

A \$100,000 attachment in favor of Fred B. Warren against the Associated Producers, Inc., was filed Saturday, based on a breach of contract claim for salary. Warren claims the \$100,000 on a 15 months' written contract dating from May 1, 1920. His complaint alleges he was discharged from the Associated Producers, Inc., service by Oscar A. Price, the president of the corporation.

Warren's affidavit goes into detail regarding the organization of the A. P.; how he conferred with Thomas H. Ince and J. Parker Read, Jr., and how he interested Oscar A. Price (at that time president of the United Artists) in the corporation, with the latter eventually becoming head of the A. P. alliance. Warren for his services was to receive \$750 per week, to be charged against his percentage commissions on the sales of the company's product. Warren to be in charge of the sales staff.

The total sales, according to Warren's figures, were \$5,034,260.62 up to the day he was discharged and he estimates the sum due him at \$100,000.

By the terms of the agreement when the Associated Producers, Inc., was first organized, the seven producers were to make at least 30 pictures during the first year, as follows: Tom Ince, at least eight productions; Maurice Tourneur, six; J. Parker Read, Jr., six; Mack Sennett, six feature length comedians; Allan Dwan, two; George Loane Tucker, one (dependent on his completing his previous obligations to the Mayflower Photoplay Corporation), and Marshall Neilan, two (who also had four more pic-

tures to complete for the First National).

Warren declares none of the seven lived up to their obligations in delivering the number of pictures called for. Read at one time even being compelled to substitute his "Love" production (starring Louise Glaum) for A. P., although that particular picture had been completed long before the organization of the Associated Producers, and was intended for release through another channel. However, Warren continues, the contracts he had closed with the exhibitors compelled this move to quiet the insistent demands of some who were impatiently waiting the release of other contracted for A. P. pictures.

His services, according to the allegations, consisted of organizing complete national sales, distribution and shipping departments, with 20 branch offices; incorporating a binder system of booking contracts whereby a bulk of advance sales was secured as guarantee to the bankers on various loans advanced; and instructing his salesmen to sell each production individually so as to get the most money for it from the exhibitors, according to the relative demands and merits of each.

The Associated Producers' bank account, amounting to about \$125,000, was tied up by Warren and instead of furnishing a bond for its release, the attorney for A. P. asked for an immediate argument, which was scheduled for this week.

Warren is reported to have left for the coast last Saturday. Oscar A. Price declined to discuss the matter.

JAIL FOR FILM SCHOOL MAN, COURT'S WARNING

Servant Girl Says She Paid \$40 to G. R. Cole.

Anna Suvada, housemaid, 22 years old, wanted to be a movie queen. She answered the advertisement of George R. Cole of 206 West 46th street, who guaranteed to fit her for a screen career and to get her a position.

She told Magistrate McQuade Monday after she had had the alleged movie director arrested that he had given her nine lessons, each consisting of the recital of "Love's Sweet Dream," a poem. He told her that he liked her and instead of charging her the regular fee of \$75 he would take \$50. The girl said she could only spare \$40, so Cole took that, according to the testimony.

Magistrate McQuade said he would hold Cole in \$1,000 bail for the grand jury, but gave him his freedom when he paid back the \$40.

Magistrate McQuade said: "Cole, don't you ever try any more of that kind of shaking down. If you ever come before me again on any such charge I will send you to jail. You know as well as I do that girl is no more fitted for pictures than I am."

BOOKING SINGLE FILMS.

Exhibitors Declining to Sign for Series.

Exchanges in New York representing the principal distributing companies are revising their booking system with exhibitors. The congestion of films has caused an acute situation in the distributing field and exhibitors who had signed to pay an entire series are backing out.

The exchanges, while technically able to keep the exhibitors to their original signature, are afraid of injuring good will. Exchanges instead of signing up the exhibitors for a series are securing dates for the individual pictures.

FIRST SUNDAY ARREST.

Huron, S. D., April 6.

Allen Goethal, manager of a local theatre, has been taken into custody by a deputy sheriff and charged with conducting a motion picture performance on Sunday.

Goethal's arrest is the first in the Sunday blue law enforcement campaign of South Dakota.

STOLL ASSETS ATTACHED.

Ralph Proctor Ties Up Negatives in Lawsuit.

The Stoll Film Co. of London is making efforts to vacate the attachments secured by Nathan Burkan, as counsel for Ralph Proctor in the latter's suit for alleged breach of contract against the Stoll Film Co. of America.

The English concern has laid claim to certain negatives, claiming they are not the property of the American corporation, but of the British parent company. A hearing was had this week before a sheriff's jury, and while the jury was instructed to find for the British company, they nevertheless instructed the sheriff to impound the exhibits in his custody until trial of the issues.

It is understood the American concern proposes to settle all the claims against it, with the exception of Proctor, owing to his attitude in attaching all the properties, and will endeavor to prove justification in discharging Proctor. Meanwhile Proctor is in possession of the tangible assets of the corporation.

FAVOR KANSAS SUNDAYS.

Exhibitors Discuss Question and Elect Officers.

Kansas City, March 31.

The question of Sunday shows in Kansas was one of the important questions discussed by the Kansas State Moving Picture Exhibitors' Association, in session at Wichita this week. While no definite step was taken in the matter, the sentiment prevailed that some steps should be taken in the near future to open all the theatres on the Sabbath.

One exhibitor stated that sixty-five moving picture shows were open in the State now and that more would follow. The question of releasing only religious and educational films to churches and schools was also taken up without action.

Officers and directors for the coming year were elected as follows: President, M. Van Praag, Kansas City; vice-presidents, H. L. Gees, Mulberry; R. H. Holmes, Emporia, and R. G. Liggett, Kansas City; secretary, H. H. Woody, Lincoln; treasurer, William Peay, Director: J. I. Saunders, Neodesha; Harry McClure, Emporia; R. G. Liggett, Kansas City; Stanley Chambers, Wichita, and S. A. Davidson, Cherryvale.

DORALDINA'S THREE.

Doralдина, the dancer, has formed her own company and will make three elaborate features a year. Ernest Shipman is reported to be interested with her.

FIRST NAT'L CUTTING PRODUCTION COSTS

Spectacles Fewer to Aid in Reducing Rentals

Following closely upon the policy of Famous Players-Lasky, it is understood First National proposes to eliminate, as far as possible, in future, spectacular productions and confine itself to strong dramatic stories.

The directors are to be limited in their expenditures, but to be allowed a first class all-around cast and wherever stars are utilized for a feature they are to be allowed six weeks' salary to completion, with additional time to be devoted to completion without pay.

First National, it is understood, feels this step is necessary to curtail production cost to meet the movement toward reduction in exhibition rentals which is sweeping the country.

According to a high official in First National, 60 per cent. of the exhibitors throughout the country are operating at present at a loss, due to excessive competition and dropping off of patronage. The new big houses are securing the cream of the patronage and the older and smaller theatres find themselves unable to keep the pace at the prevailing rentals asked by the distributing concerns.

IRENE TAMS BUNKED.

Gave \$3,000 to Man to Make Her Famous.

San Francisco, April 6.

State-wide search is being made for a man, whose name the police are keeping a secret, who is said to have obtained nearly \$3,000 by using the name of Mrs. Irene Tams, motion picture actress, now residing at the St. Francis Hotel, this city, through promises that he would start her on a national career with her own company.

According to Mrs. Tams, she gave the man checks for whatever amount he named, which he stated would be toward starting the enterprise.

LAEMMLE STARTS EAST.

Los Angeles, April 6.

Carl Laemmle and R. H. Cochrane are to leave Los Angeles this week for New York. Mr. Cochrane is expected to leave tomorrow and Laemmle will leave on Saturday. A farewell party was tendered on Sunday at one of the ranches in the valley where a barbecue was given to all of the U. employees.

LYONS AND MORAN PART.

Lyons Walks Off Lot in Huff Over Part in Comedy.

Los Angeles, April 6.

Eddie Lyons and Lee Moran, the Universal comedy stars, have split. Eddie Lyons has walked off the lot and Lee Moran is continuing with the present picture with Billy Fletcher playing opposite him in the role that was to have been portrayed by Lyons.

The picture is entitled "Whose Wife Is Kate?" and the two comedians had a difference over the roles that they should play. This led to a final flare-up during the latter part of last week, with the result that Lyons declared that he was through.

CHANGE D. C. MANAGERS.

Washington, D. C., April 6.

Thomas M. Eastwood, for the past three years manager of Harry Crandall's Knickerbocker theatre (an uptown motion picture theatre), resigned his position to take up at mercantile career here. Robert Etris has been brought here by Mr. Crandall from Philadelphia to fill the vacancy.

VILLAGE FILM HOUSE.

Sheridan to Have \$16,000 Stage Set—Will Open June 1.

The new Sheridan, which will be the first picture theatre in Greenwich Village, will be ready for opening about the first of June.

A new switchboard system controlling the lights is to be installed, it being the first of its kind in the East. A number of effects can be operated by a push button from any portion of the house. About 40 houses in the West are now using the system.

The Sheridan will have a stage setting along new lines for a picture house. It will be an exterior and will cost \$16,000. The set is being made by P. Dodd Ackerman. The house is being built by Max Spiegel and a syndicate.

Germans Picture Mexico.

The range of subjects in the recent importation of German made films even extends to Mexico and her internal affairs. A phase of the issue during the turbulent times under Gonzales and Fernandez is depicted in a picture called "Don Maria," controlled here by Nathan Hirsch. It will be released independently.

CLAIRE DE LOREZ

Friday, April 8, 1921

47

WORDS FROM WISE IN WASHINGTON MAKE CENSORSHIP PROBLEM CLEAR

Congressmen Characterizes Picture People as Stupid and Their Campaign Against Blue Laws as Negligible—Plenty of Money to Settle Fight if They Wish.

Washington, April 6.

"There's nothing to this motion picture censorship proposition that isn't as plain as a pikestaff—to everybody in the know—and still nobody comes out and tells the truth about it. It's just another proof of the downright stupidity of the men most vitally concerned in picture production. Their stupidity is responsible in the first place for all the censorship bills now pending in the various State Legislatures—and the fact that this legislation stands a chance of becoming enacted into laws is likewise owing to their stupidity."

This is the gist of an answer made by a Congressman today to whom a representative of Variety put a question regarding his opinion of the underlying causes of the renewed agitation for stricter censorship of motion pictures. The Congressman—an old timer in Washington, and one of the most picturesque figures that ever held forth on the floor of the House of Representatives—consented to talk only after a promise had been made to withhold his name. In view of the importance of what he had to say, and inasmuch as his opinions are generally shared in "wise" quarters, his statement will undoubtedly furnish food for feverish thought among members of the picture industry the country over in spite of its anonymity.

"In the first place," he said, "most people don't stop to realize that the very size of the picture industry makes it as tempting a cherry as ever a bunch of politicians had a chance to pluck. Why, the picture game makes the dear-departed liquor industry look like nothing at all in comparison. One of the best things the dear peepul do is to forget, of course, and today probably nobody except the distillers and brewers remember how the Eighteenth Amendment was slipped over on them—because they were fast asleep and too stupid to get out and hustle against the organized minority that cracked the whip over every State Legislature in the country. Hootch was ruled out by Constitutional amendment because the interests bent on forcing prohibition on this land of the free out-foxed the apathetic gentlemen whose very pocketbooks were in the balance. It's the same way

with the picture industry at this moment—and more so.

"Naturally conditions differ in every State—but take New York State as a good example. Practically the whole picture industry is directed in a business sense from New York. All the biggest men in the picture business have their headquarters on Manhattan Island. If there is anything even slightly akin to wisdom in the business end of the 'movies' it certainly should find expression in New York. But as a matter of fact what is the actual situation there?"

"To begin with practically every big producer and exhibitor in New York made the political mistake of backing the wrong man in the last gubernatorial campaign. Not satisfied with throwing the weight of their combined influence behind Governor Smith, and in attempting to bring about his re-election doing everything in their power to crab the chances of his opponent, Governor Miller—they have done nothing since to get aboard the band wagon. It doesn't take a supernatural intelligence to imagine what Governor Miller's attitude toward the picture industry might reasonably be today. Everything that could be done through the medium of the screen to effect his defeat was done—from one end of New York State to the other—and since last fall the men responsible for that campaign against him haven't had the sagacity to try to win his forgiveness and get together on a working basis.

"The situation in New York is typical of the situation in every other State in the Union. Take Pennsylvania as an example. The chairman of the State Board of Censors in Pennsylvania is one of the most reasonable men in the world—a man with a really broad viewpoint—a regular guy, in other words. For thirty years he has been a working newspaper man. Recently he was here in Washington and came to call on me. I asked him if any sane attempt had been made by Pennsylvania exhibitors to present their side of the case to him. He told me they had not, and added the illuminating information that as a class picture exhibitors didn't have enough sense to come in out of the rain.

"Fanatics—religious and otherwise—professional reformers and certain members of the clergy who believe they have been divinely ordained

to make the United States of America holier than the holy land itself—these are in themselves a sufficiently active force to accomplish almost anything they start out to tackle. But they are by no means the important factor in this situation. What will fasten a kind of censorship on the picture industry that will muzzle it to the point of extinction will not be the activities of these propagandists. The third largest business in this country will be choked to death—if it is choked to death—by the downright stupidity of the men who control it.

"Even within the ranks of the industry there is enough bitter enmity of individuals—enough antagonistic, personal, stupid nose-cutting-off spite—to wreck any enterprise. Naturally every man whose pocketbook is involved wants in a general way to prevent conditions that will mean his having to go out of business—but none of them has sense enough to go at the thing in the right way.

"Everybody said it couldn't be done—when it came to taking our beer away from us. But it was done. There isn't anywhere near as much sentiment in favor of makers of pictures as there was in favor of makers of beer. If the brewers could be beaten, with a great public approval behind them, it ought not to be difficult to understand that picture producers haven't got a chance in the world unless they get together and approach the situation intelligently.

"The merits of the case have nothing whatever to do with it. A child in politics knows this much. If any legislation now pending in any State Legislature—inimical to picture producers—is going to be scotched, it can be done in one and one way only. All these delegations of producers and authors and spellbinders that are getting front page notice in the newspapers these days aren't going to accomplish a thing—so far as defeating hostile legislation is concerned. Bills aren't killed that way. Everybody—and therefore you can't very well put lawmakers in the exceptional class—everybody knows that there is large wealth in the picture business. To date this money has been dumb as a clam. The industry has talked a lot against censorship—but it hasn't been speaking the right language. The whole thing simmers down to a business proposition. There is a way to settle the matter sanely—if among the real powers in picture there is any sanity."

THOUSAND FILM DAYS FOR NEXT SEASON KEITH PLAN

Big Exchange Proposes to Book Own and Orpheum Picture Features—May Buy Productions for Distribution—Now Drafting Details of System.

The film department of the B. F. Keith Vaudeville Exchange is to be enlarged next season and will be operated on a more comprehensive scale, to include the booking of all motion pictures playing not only the Keith houses, but the Orpheum Circuit and all the theatres securing their acts through the Keith Vaudeville Exchange.

By this means more than 1,000 days can be offered to a feature and this method of syndicated buying

will, it is believed, prove attractive to film producers.

Just how far-reaching this scheme is, cannot be estimated until the idea is put into practical working order. In addition to booking pictures from the standard distribution organizations it is proposed to purchase outright any that may be offered, playing them over the combined circuits under control of the new department and then disposing of them elsewhere.

MUST CONSULT FILM INFANTS ON CAREERS

Court Holds Children Must Agree to Picture Contracts.

Los Angeles, April 6.

Judge York in the Superior Court here rendered a decision last week that will have an important bearing on all motion picture contracts in which minors are involved, if the decision stands. Judge York holds that "a child under the age of 14 cannot be bound by a contract unless by his own consent," and because of this A. W. Nowell and his wife were not legally accorded the right to sue for monies alleged to be due their three-year old son from the Chester Comedies Co.

The child was "farmed out" by his parents to the film company for \$75 a week to play next to the Chester trained "chimp." Young Nowell decided that he wanted to cry rather than smile while the picture was being taken. The father tried to make the youngster smile by slapping it, but this was without avail and the company discharged the youngster.

The parents started suit for \$300 which they alleged was due on the balance of the contract.

LYOYD IN PICTURES.

Vaudeville Comedian Casting Director for Morosco, Inc.

Los Angeles, April 6.

Al Lloyd has deserted vaudeville for the time being. The former partner of the late "Chappie" Aveling is now the casting director for the Oliver Morosco Productions, Inc. Lloyd has been playing a bit in the initial production of the company, "The Half Breed," which is now being made on the Mayer lot, and during the last week was advanced to the post of casting director.

George R. Bentel, former automobile racing promoter, and interested in auto shops here as well as in a large business dealing in used cars, is the father-in-law of Lloyd. Incidentally he is the general manager of the Morosco and its principal financial backer.

The Morosco company is about to start on its second production and there is a possibility that Theodore Wharton may be the director. It is to be a screen version of "Slippy McGee" which was recently produced here, but which has not been shown in the east. Charles A. Taylor is directing "The Half Breed" which has Wheeler Oakman as the star.

"KING LEAR" ON SCREEN.

Los Angeles, April 6.

Another attempt is to be made to screen Shakespeare. John M. Stahl, directing for Louis B. Mayer, is to produce a picture version of "King Lear." The script has been completed but as yet no definite date has been set for the commencement of the filming.

O. K. Mrs. Wally Reid.

Famous Players-Lasky will offer no opposition to the manner of billing a picture entitled "Every Woman's Problem," with "Mrs. Wallace Reid." The picture is released by Plymouth at the head of which is Nat Levine, formerly Marcus Loew's secretary.

ONE UFA FILM WINS. ANOTHER FALLS DOWN

Berlin, March 20.

"The Uprising at Genua" (Die Verschwörung zu Genua) has come, at the Ufa Palast am Zoo, and gone. Great was the blare of press trumpets that preceded this film adaptation of Schiller's play, but even the prestige of the Ufa could keep it in but two weeks.

In contrast to this burst bubble is "Brandherd," at the Taunzienpalast, March 6. The scenario is taken from an Icelandic novel and concerns life in a small country town.

A rich and self-righteous old woman forces her orphan nephew into a marriage with the daughter of another wealthy villager. The young fellow has already had an affair with a servant girl and wishes to marry her, but the aunt has her spirited off to bear her child. On the wedding night she dies and is brought to the marriage feast in her coffin by the sardonic but kindly maker of coffins—as his wedding present. A tremendous climax is achieved when the youth sees her and realizes what his aunt has done. The whole direction of this film makes it more like "Broken Blossoms" than any other production seen for some time. The effects gotten by Karl Freund, the photographer; Robert Nappach, the scene designer; Hanns Gobe, the director, are about as nearly perfect as modern film technique can make them and for the first time in a German product misty smoke-dimmed lightings are brought into play.

The cast is well balanced, but Adele Sandrock, Eugen Kloepper and Marija Leika (featured), deserve a special word of mention.

Owing to the failure of "Genua" at the Ufa Palast, "Du Barry" (Passion), has been shot in for a revival run; on a review it does not seem to class up with Bibitch's "Sumurun" or "Anne Boleyn." Business has not been big and it will be succeeded March 21 by "Countess Satanelle" (Cherchez la Femme), billed as the great foreign film.

RECEIVER FOR APEX.

Smart Pictures, Inc., Also Named in Petition.

Indianapolis, April 6.

James L. Barnitt, 307 Lombard Building, Indianapolis, has been appointed receiver for the Apex Pictures Corporation of Indiana and Smart Pictures, Inc., jointly, by Judge Linn Hay of the Superior Court.

The receivership was ordered on petition of George G. McConnell, a stockholder of the Apex corporation, who claims that the Smart Pictures company took over the Apex outfit last year when the Apex people owed approximately \$20,000 and that now both are near insolvency.

Husband Arrives; Wife Leaves.

Los Angeles, April 6.

Scena Owen, wife of George Walsh, left here last week for New York. Her departure took place three days after the arrival of her husband. The couple have not lived together.

IRVING THALBERG TO MARRY.

Universal City, Cal., April 6. It is understood here Irving Thalberg, general manager of Universal studios, is to marry the 18-year-old daughter of Carl Laemmle.

JESSE LASKY & SON.

Los Angeles, April 6.

Jesse Lasky is a daddy. Mrs. Lasky presented him with a son at the Good Samaritan Hospital on March 24.

1ST NAT'L HOUSES TIE UP WITH PARAMOUNT

West Coast Chain Needs More Features.

Los Angeles, April 6.

The West Coast Theatres, Inc., have signed for 100 per cent. service with Paramount-Artcraft. The contract is said to be the largest ever entered into with an exhibitors' organization for service. The houses have been practically relying on First National service for their features, but the growth of the organization has been so rapid that additional features were necessary. The houses are controlled solidly by the owners of the First National franchise.

A. L. Gore, who is secretary of the Gore Brothers, Ramish and Sol Lesser Theatres, concluded the contract with Ollie Traggarth, local representative of the Paramount.

Lambert Hillyer Marries.

Los Angeles, April 6.

Lambert Hillyer, director for William S. Hart, was married on March 27 in San Francisco to Lucille Stein. The couple came to Los Angeles and last week Mr. Hillyer put the finishing touches to the final Hart picture, leaving thereafter for a honeymoon trip.

CENTRAL THEATRE

Broadway at 41th Street

D. W. GRIFFITH

presents

DREAM STREET

A DRAMATIC COMEDY

All Seats Reserved

Twice Daily, 2:15 and 8:15

WHY LAY OFF THIS SUMMER
DANNY
DAVENPORT
CAN SECURE DESIRABLE
ACTS

LONG CONSECUTIVE BOOKINGS THROUGHOUT THE ENTIRE SUMMER AND
ALL OF NEXT SEASON

WIRE—PHONE—OR—WRITE—IMMEDIATELY

245 WEST 47th STREET

Suite 215

ROMAX BUILDING

MICKEY CURRAN

General Manager

MY CHICAGO OFFICE NOW OPEN

Room 54, 119 North Clark Street, Chicago, Ill.

EZ. KEOUGH

Manager

**ACTS PLAYING WESTERN TERRITORY — INTERVIEW HIM IMMEDIATELY FOR
QUICK RESULTS**

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXII. No. 8

NEW YORK CITY, FRIDAY, APRIL 15, 1921

48 PAGES

SUMMER SLUMP COMES EARLY

"MEANEST MAN" CLOSES; COHAN BLAMES EQUITIES IN CAST

Misconduct of Players in Brooklyn Subject of Report to A. E. A.—Producer Absolves Officials, but Says He Anticipated Trouble.

"The Meanest Man in the World" was withdrawn for the season Saturday after playing one week, following its departure from the Hudson, where it ran for nearly six weeks. Behind the sudden closing are charges of misconduct on the stage by several players. Reports sent to John Meehan, general stage director for George M. Cohan, from the Montauk theatre, Brooklyn, last week, detailed the actions of the cast, and Meehan is preparing a report which will be sent to the Actors' Equity Association.

Mr. Meehan was incensed at the conduct of some of the players. He declared it looked like an attempt to destroy a valuable production property. At the same time he believed the members of the company responsible had not only injured themselves in cutting short the season for themselves but the other players also.

Mr. Cohan, who produced the play, when asked if he believed the Equity was concerned in the offenses, refused to entertain the idea. He said:

"It's hard to believe that people supposedly responsible would so deliberately insult the intelligence of audiences by resorting to such practices. I really anticipated the thing because of the amount of kidding among the company during the final two weeks at the Hudson. Therefore no further time was booked after Brooklyn, although all the Eastern stands wanted the attraction this spring."

The reports told of one player (Continued on page 21)

HIP BIDS FOR JACKIE.

Coogan Boy's Father Names \$5,000 a Week.

Among the many offers for Jackie Coogan, "The Kid," starred with Chaplin in the comedian's latest picture, was an offer of an engagement at the New York Hippodrome. Mark Luescher, manager of the big house, had a conference with John Coogan, father of the boy, and asked what the salary would be for a two weeks' engagement. The figure given the manager was \$5,000 weekly. Nothing definite was settled and the matter hangs there.

It doesn't look as though vaudeville will get little Jackie, as his father doesn't think that the houses would be able to go above three thousand a week, and from present indications the boy will be able to draw down double that amount from special engagements.

REMOVING GERMAN BAR UP TO ENGLISH V. A. F.

Berlin Lodge Calls Attention to Resolution's Point

Berlin, March 28.

Editor Variety:

In your issue of March 4 you publish a letter from Berlin, dated Feb. 15, which states that, as an answer to the English boycott of German artists, the latter have retaliated by proclaiming a boycott of English artists for five years. This statement is not in accord with the facts.

The International Artists' Lodge has merely resolved that English artists cannot appear in Germany so long as German artists are not allowed to perform in England. It rests, therefore, entirely with the Variety Artists' Federation in London how long this boycott is to be upheld. Moreover, the stand taken by the I. A. L. is altogether in conformity with the V. A. F. resolution itself, that British artists shall not appear on the same bill with Germans.

Since in Germany they could not well expect that there should be no Germans on the same bill, we only make them stick to their own resolution.

INT. ARTISTEN-LOGE E. V.
By Konorah.

EDITOR PICKS SIX BEST

"Apple Blossoms" Tops—"Blue Flame" Worst.

Indianapolis, April 14. Walter D. Hickman, dramatic editor of the Indiana "Daily Times," picks as the six best performances of the season at the two legitimate houses the following:

English's—"Apple Blossoms," "Monsieur Beauchamp," "The Return of Peter Grimm," "The Hottentot," "The Century Midnight Whirl" and "Tab."

Murat—"Irene," "Not So Long Ago," "The Beggar's Opera," "Adam and Eva," "Sinbad" and Walter Hampden's "Hamlet."

The "worst" offerings were the Marcus Show of 1920, "The Blue Flame," "A Chance Every Girl Takes" and "A Night in Honolulu," he says.

BOX OFFICES HARD HIT ON B'WAY

Public Realizing Business Situation—Theatre Stop Limits Withdrawn—Seek New Attractions.

MORE FILMS ARE IN

Business in the legitimate theatres is vacillating as violently as the weather. The temporary reaction following Easter lasted one week and last week attractions on Broadway started slipping further than ever, many of the non-musical plays dropping \$2,000 and more. With theatres looking for attractions and sending scouts out of town to look over the new show possibilities, the season is believed close to a finale. Stop limits which formerly ended May 1 may be dis- (Continued on page 21)

TWO "O'BRIEN GIRL" CO.'S THIS SUMMER

Cohan Repeats "Mary" Plan in Chicago and Boston.

Though his new musical show, "The O'Brien Girl" is not to open until April 25 and is then going to Boston for a summer run, George M. Cohan is already planning the production of another company, designed for a summer run in Chicago. The manager explained as the reason the aversion in the major out-of-town stands to "number two" companies, and it is his intention to frame a cast as strong and possibly stronger for the Chicago production than has been gathered for the Boston run. Mr. Cohan said that with both companies being sent out prior to the Broadway showing there could be no charge of either not being a New York company.

A similar production idea was carried out with "Mary." Before that show reached Broadway, a special company had been organized and opened on tour. It led to reports at the time that Mr. Cohan would not bring "Mary" into New York at all, though it was playing to smashing business in the eastern stands.

The cast of the Boston company of "The O'Brien Girl" has Fritz Scheff, Elizabeth Hines, Ann Mae Weeks, James Marlowe and Andrew Tombs. The authors are Louis Hirsch, Otto Harbach and Frank Mandel.

TWO-FOR-ONE TICKET SCHEME SEEN AS NEW CUT-RATE PLAN

Being Tried Out at Four Shubert Theatres—Tax Is Based on Actual Amounts Paid In—No New Ruling on Reduced Tickets Discovered.

"PASSING SHOW '19" ABRUPTLY CLOSES

Finished in Cincinnati Last Week.

Cincinnati, April 13. "The Passing Show of 1919" closed its season abruptly here at the end of its local week, canceling all future bookings without notice. The St. Louis and Kansas City weeks will leave those theatres dark. An eleventh-hour effort was made to hold "Irene" over in St. Louis for a second week to fill the void, but the Omaha house, where it was booked, refused to permit this. The show was routed to the coast for an all-summer engagement on tour. Internal dissensions in the company, said to involve Jimmy Barton, Frankie Heath and the Avon Comedy Four, are reported to have brought about the precipitate abandonment of a profitable route.

DETROIT AND BARE KNEES.

Police Stop It, and Girls Talking to Audience.

Detroit, April 13. The police department has ruled that bare knees on the stage will no longer be permitted. Last week the Richard Carle troupe was put on the ban for this. The police censor also stopped the girls from asking the people in the audience to button up their dresses, which was a stunt with one of the song numbers.

These regulations brought out a storm of criticism from the show principals.

"NORMALCY" IN CHICAGO.

Hits Vie to Sell Seats at Attractive Prices.

Chicago, April 13. A battle of low prices is on here. "Mary" is advertising 50 cents to \$3, the lowest at the Colonial in a year, with a \$2 matinee Wednesday. "Curtie's Garter" is down to \$2 top. Powers is selling "Shavings" at \$2.50 top nights and \$1.50 Wednesday matinees.

"Way Down East" is at the Auditorium at \$1 for the w. c. main floor.

The "two for one" ticket plan in operation in at least four Shubert theatres is actually a new system of cut rates in spite of the attitude of the Public Service Agency which handles virtually the entire consignment of cut rate tickets on Broadway, that the "two for one" idea has rather aided than hurt business there. The idea of "lithographs" calling for two tickets at the box office for the price of one is not, in itself, new, and was quite liberally employed during the hard going of a few years ago. It is also being used in the one-night stands and other out-of-town dates for opening performances. An entirely (Continued on page 2)

DAYLIGHT SAVING APRIL 24.

Clocks Will Move One Hour Ahead in New York and Vicinity.

The railroads entering New York have announced that the schedules on all suburban trains will be put forward one hour at 2 a. m. Sunday, April 24. This is the date the daylight saving time becomes effective in New York City and adjacent places. The daylight schedule will continue until Sunday, Sept. 25.

Through trains for the West on the New York Central, Pennsylvania and other lines will continue to run on standard Eastern time and the clocks in the Grand Central and Pennsylvania stations will not be put ahead. New York-Boston trains on the New Haven will operate on daylight saving time, which is effective in Boston and most of the cities between New York and Boston.

IRENE'S NEW RECORD.

Beats "Evangeline" After Forty Years.

"Irene" now in its 73rd week at the Vanderbilt will break the musical run record for America with next Monday night's performance, which will be the 604th consecutive time. The old record will be equaled Saturday night, "Evangeline," the E. E. Rice production, played 603 consecutive times in New York.

The "Evangeline" record has held for nearly 40 years. Showmen differ on the status of the Rice offering, saying it was extravaganza and not to be classed as musical comedy. "Irene" has been playing to around \$14,000 lately. Its management plans continuance of the attraction into the summer.

BRITISH FILM INDUSTRY NEAR SMASH ON BLOCK BOOKING PLAN

Beaverbrook Backs Plan to Force 25 Per Cent. Reduction on Existing Contracts Running 18 Months Ahead—Trouble for Exhibitors' Association.

London, April 13. Every indication points to a big smash in the film industry here. Several cinema circuits supported by Lord Beaverbrook, who is interested with Pathe Freres and is popularly supposed to be desirous of cornering the film business, are believed to be at the head of a plan to stop bookings for a while and demand a 25 per cent. reduction on existing contracts, which extend from 18 months to two years ahead. The object is believed to be to pave the way for a big cinema merger, followed by a co-operative renting combine.

If this scheme is persisted in and comes to pass, it will probably mean the breaking up of the Cinematograph Exhibitors' Association. Independent exhibitors would be hard hit by such a plan.

The Cinematograph Exhibitors' Association adopted the following resolution: "Exhibitors shall cease to book films which are to be shown after August 31, 1922. The system of booking films in blocks must be given up. Exhibitors are to ask renters of pictures for a rebate of 25 per cent. on pictures already booked under contract."

FREE TICKETS FULLY TAXED.

Paris, April 13. The presidents of the theatrical syndicates were called up last week to discuss the war tax and poor rate contributions question with the heads of the city administration, and were definitely informed full taxes are due according to the price of the seat occupied for all free tickets. On the other hand, the taxes are chargeable on the actual amount paid for so-called reduced price tickets. The directors' syndicates have therefore advised managers to give no more free tickets or invitations, but to issue only "reduced price tickets" (which should be plainly indicated with the price printed) on which the actual amount so paid will thus be taxable.

The word "invitation" should be suppressed to avoid paying the full taxes on the value of the seat occupied. Free invitations consequently cost more at the door of the theatre than reduced price tickets which managers have the privilege of offering. However, the big critics who can afford to pay have red cards issued by the government exonerating them of all entertainment taxes. The small fry have to pay. The ruling applies to movies and music halls.

MAY POSTPONE "MARY."

The Lerner girls, who recently played Keith time, left for England Tuesday aboard the "Aquitania." They will appear in the London company of "Mary."

The show was to open April 27, but cable advices lead to the conclusion that a postponement may become necessary due to the general depression throughout England that has especially hit theatrical enterprises in and around London.

"MARY" SET FOR APRIL 27.

London, April 13. "Mary" has been definitely set for premiere at Queens April 27.

Evelyn Laye will appear in the title role. Others in the cast are Mabel Sealby, Maisie Hope, Claude Bailey, Bernard Granville, Ralph Lynn, Ambrose Manning, Percy Parsons, the Two Macleanes, Lerner Sisters, Gere Richards and the Magleys.

FRANCES DEMAREST REDUCED

Frances Demarest at 130, reduced from 200, is rehearsing with the revived "Belle of New York."

Miss Demarest astonished her companions when appearing for rehearsals. It is about two years since Miss Demarest appeared. She seemed to rapidly acquire weight and reached the heavyweight class. Just how she lost the 70 pounds is not disclosed.

PEGGY O'NEIL
SAVOY THEATRE,
LONDON

IF STRIKE BREAKS MANAGERS ARE READY

Plan to Play Matinees Only If Trouble Comes.

London, April 13. The strike situation appears to be clearing, but if the worst happens the managers have plans ready. These will probably mean the playing of matinees only, although the already falling receipts at some theatres will make some managers close entirely.

The Kingsway, with "The Heart of a Child," is already playing matinees excepting Thursday and Saturday evenings.

The cinema trade has completed motor plans for distributing film programs in case of need.

The call to arms of the Army Reserve and recruiting special forces have swallowed up many unemployed actors.

MATT GRAU'S ACTIVITIES.

Signs Dramatic Soprano and Viennese Band for St. Louis Opera.

London, April 13. Matt Grau has engaged Sara Matinza, dramatic soprano, for the municipal opera at St. Louis and also a 24 piece mandolin and guitar students band from Vienna. Grau says the band is wonderful and will create a sensation.

He is now arranging in London for the production of "The Ginger Bread Man."

CALL OFF FOREIGN TRIPS.

American Show Folk Avoid English Strike.

Unsettled conditions in Europe generally, with the strikes that are prevailing in England in particular, have caused the cancellations of many theatrical people's reservations for Europe.

Several well-known theatrical people who were to have sailed within the next few weeks have given up the idea entirely and others have postponed their passage to await developments.

LINGARD'S FAREWELL AT 84.

London, April 13. Horace Lingard, veteran actor-manager, is to have a farewell benefit at the Savoy. He will be 84 years old in June and has been in the business for the past 64 years.

RUSSO-SPANISH BALLET.

London, April 13. Serge Diaghileff's Russian Ballet is having a London season arranged, which will be reinforced by Spanish dancers, probably under the direction of Charles Cochran, who is now in Seville.

NEW VACHELL PLAY.

London, April 13. "Back to Earth" by Horace Annesley Vachell will follow "Fulfilling the Law" at the Garrick, April 8, after a provincial tryout. Maskeyne is inventing special magical effects.

Trix and Dolly Sisters

London, April 8. The Trix and Dolly Sisters who are appearing here in C. B. Cochran's "League of Nations" will, jointly, make the hop across the Channel to Paris by aeroplane within the next week or so. The trip has been planned for some time.

Frankie le Dent Back

London, April 13. Frank le Dent is back at the Palladium and is doing well with his new act in a bill somewhat overloaded with "stars." The same bill includes Laddie Cliff, as popular as ever, and George Carney.

IN LONDON

By IVAN P. GORE

London, March 21. The last week of the Harry Lauder season has arrived and with it a distinct falling off in the quality of the show. After the "star" himself, W. E. Ritchie, the "original tramp cyclist," is the only big thing in the bill, and he tears up the house. Speaking to Variety after his opening and prior to dashing across London to work two shows at the Victoria Palace, he said his present engagement had a good deal of sentimental interest in it for him. In the palmy days of the old theatre he played the Palace for seven months, and his present

appearance was the result of a desire to be in at the end of the famous establishment.

The business with "A Bill of Divorcement" at the St. Martins is enormous, while the advance booking is said to be the largest ever experienced by the Readean firm. Clemence Dane, the authoress, has been something of a nine days' wonder, and has occupied more space in the daily papers than is ordinarily devoted to the mighty of the stage.

"Everyman" is being done twice daily at the old Vic, during Holy Week. The speakers preceding the morality play are Sybil Thorneycroft, Lena Ashwell, the Rev. Father Andrew, Hugh Walpole, Sir Frank Benson and the Rev. Dr. Percy Dearmer. A notable example of the mingling of church and stage. The holiday attraction will be "The Taming of the Shrew" for matinees and "The Merchant of Venice" for evening shows.

The production of the much-discussed and censored George Bernard Shaw play, "The Showing Up of Blanco Posnet" at the Everyman theatre, Hampstead, proved somewhat of a disappointment for many who, relying upon the censorship, expected something unusually wicked and shocking from the author. The play is a story of western life, with all the strong language and sentiments which we have learned (being trained mostly on Western films) to expect. Dozens of melodramas now touring are much more blasphemous.

On March 21 the A. A. boycott of defaulting managers began. Already the association has been instrumental in laying several bogus managers by the heels, bringing their "if it comes in" tours to a termination. The modus operandi of the bogus will be simple and effective. Should the theatre at which Mr. Bogus is playing refuse to bring him to a proper and honest frame of mind or not close on him when called upon to do so, the A. A. authorities will circulate the town and trade unions with the result that the theatre will be practically emptied. The same system will operate against the manager who, without being bogus, refuses to play fair, adopt the standard contract or jockey his artists into accepting less than the minimum salary.

Another step in the right direction would be a move against the pirates of vaudeville acts. It is authoritatively reported that a couple have been visiting the Coliseum and making a careful copy of a popular American act (Tozan and Geneva). Not only are their tricks being assiduously rehearsed, but the lady pirate has even had her hair bobbed and dyed so as to lend greater color to the impersonation.

Charles Coburn, the veteran comedian and creator of that music hall classic of long ago, "The Man Who Broke the Bank at Monte Carlo," is breaking new ground. He has started to walk across the country. He hopes to get engagements by the way and on Sundays will read the lessons at some church in the town or village at which he is taking a week-end rest. For many years he has performed this duty at a popular church "across the bridges."

Should the Performing Animals (Prohibition) Act (1921) become law it will inflict great hardship on many animal acts. Not only have the officials of the different protective societies entered the arena, but all sorts of cranks and faddists have joined the movement. The act is aimed principally at music hall and circus turns, while animals showing in "dramas" and wild west shows are apparently exempt.

Alfred Capper, a leading drawing room entertainer and thought reader, has just died under tragic circumstances in Paris. He was found dead in a taxi cab which he had hired to take him from the Gare du Lyon to the Gare du Nord. The cause of death was heart disease. He had been a popular figure before the public for over thirty-five years and his act was in great demand.

Lupino Lane, who is still the big thing in London's one surviving pantomime, "Aladdin," at the Hippodrome, will shortly proceed to America to fulfill his film contracts. It is more than likely he will also appear in the road show of "Afgar" before his return home.

Ruth Budd opened at the Palace March 7, and despite some difficulty with her lighting, made a hit with her novel aerial act. She also had the distinction of making her debut, as a single turn, before an audience which included the king and queen.

TWO VAUDE OPENINGS.

Bailey and Cowan Davis and Phil Baker in English Houses

London, April 13. Bailey and Cowan Davis opened at the Holborn after their world tour and went big although not billed. Phil Baker's opening at the new Cross Empire also went well, and the act will go big when adapted to local conditions.

TWO-FOR-ONE TICKETS

(Continued from page 1)

new phase in the present operation of the system in the charging of admission tax, based only on the actual amount paid by the patron.

Where the top price is \$3 a patron receives the coupon holding the seat number and a hard ticket upon which is marked \$1.50, and he pays 15 cents tax on each ticket. This gives the "two for one" system a distinct advantage over the cut rate agencies who in selling a \$3 ticket for \$1.50 or, in fact, under the face value of the ticket, must collect 30 cents tax, just as the broker in selling tickets for more than the face value must collect 10 per cent. of all money over the printed amount carried on the face of the ticket.

The income tax law of 1918 sets forth the collection of the tax, specifically stating that, where tickets are sold under the face value, tax on the full amount must be collected from the patron. The cut rates applied to Washington for a ruling, fearing the public would dodge even the cheaper seats if compelled to pay the full tax, but the Commissioner on Internal Revenue ruled the law was specific. The only exceptions set forth were in the cases of soldiers or sailors in uniform, who are permitted to pay tax only on the amount paid, or in such cases where free admittance was given such persons, no tax was to be collected. Later it was ruled that working newspapermen are to be admitted without tax.

No one at the Shubert offices appeared to know of any new ruling in the matter of cut rates. It is known, however, that instructions recently sent out were to the effect that tax was to be collected on the amount of the hard ticket, i. e., the sum actually paid at the box office. It was said that the orders followed confusion at the box offices over the payment of the full tax by "two for one patrons," and that was regarded as a public expression that patrons were tired of the admission taxes.

The cut rate agencies said the new system helped them because a new group of cut rate buyers was established, and that such persons would eventually become patrons there.

SAILINGS.

April 9 (from New York for London), Sylvester Schaeffer, (Rotterdam).

April 12 (from New York for London), Edna Aug (Rochambeau).

April 12 (from New York for London) Lerner sisters (Aquitania).

April 16 (from New York for San Juan, Porto Rico), Melecan Herriman and Co., Mlle. Sahaya, Deimar Sisters, Carlisle's Wild West, Lottie Goodman, Nellie Crawford, Mlle. Roberti (Coamo).

April 20 (New York to London), Eddie Darling (Olympic).

April 23 (from London to New York), Mr. and Mrs. William Morris (Aquitania).

May 7 (from New York for Brussels), Charles Bornhaupt.

April 23 (from New York for London), Mme. Olga Petrova, (Aquitania).

May 14 (from New York for London), Mrs. Ernest Glendinning (Marie Horne), (Cedric).

In June, for England, Clark and Arcaro, to play Gulliver time.

ETHEL LEVEY'S PLANS.

May Not Return May 3 to England—Has Production Offer.

While the return to London of Ethel Levey is tentatively set for May 3, Miss Levey may remain over here for the summer. Her vaudeville engagements will shortly end, but there has been, according to report, a proposal for Miss Levey to be starred in the first production Sam H. Harris and Irving Berlin have in prospect for their new Music Box theatre.

Miss Levey missed her first performance in many years during last week when swollen vocal chords obliged her withdrawal for a day from the program.

MABEL'S ROOM DOUBTFUL.

American Farce, With Charles Hawtrey, Draws Some Boos.

London, April 13. "Up in Mabel's Room," the farce produced in New York by A. H. Woods, was seen here at the Playhouse, April 8, and met with a different reception. There was even some booing. The critics were unfriendly.

Charles Hawtrey was wasted in a well produced, well acted but suggestive farce dealing principally with an article of women's apparel. The lingerie touch, its risqueness and Hawtrey may bring success, but it is doubtful.

FIREBUG AT CANTERBURY.

London, April 13. The Canterbury, a famous old music hall in Westminster Bridge Road, narrowly escaped destruction by fire. During the past week-end there were three outbreaks—under the stage, in the band room and the dress circle.

The flames were discovered before great damage was done. Incendiarism is suspected. The hall now plays combined pictures and vaudeville.

GERTRUDE ELLIOTT BOOKED.

The African Theatres Trust has booked Lady Forbes-Robertson (Gertrude Elliott), supported by an English company, for a South African season, commencing April 25. Her opening piece will be "Paddy the Next Best Thing" and her second "The Dawn of Tomorrow."

Edna Aug's Engagements.

Edna Aug sailed for Europe on the Rochambeau Tuesday to fulfill engagements in private entertainments. Miss Aug was sponsored by Mrs. Howard Gould and has become a society "lioness."

"Her Husband's Wife" Out.

London, April 13. "Her Husband's Wife" at the Globe finished April 16. No successor has yet been announced.

"Mary" at Queen's.

London, April 13. J. L. Sacks produces "Mary" at the Queen's, necessitating the transference of "Nightie Night" to Prince's, leaving "The Charm School" temporarily homeless.



LOEW'S BOSTON TO DECLARE 66 P. C. STOCK DIVIDEND

Wall Street Gets Wrong Impression—Action Is by Loew, Inc., and Market Flurry Results—Trading at Low Ebb.

Trading in the amusement stocks was featureless this week, transactions being in small volume compared to the recent boom, and prices moving listlessly within narrow margins. Wednesday's 2 o'clock prices were substantially unchanged from those of a week before: Famous Players 7 1/4, Loew 19 1/4 and Orpheum 25.

The one interesting development of the period was the semi-official report from Boston that Loew Theatres would declare a stock dividend of 66 2/3 per cent. This announcement drifted into Wall Street Monday, and immediately the Boston concern and Loew, Inc., became confused in traders' minds. There were hurried telephone calls to Times square to learn what a "Loew, Inc. stock dividend meant."

It took quite some time to get the tangle straightened out, but there is still a good deal of confusion as to what the Boston company's action means. Loew Boston has declared two extra quarterly disbursements of 1 1/2 per cent. each during the last half year, and by that it seems it must have a generous surplus.

Apparently the company wants to convert this surplus into available capital, probably to finance a building program or acquire some other sort of assets, and takes this means of making a distribution. The stock dividend takes the form of exchanging the present shares of \$10 par for new certificates of \$25 par at the rate of three old \$10 shares for two new \$25 shares. Quotations in the Boston market for the \$10 shares advanced from 12 to 14 on the news, although under the revised par it would appear to have a book value of 16 1/2.

The readjustment of the stock, of course, does not involve any change in intrinsic values. Nothing goes out of the company and nothing comes in. It appears to be merely a bookkeeping device to make surplus in cash available for development. At the same time the maneuver has its advantages in advertising and publicity. Twenty-five-dollar shares have something of better standing than those of \$10.

The Loew office must have a defective system of putting out financial announcements. This is the third or fourth time that the affairs of the Boston company have become confused with Loew, Inc., to the puzzlement of the parent company stockholders and the market in general.

As a matter of fact, nobody appears to know much about the relations of Loew, Inc., and Loew Boston. It always has been understood that the parent concern owned practically all the capital stock of the New England outfit, but since attention has been directed to the down east concern it becomes evident that this is not the case.

The issue is fairly active on the Boston exchange. One day this week there was a turnover of more than 500 shares. This would argue a pretty wide distribution of stock in public hands. That being the case, the relations between Loew, Inc., and Loew, Boston, would seem to be ownership of certain assets or an agreement of some sort by which the parent company participates in the Boston company's profits.

It was at first thought that the stock dividend might be a move to swell the capital as a means of reducing the rate of excess profits tax, but this can scarcely be the case, the rule for surplus being that it immediately goes into the capital account as it is accumulated, and the taxes paid on it year by year.

An item of subordinate interest in connection with theatre financing came out this week with the announcement that the American Bond & Mortgage Co. of Chicago, which has made something of a specialty of theatre financing, had taken an office at 562 Fifth avenue, New York. At the same time it was made public that the American Co. had underwritten a bond issue of Loew, Inc., covering nearly \$2,000,000, to be used to build Loew's Eighty-third Street, New York, and a new house at Broad and New streets, Newark, N. J.

The bonds are secured by a first mortgage on the land and building

at Eighty-third street. They will mature in 20 years and will draw 8 per cent. The public offering of the securities has not yet been made. It was the American Bond & Mortgage Co. that financed the building of the State-Lake, Chicago, and the Selwyn-Harris house in the same city. These operations were accomplished by means of loans.

The summary of transactions April 7 to 13 inclusive are as follows:

STOCK EXCHANGE.					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L.	1000	71	70	70	- 1/4
Do. pf.	200	85 1/2	85	85	- 1/2
Loew, Inc.	500	19 1/2	19 1/4	19 1/4	- 1/4
Orpheum	200	25	24 1/2	25	+ 1/4
Friday—					
Fam. Play-L.	100	70	70	70	..
Do. pf.	100	85	85	85	..
Loew, Inc.	900	18 1/2	18 1/4	18 1/4	+ 1/4
Orpheum	100	25	25	25	..
Boston sold 69 Orpheum at 25; Chicago sold 30 Orpheum at 24 1/2.					
Saturday—					
Fam. Play-L.	1200	70	69 1/2	70	..
Do. pf.	200	85 1/2	85 1/2	85 1/2	+ 1/4
Loew, Inc.	1500	18 1/2	18 1/4	18 1/4	+ 1/4
Monday—					
Fam. Play-L.	1700	72	70 1/2	70 1/2	+ 1/2
Do. pf.	600	86 1/2	85 1/2	86 1/2	+ 1 1/2
Loew, Inc.	8700	19 1/2	18 1/4	19	+ 1/2
Tuesday—					
Fam. Play-L.	1400	71 1/2	70	70 1/2	- 1/4
Do. pf.	200	87	87	87	+ 1/4
Loew, Inc.	3800	18 1/2	18 1/4	19	..
Orpheum	200	25	25	25	..
Boston sold 50 Orpheum at 25.					
Wednesday—					
Fam. Play-L.	600	71 1/2	70	71 1/2	+ 1
Loew, Inc.	2700	19 1/2	18 1/4	19 1/2	+ 1 1/2
Orpheum	100	25	25	25	..

THE CURB.					
Saturday—	Sales.	High.	Low.	Last.	Chg.
Goldwyn	100	5	5	5	..
Tuesday—					
Goldwyn	200	5	5	5	..

EDDIE DARLING SAILING.

The Olympic next Wednesday (April 20) will take to the other side Eddie Darling, the Keith's chief booker, who is going abroad to fully recover from his recent and long siege of illness.

Whether Mr. Darling will prospect while in Europe for foreign vaudeville material which may be imported for the big time here next season will largely depend upon how he feels before returning.

TANGUAY'S 3-A-DAY AT \$3,000 A WEEK

Turns Down Chicago Senate with 8-Week Option.

Eva Tanguay, following her engagement at the Astoria, L. I., this week, was offered a record salary for a single, the week following when she was to open at the Senate, Chicago, the newest of the picture theatres with a policy similar to the Strand, New York. She declined.

For the Chicago engagement Miss Tanguay was to receive \$3,000 a week for three performances a day with an option of eight weeks to follow if acceptable to her.

In addition she has been tendered a 40-week blanket contract for the Pantages Circuit at a reported salary of \$2,500 per week. The offer is contingent upon Miss Tanguay deciding that she will play three performances daily, this being the first consideration of consecutive booking.

RELEASE WATSON

Comedian Given Route by Keith Office.

Harry Watson has been routed by the Keith office opening this week out of town.

Watson was a featured comedian at the Winter Garden and held a Shubert contract which contained an option clause. The Shubert's released Watson upon his own request, following which he signed with Keith's.

So far as is known no personal differences entered into the release.

ACTS' SHORTEST JUMP.

Palace to Broadway in New York—Five Blocks Apart.

Vaudeville's shortest jump that is made by acts is now in New York. It is the Palace to the Broadway, both Keith houses.

This week Morris and Campbell are at the Palace; next week they are at the Broadway, five blocks further down the main street.

30 WEEKS CERTAIN NEXT SEASON OUT OF CHICAGO AS CENTER

Headliners for Junior Orpheums Placed in New York Until Association and Western Keith's Are Stabilized—Chicagoans Pledge Eventually Fine Season

MINSTRELS CONTINUE

Bequeathed to Late Owner's Brother.

The Al. G. Field's Minstrels, according to the provisions of the will of the late Al. G. Field, who died last week, will continue as an organization. The show is bequeathed to Mr. Field's brother, Joseph E. Hatfield, and his nephew, Edward Conrad. Mr. Conrad has been the manager of the Field's show for a number of years.

Mr. Field, whose name in private life was Alfred Griffith Hatfield, bequeathed the residue of his estate of approximately \$200,000 to his widow. The bequest carries a proviso that the widow may dispose of any part of the estate at any time if she so desires. A fund of \$20,000 is set aside for the education of Mr. Field's nephews, Alfred Field Wilson Conrad and Jack Conrad. Bequests of \$1,000 each were made to Mr. Field's brother Joseph Hatfield, a sister, Mrs. Marie Ellis, a niece, Pearl Conrad, and three nephews, Jack, Alfred Field Conrad and Robert Bellis.

VAUDEVIILLIAN NAMED.

Syracuse, N. Y., April 13. Oklahoma records did not offer proof of the contention of Mrs. Nellie A. Cramer of Rochester that a divorce had been obtained against her in that State by Marvin A. Cramer, who was yesterday awarded an interlocutory decree by Justice Leonard C. Crouch because of her alleged infatuation for Earl Castleman, a Rochester vaudeviillian.

Castleman was named defendant by Cramer in a suit for \$25,000 for alienation of affections now pending in Supreme Court.

Chicago, April 13.

While the recent reports, based on statements from officials of the Keith and Orpheum offices in New York, to the effect that all Orpheum, Jr., bookings will be handled in Chicago next season, now appear to have been a bit inflated, it remains a fact that the bulk of the bookings will be made here and that thirty-week blanket contracts will be issued jointly by the Keith Western, W. V. M. A. and Orpheum, Jr., offices here beginning next month.

It has been found impracticable, owing to the absolute ownership of Orpheum, Jr., houses by the Orpheum Circuit to confine all bookings in the minor houses to Chicago. Several headline turns have already been contracted in New York for next season, and for a year or more headliners with open time will be hard to get here in quantities sufficient to provide for each house each week. Next-to-closing turns are also comparatively scarce around here and will be until the local vaudeville market is stabilized, exploited and proven. Until then a friendly arrangement will exist whereby a considerable portion of this booking will continue east.

Chicago, however, is at liberty to book freely, having next year the authority to blanket acts and contract for turns in any spot and at any salaries, which it did not have this year. It is now known that Chicago will not be able to supply anywhere near enough feature turns, and New York is providing against this condition. But local booking heads state that the policy has been clearly defined, whereby as soon as Chicago can furnish suitable and available material it will have all the bookings of the three circuits mentioned, with a representative in New York responsible to Chicago, booking there also.

The thirty-week blankets are promised by C. S. Humphrey, John J. Nash and Sam Kahl, respectively, for the Keith Western, Association and Orpheum, Jr., wheels. Asher Levy represents the Junior, but Kahl is the principal booker. These circuits now offer ten weeks each, or 30 weeks solid in this territory to acts on which the three agree.

These men pledge themselves both as to authority and sincerity in the announced effort to rapidly create a condition whereby a full season can be booked on the 5th floor of the State-Lake Building to some acts, with others hitting the high spots coming east or west on the main Keith and Orpheum tours. They are unanimous in stating that it is up to the acts and agents, if and when a sufficient supply of bookable acts can be bought in this center, Chicago will have all the necessary support from the eastern heads to do so.

Some Junior houses will, however, be booked entirely from here, notably Decatur and Moline. Also, no acts will be routed over W. V. M. A. time (houses not owned by the Orpheum) without being first submitted for O. K. to the individual bookers of these houses, the same prevailing in the Humphrey theatres independently owned, such as Gary, Fort Wayne, etc.

PRISON MUSICAL COMEDY

Convicts at Auburn, N. Y., producing "Inbad, the Sailor."

Auburn, N. Y., April 13.

In the future musical comedy will replace vaudeville and minstrel shows in the annual entertainments given by the Mutual Welfare League of Auburn Prison. Members of the league are now arranging for a musical comedy, "Inbad, the Sailor," to be presented May 16-17 in the prison chapel for the people of Auburn, and on May 18 for folks from out of town. The play was written by convicts and will be produced by them. Some of the songs given the convicts by music publishers will be used, but outside of these the whole thing will be purely an "inside job."

The Duluth "Herald," last week, had this to say: "Well she's here at last—little

IRENE FRANKLIN

of whom we have read so much but never had had the pleasure of seeing before. We have always pictured Irene in gingham, carrying a sun-bonnet by the string, tripping over the daisies to the old, red schoolhouse. It was some years ago we got that picture, but Irene has not changed.

"She is one of those inexplicable personalities that defy time and change. She has never grown up. She still has the same Titian-fluff of golden hair, the same twinkle in her bright eyes, the same queer, little quirk in her voice, and the same vibrancy of youth that has always made her imitable as an impersonator and juvenile. If you have seen any of her imitations, forget them. They are merely a sideshow to the original.

"Yesterday she did a series of song impersonations in excellent voice, all of which were masterpieces. In fact, they were done with so much finish and grace that they seemed easy—just seemed easy.

"BURT GREEN, who assists her for better or for worse at the piano and elsewhere, is an artist, also adding much to the attractiveness of the act."

This week, Orpheum, Winnipeg.



15 OR 20 SEMI-REVUE SHOWS FOR SHUBERTS' VAUDEVILLE

Conviction Obtaining This Will Embrace All Proposed Shubert Vaudeville—Several Acts With Girly Ensemble for Finale—Few Contracts Issued

The conviction has finally obtained that the full extent of Shubert vaudeville for next season will embrace 15 or 20 semi-revue productions, with several acts in each and all having girly ensemble as the finale.

Since the Shuberts announced vaudeville activity but few contracts to vaudevillians have been issued and those few of the former form of agreement designed for productions. The Shuberts are said to have a special contract form printed for their vaudeville shows. These contain, according to the story a special clause which permits the Shuberts to "farm out" the acts to others, to take up the time guaranteed in the agreement for the season. The production contract of the Shuberts has called upon the artist to play at the direction of the Shuberts, as the other party to the agreement, but such direction is contemplated by the contract, as in productions where it is not expressly stated that there shall be Sunday night performances where allowed.

The scant bookings by the Shuberts thus far indicate to the on-lookers the Shuberts do not anticipate gathering their vaudeville companies before mid-summer, though booking liveliness in their newly-opened vaudeville offices may gain momentum at any day.

A semi-revue, as understood by the Shuberts and their associates, is said to be a succession of acts lightly strung together and worked rapidly for "speed," with the big "girl flash" at the ending looked for to be the chief drawing card of the performance, if no star's name is featured in the billing. Whether there will be a girl ensemble with a troupe carrying a star-name feature is not reported.

In line with the purpose of the revue type of production and several scenes to be punctuated with turns in "one" to cover up waits for changes of scenery, the Shuberts have been said to be bending effort just now to procure the "one" style of turn before going after the remainder. For "one" they are reported looking for acts that will blend in, in that position, with the performance as a whole and not disrupt the atmosphere created.

The revue type as thus far produced by the Shuberts with each carrying a number of vaudevillians are the "Midnight Rounders" (Eddie Cantor) and "The Whirl of the Town," both now playing. That the Shuberts look upon the "Whirl" show as a straight out-and-out example of their vaudeville seemed proved last week when the Shuberts added to that attraction, playing to \$1.50 top in Philadelphia, the Trenton girl, Dorothy Miller, who wanted someone to marry her and give her mother \$1,000. All featured billing for the "Whirl," when this engagement was entered in Philadelphia, came down and only Miss Miller's name was used instead. The Philadelphia engagement lasted one week, Miss Miller shifting to New York and opening at the Winter Garden Monday with the current show there, headed by the Howard brothers. The present Garden attraction is said to have passed through the usual few weeks' prosperity of all new Garden productions, and then, like the others, dropped off in the gross.

LIGHTNER GETS DIVORCE.

Headliner Proves Desertion; No Relation to "Sister."

Chicago, April 13. The Winnie Lightner-Richard Pyle divorce decree was granted here to the comedienne on grounds of desertion, not contested by her husband, who is with the western "Mary" company. In the testimony it was revealed that her "sister" (Mrs. Newton Alexander) is no relation to Winnie. No alimony was asked.

Willard L. Sabin procured a divorce from his wife, a former chorus girl professionally known as Ruth Otto, naming his brother as co-respondent.

FRANK CLARK REMARRIES.

Flo Jacobson Again Bride of Chicago Music Man.

Chicago, April 13. Frank Clark, Chicago and mid-western manager for Waterson, Berlin & Snyder, was married Friday afternoon to Flo Jacobson, the local soprano. It was a remarriage. They were divorced some years ago.

The ceremony took place in chambers, Judge Jacobs officiating. Several premature publications of the marriage had been made and denied. Variety feels pretty safe about this announcement, however: Jack Lait was best man.

KEITH'S, PHILLY, CUTS.

\$2.00 Top Reduced to \$1.50—Matinee Price Holds.

Philadelphia, April 13. Following on the heels of the reduction in prices of the Stanley Company of America here, last week, Keith's comes out this week with a drop to take effect next week.

The change will affect only the top-price seats which will be reduced from \$2 to \$1.50, and makes no change in the matinee scale of 55 cents and 30 cents. Neither are the cheaper evening seats at 30 cents to be reduced, says the management.

MAILS EARLY AND OFTEN.

Postmaster General Will H. Hays has addressed a circular letter to theatrical managers and companies in the picture business, asking that large batches of mail be posted at frequent intervals during the day instead of holding off the bulk of matter until evening.

Mr. Hays urges compliance with this request, promising that business will be materially expedited, making a difference of a whole day in the delivery of mail.

The important booking offices and the National Association of the Motion Picture Industry have forwarded copies of Mr. Hays' communication to all members and persons associated with them.

"MATERIAL SHORTAGE" MEANS NOTHING NOW

Plenty of Acts—Producers Want to Be Shown.

According to the local booking men the supply of available material continues to exceed the demand, with the condition expected to increase, now that vaudeville houses have begun to curtail their season with the beginning of warm weather.

The usual cry of a material shortage will fall upon deaf ears next season, according to these men, who claim they were fooled this year, and as a result cluttered up their books with acts that they would have liked to sidestep later in the season.

A quiet note is sounded by the vaudeville producers, many intending to do little or no producing that requires considerable investment until they are assured that they will get their investment back.

Many producers who went in strong for the revue thing last year are cured for life, according to their own tales. One of the best known of the "girl act" producers was forced to send one of his class A attractions over the Pantheas Circuit to avoid loss and keep the act out of the storehouse.

SHELBURNE'S VAUDEVILLE.

Seashore Hotel to Run Shows in Keith House Zone.

The Shelburne, Coney Island, after feeling around for a different style of program for the coming summer, and after negotiating with several people for revues for the hotel, will have its own entertainment.

Sophie Tucker, who is now at Reisenweber's under the same management, will have a try at the summer place. A vaudeville bill supplied by the Shuberts through Davidow & Le Maire will supply six acts weekly besides the singer. In case Sophie wants a rest, the agency agrees to furnish a name to take her place. The Shelburne is right across from the Brighton theatre, running vaudeville through the summer months supplied by the Keith Booking Exchange.

Bill Morris Back April 30.

Mr. and Mrs. William Morris are due to return to New York April 30 on the Aquitania. Mr. Morris has been in London for some months looking after the Lauder engagement.

MELVILLE'S SUITS

Several Started—One for Accounting—Now On.

Auburn, April 13. The trial of the \$65,000 action brought by Emil Melville of Interlaken, against his wife, Mae Melville, for an accounting of the property she held in custody for him during the 25 years of their married life, will be begun this week before Judge George Turner of Auburn, as referee. The case is the second of three actions brought against the former Mrs. Melville, whose present husband is Halsey P. Minor of Interlaken.

The first case in the domestic troubles of the Melvilles was that begun by Melville against Halsey Minor for alienation of his wife's affections and criminal conversation several years ago. Last September Judge Thompson, at Waterville, ordered a non-suit in the case. Attorneys appealed to the Appellate Division, which received an order for a new trial.

The third case is against his wife for divorce under the New York laws. Since the commencement of the first action Mrs. Melville, who moved to Pennsylvania, obtained a divorce from her husband in that state and later married Halsey Minor, complicating matters to a considerable extent. Now Melville has sued his former wife for absolute divorce, the action having been noted in the Seneca county calendar, but not having yet been tried, pending the outcome of the other two suits.

Mr. Melville is known throughout as "Marvelous Melville," one of the cleverest acrobats and trapeze performers American circuses have known.

EDWARDS TRIO.

Gus Edwards is framing a trio of new acts all of the production type. The first opened this week at Jersey City and will be known as Gus Edwards' Newsboys of 1921 in "Regular Fella's." The cast has eight boys, between 16 and 18, and a girl.

The second offering carries the title of "Sally, Irene and Mary," being three girls assisted by a boy surrounded with some of the costumes and scenery from the Edwards' revue which never materialized.

The last in the series will be known as "The Baby Follies," carrying a cast of 20 and due in June.

BUILDING IN WEST VIRGINIA

Fairmount, W. Va., April 14. Following a completion of a lease for a term of years by the Dowden estate to Harry B. Clark, local coal dealer, of the city property in the rear of the Dowden building in Main street, it was announced that a new theatre would be erected on the site. The deal has gone so far that a Wheeling architect has completed plans for the playhouse.

It will have a seating capacity of 1,400, with a stage 65 feet wide and a depth of 30 feet.

TWO BENEFIT SHOWS.

Two performances were necessary in Mt. Vernon, N. Y., Sunday night to accommodate the clamoring crowd holding tickets for the benefit vaudeville show, given at Procter's and the Westchester theatres that evening. About \$7,000 was realized for the beneficiary, the local police association.

Julie Delmar had the performance under his direction with Jack Henry, Tim O'Donnell, Walter Meyers, Mark Murphy, Herman Weber and John Schultz, assisting.

ACT WITH OLD TIMERS.

H. James Madison, in conjunction with Howard J. Green and Milton Hocky, are producing a "revival of minstrelsy" act for vaudeville. Seven old-time minstrel men, all more than 60 years of age, will be in the old-fashioned minstrel offering.

Johnny Dooley Without "Falls."

"June Love," the musical piece with Johnny Dooley, Elsie Adler, Lois Josephine and Bertie Beaumont, will open April 18 in Atlantic City, coming to the Knickerbocker, New York, April 25. It will be the first show in which Johnny Dooley will appear in a straight comedy role devoid of the customary Dooley falls.

House Opening at Rye, N. Y.

Port Chester, N. Y., April 13. Everett J. Kinney has been named as manager of the new Playhouse, to open soon at Rye, near here. The policy will be pictures.

FAY COMPLETES CAST.

Many Acts in Show Which Opens Last Week in May.

Frank Fay has completed the cast for his new piece, which is to go into rehearsal next week. The piece will have its premiere in Atlantic City the last week in May.

The cast includes, besides Fay, Jimmy Duffy, Fred Heider, Martin Ferrari, Nevins and McNally, Ryan and Wakefield, Fay Masbe, Gretchen Eastman, Helen Grady and Mrs. Frank Tinney (Edna Davenport), who returns to the stage after several years of retirement.

Frank Fay has written and will produce the book. Kuy Kendall will put on the numbers and Harry Ruby and Frank Fay will write the music and lyrics.

ONE ACT "LINCOLN" SHOWN

Dixon Playlet Confused with Drinkwater's.

Howard Hall, under the direction of Joseph Hart, is appearing on the Orpheum circuit in a condensed version of Thomas Dixon's "A Man of the People," in which Abraham Lincoln is the main role. When the act opened at Duluth last week, the house used its own billing, since the booking was a sudden one, and mention of Hall's appearance in Drinkwater's "Lincoln" was made.

This brought objection from the office of William Harris, Jr., with the request no mention of Drinkwater be made. Mr. Harris protested the title of "Abraham Lincoln" in Chicago, when an injunction was secured restraining other attractions from using it. Mr. Hall appeared in the lead of the Dixon's piece when it was in three-act length.

SETTLES FOR \$12,000.

Frances Kennedy Accepts That Amount for Wreck Injuries.

Chicago, April 13. Frances Kennedy, through her husband, Attorney Thomas Johnson, settled with the New York Central for \$12,000 for injuries to her nose and nerves in the recent wreck near Gary where 30 were killed.

EMPLOYMENT STILL LOW.

Albany, N. Y., April 13. A preliminary survey of the New York State employment situation for March, made by the State Industrial Commissioner shows employment only a half of 1 per cent, better than February and still 24 per cent. below March of last year, the last month before the industrial decline.

The small gain in March over February is principally to the seasonal revival of production in the clothing and allied trades and to the settlement of a few strikes. Many mills are still closed and in New York much unemployment continues due to strikes in the clothing trades.

CHARLIE AND MOLLIE KING.

Charlie King and his sister, Mollie, will enter vaudeville as a team next week. Charlie King was in "It's Up to You," which he left at the Casino Saturday, and Mollie King with "Blue Eyes," which closed Saturday at the Shubert. They will do a singing and dancing turn.

Eddie Keller has the act for vaudeville. It will break in at one of the outlying Keith houses and reach New York in a week or so.

JESSIE BUSLEY'S SKETCH.

Jessie Busley, legitimate star several years ago, is returning to the stage after a long period of retirement, appearing in vaudeville in the Keith houses.

Miss Busley's vehicle will be a comedy playlet called "My Lachrymose Face," by Edgar Allen Woolf. The sketch has a cast of four.

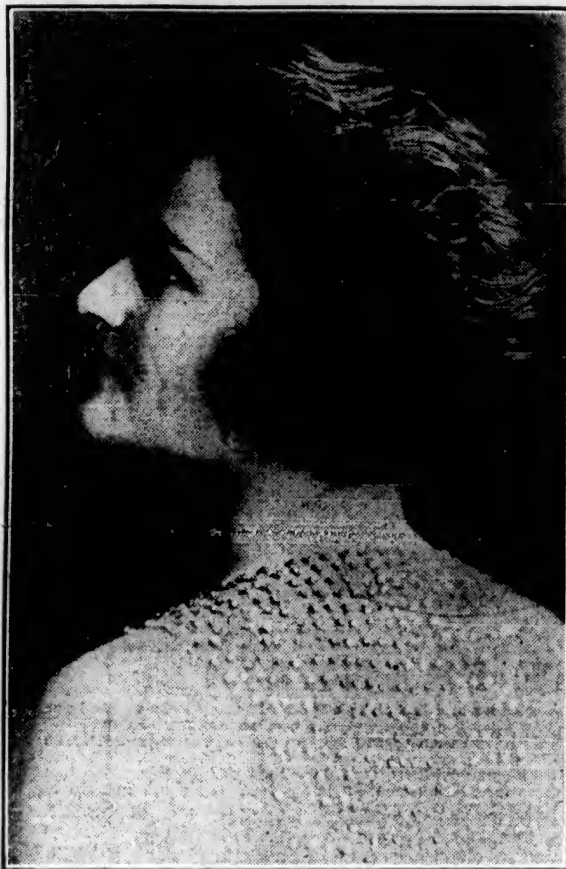
CENSORED LINES REWRITTEN.

Two of Belle Baker's songs were censored at the Palace, following the Monday night performance last week. A couple of couplets in two different songs were deemed suggestive.

The order was complied with, other lines minus the broadness of the offending ones being substituted.

CECIL LEAN'S RETURN.

With the closing of "Look Who's Here" last week, Cecil Lean and Cleo Mayfield (Mrs. Lean) communicated with M. S. Benthall concerning their joint return to vaudeville, with some bits and songs from the show.



EVA CLARK

Prima Donna, Fanchon and Marco Satires, 1920. HER VOICE FAVORABLY COMPARED WITH GALLI CURCI by Chicago Critics.

VAUDEVILLE HOUSES TO CLOSE EARLIER THAN IN SIX YEARS

Season Held to Be "Shot"—Good Weather Break the Main Hope—Summer Season Impossible—Keith Canadian Time Shutting Up a Month Earlier.

Indications point to earlier closings of vaudeville houses throughout the country this season than in the past six years. While many of the circuits and houses contemplating closing at the present time are holding off until the end of the current week before making definite decision in the hope of getting a weather break that will carry them for an extra week or two, the consensus of opinion is that the season is "shot." In the case of many houses that remained open throughout the summer last season conditions at present appear to make the experiment impossible this season. The generally bad business existing in the vaudeville houses at present is ascribed to unemployment conditions, aggravated considerably by the unusually early spring this year. Three of the Keith booked Canadian houses have set their closing dates this season for a month earlier than last. They are the Dominion, Ottawa, closing May 7; Lyric, Hamilton, May 14, and Princess, Montreal, June 11.

Up to the present the plan to keep the Keith New York houses open throughout the summer, the same as last year, has not been modified, except in the case of the Colonial, which is tentatively set for closing the latter part of June. Last season the Colonial kept open all summer. All of the American wheel burlesque houses will close April 23, supplementary orders to those issued last week having been sent out to all shows and houses cutting the season short by a couple of weeks. It was at first the plan of the American circuit to have a few of the shows play from two to five weeks beyond the regular closing date, earlier by several weeks than last season, but conditions called for closing even earlier than expected. Business has been fair in most of the American wheel houses the last couple of weeks, but the heavier overhead of the shows over previous seasons called for much bigger returns than those coming in, in order for the producer to show a profit.

GYPSY SMITH ONE OF US.

Indianapolis, April 13. C. Roltaire Eggleston, manager of Keith's, broke all precedents last Friday when he billed Gypsy Smith, the internationally known, English evangelist, who has been conducting revival meetings here for the past six weeks as a special act for the National Vaudeville Artists' benefit performance. Gypsy followed Thomas E. Shea, who was on the regular bill in his sketch, "Spotlights." Mr. Shea introduced the evangelist who told the audience, "I know the vaudeville folk better than you do, for they and I have much in common."

SUTTON TRANSFERRED.

Duluth, Minn., April 13. Chester Sutton, who has been manager of the New Grand theatre here for the last year and a half, has been transferred by Finkelstein & Ruben to the Twin Cities. It has not been decided just what his duties will be. Mr. Sutton was a manager for the Orpheum Circuit for 16 years. Stanley Brown, who has been manager of the New Palace, the F. & R. vaudeville house in Superior, has taken charge at the New Grand.

RULOFF TEMPERAMENTAL.

As the result of a wrangle over the dressing room to be occupied at the Greeley Square the first half by Ruloff, of the Ruloff and Rulowa dancing act, the turn, according to the management, refused to play the opening show Monday afternoon. Harry Selman and company replaced the Ruloff and Rulowa act. The refusal of Ruloff and Rulowa to open Monday brought about a cancellation of the act's Greeley Square date by the Loew circuit.

Loew's Beauty Contest.

Loew's Avenue B will play a special feature nightly during the Jewish holidays starting April 14. The schedule will include a beauty contest at which the judges will be film stars.

KEITH'S TAKES ON PATHE

Discontinues Kinograms—Albee Resigns as Director.

With the switching of the distribution of the Kinograms news weekly to the First National after the Educational Films had taken over the handling of the new reels, E. F. Albee resigned as a director of Associated Screen News, the corporation owning Kinograms.

Some time ago Educational Films made an extensive enlargement of its business, at which time First National secured a 50 per cent. interest in their business and took over the distribution of its product.

A new deal has been made by the film department of the Keith offices whereby Pathe News will be substituted for Kinograms throughout the Keith circuit. This will go into effect May 1.

ORPHEUM DROPS SCALE.

Calls It Summer Cut—25c. Slice.

Memphis, April 13. Commencing this week the Orpheum reduced its scale from \$1.25 top, to \$1, excepting Saturday and Sunday. The reason assigned is summer price.

A report the Orpheum Circuit (vaudeville) had ordered a scale reduction in all of its theatres was denied at the Orpheum's office in New York this week. It was said there had been reductions made in but two or three towns.

CALL FOR PHOTOS.

The Loew Circuit publicity department which is preparing to move to the new Loew State building April 25 is sending out a notice to all acts that have played the Loew Circuit to call for old photographs which are on file in that office. Several acts which have not played for Loew in over two seasons still have photographs in the office.

The Loew press department in charge of Abe Friedman and Anna Ellmer is desirous of cleaning out the old photographs prior to the move.

Roanoke Week Filled In.

The Roanoke split out of the Keith office will fill in with Greenboro, N. C., following the closing of the Academy, Charlotte, N. C., April 30.

SCHOOL TAX ON THEATRES

Texas Tries New Way to Make Stage Finance Government.

Houston, Tex., April 13.

A proposal is expected in the Texas Legislature to impose a tax of a cent a seat on theatres, the impost to go into the State rural school fund. It is proposed to raise \$4,000,000 by this tax which is to apply on all amusements and certain other activities.

The attorney general has given an opinion that this legislation would not be unconstitutional and Ana Blanton, State superintendent of public instructions says she will ask Governor Neff to submit such a bill to the Legislature.

The Governor vetoed the rural school bill at the last session because there was no money in the treasury to carry out the program.

FOKINE AT \$4,000.

Russian Will Get \$2,000 for Hippodrome Rehearsals.

Fokine's contract with the Hippodrome for next season will actually begin with rehearsals for the next attraction at the big house, and the terms are the biggest individually there for any single feature. The Russian ballet star is to receive \$2,000 a week for rehearsals and \$4,000 a week for his appearance in the show.

The agreement calls for Fokine appearing for 10 weeks, which is the custom at the Hip. There is an optional clause for extension of the contract. The engagement was secured by H. B. Marinell.

Prior to the Hip contract Fokine was offered for vaudeville but the booking heads were not interested.

SUN SUES THEATRE.

Alleges Wheeling House Broke Booking Contract.

Wheeling, W. Va., April 13.

A suit styled Gus Sun Booking Exchange vs. the Victoria Theatre, an action for \$5,000, was filed in Circuit Court today by Attorneys Schuck & Gompers. The suit is the outgrowth of alleged breach of contract.

The plaintiff, a Dayton booking exchange, had a contract with the Victoria theatre, it is alleged, to furnish acts for the local house. Use of the Sun acts was discontinued before the contract expired, the plaintiff alleges.

TRIO FROM "MARY."

A new act for vaudeville will come out of the "Mary" show, Jack McGowan, Joe Niemeyer and Ethel Sinclair, following the production's closing in Philadelphia, scheduled to take place in about six weeks. The show has a fortnight more to run in New York before undertaking the Philie engagement set to endure for a month.

Rose & Curtis will direct the bookings of the trio.

GOES NEARLY COO-KOO HANDLIN' TOMATO

Bumpkin Cops a Swell Moll and Con Is Saddened.

Hornell, N. Y., April 13.

Dear Chick:

Thank God the baseball season is openin' for the minors pretty soon for I am nearly coo-koo handlin' Tomato. He has fallin' for a waitress who deals them off the tray at the Eagle Hotel here and is up to his eyes in own your own home catalogues and furniture sales.

He has been beefin' to me about what a swell moll he had grabbed off until I promised to go over and give her the once over which I did last night. You can wire Mary Pickford and the rest of the mob that their laurels are in no danger and it is all right for them to make a few more pictures without competition from this Eagle Hotel entry in the beauty stakes. She finishes a bad fourth on the outside.

I walked into this hot meat joint and Tomato steered me to her table. A minute later his fair appeared staggerin' under a load of nourishment. After she parked the dishes around a couple of cheaters from New York who were wise crackin' to her to break the jump from salad to coffee, I got a good peek at her.

From where I was sittin' this dame looked like a night key. Tomato, who is no Bushman himself, would be considered a handsome guy alongside of this Arab. I was tryin' to figure out what the attraction was when she marched over to our table all smiles for her future lord and utility man. My egg had a dazed smile on his pan as he murmured an introduction while I pumped one of her dukes which would have done credit to Cannon Ball Redding, and you know, I could palm a cocoa nut.

Her name is Gladys and she started talkin' shop right away havin' the names of the riders and all the dope about fighters right at her fingers' ends. She was a walkin' encyclopedia of who's who in cauliflower alley. She knew Tomato's record like an agent knows how to cash money orders, and gabbed about pugs until I was reelin' and dizzy.

I asked her how she got so interested in the knights of the hit and get a way and she told me that she had once shook hands with Jim Corbett when she was a kid and thought him one of the handsomest guys she ever duked. Tomato looks about as much like Corbett as I look like the ghost of the Czar of Russia, but they both had two legs and two arms and a girl cant have everything in this world.

Tomato had fallen hard for her chatter and couldn't talk about nothin' but her when we left. I cautiously pointed out to him that she would never wreck any happy homes with her personal charms, but he countered that she was a corkin' cook, a wise fane who knew what it was all about, and a dame who wouldn't be above handlin' the arnica after he reported home from a tough fight.

He said that she was the first woman he met who didn't think that prize fighters eat with their knives and that she didn't care whether he was a sword swallower or not, she liked the game and the sugar that was in it.

I come right back warnin' him that any skirt with an ounce of brains could get up in the ring stuff by readin' a Spaulding Guide and the sportin' sheets and that as far as I could see this frail was just tryin' to cop some sap who would bale her out of the beanery she was doin' her bit in.

He wouldn't be convinced and I could see with half a lamp that he was nearly goaled and on the ropes. So I had to call it a day and left him palpitatin' with emotion his chest heavin' like a brewery horse after a two-mile climb with a load of the forbidden fruit.

However, I'm goin' to match him up quick with the toughest guy I can find and see if I cant get his mind off this dame. But I aint any to hopeful. I have got him at the point now where we are both grabbin' regular jack for knockin' over these set ups around the State and it is just about in the cards that he will sign up to feed this frail for the rest of the journey.

Marriage is all right, but not for box fighters. It's so much like their regular profession that they get stale and the first thing you know some mornin' glory catches them

GOOD N. V. A. DAY.

Country-Wide Benefit Enjoys Weather Break.

The matinee benefit performance in the vaudeville theatres belonging to the Vaudeville Managers' Protective Association last Friday was generally reported to have received a break in the weather favorable to attendance.

The benefit was for the funds of the National Vaudeville Artists. It was the second annual benefit for the same purpose. Last year the benefit day was later and held under rather warm weather conditions.

No gross amount of the benefit receipts was given out at the V. M. P. A. this week. Early reports it was stated indicated the gross would run about the same as last year. The benefit matinees around New York were well attended, in the customary way. Other large cities reported normal patronage.

The mayor of Troy, N. Y., urged the citizens to attend the N. V. A. matinee in that city.

Billy Sunday appeared at Keith's Cincinnati, and Gypsy Smith at Keith's Indianapolis, Friday last (N. V. A. day), both of the evangelists speaking a good word for the vaudeville actor, and boosting the benefit as a worthy cause.

The N. V. A. is to institute a series of Clown Nights, to be held Tuesday evening each week hereafter. The first was held Tuesday of the current week.

The Clown Night is a sort of impromptu entertainment, given by any member who may be present. None but active members will be permitted to attend, lay members being barred from the Clown Nights.

This is separate from the Bohemian Nights, held on Sundays at the N. V. A.

Harry Mountford's and William Conley's motions for temporary injunctions to restrain the Orpheum and Loew circuits respectively from donating their last Friday's matinee receipts to the N.V.A. fund, were argued before Justice Delehanty in Special Term, Part I of the Supreme Court Wednesday morning; the court taking the matter under advisement. It was a mere formality, the presiding justice having 14 days in which to decide on the motion.

TRIO OF HEADLINERS.

Manager at Palace, New Orleans, Rearranges Ads.

New Orleans, April 13.

When the first half bill for the local Palace reached the house three of the acts on it claimed the headline distinction. They were Josie Rooney and Co., Ross and Doss and Loney Haskell.

The argument would have been prolonged until the first half ended had not Manager Howard McCoy announced he would change his 100-line single column advertisement to a 50-line double column and make it a triple feature bill with the trio's names in same size type. That appeased the contestants.

JOHN STERLING RETIRES.

Chicago, April 13.

John Sterling, one of the best known ring and trap performers in vaudeville, whose wife and partner, known as Marguerite, died recently, has retired from the stage and will go into real estate business in San Diego.

Sterling for years was of Lohse and Sterling, and later teamed up with his wife as Sterling and Marguerite. She died of overexertion due to nursing her husband back to health in an illness.

Jimmy Duffy and Johnnie Stanley.

Jimmy Duffy has teamed with Johnny Stanley for vaudeville. Duffy has been appearing with Frank Fay since dissolving his former (Duffy and Sweeney) turn.

The new combination will play vaudeville until the new Frank Fay summer show is ready, when they will step into the cast.

Nunn's Tab.

William Nunn is producing a tabloid version of "Esmeralda" which he will take on the road, opening in Brooklyn next week. The tab will play pop vaudeville houses as an added attraction.

In a thoughtful mood with their minds on their troubles, smacks them one on the kisser and you have an ex on your hands. I'll let you know what happens.

Your old bunkie,

Con.



POLLY AND OZ

Keith's Riverside, New York, This Week (April 11). Orpheum, Brooklyn, and Keith's, Washington, to follow. Direction, H. BART McHUGH.

COSTLY BIG TIME PRODUCTIONS NOW LIMITED TO \$1,500-\$1,600

Intention to Provide More Comedy Turns Next Season Given as Reason—Best Known of Producers Informed by Big Time Heads.

The best known of the big time producers are reported to have been advised by big time heads to restrict their productions for vaudeville next season to a \$1,500 or \$1,600 weekly salary limit.

The restriction on productions is said to have been inspired by the recently reported intention of the big time to expend more weekly salary hereafter upon comedy turns. The big time programs are allowed so much weekly in the salary list. Shaving down the production expense to the house will permit of the difference gained being paid out on the remainder of the bill.

The producers affected are those who have given to vaudeville girl acts, tabloids and revues. These have varied in the amounts of their respective salary, running from \$2,500 net (approximately \$2,750) down to \$1,750. A good percentage of the gross salary asked was charged up because of the production expense. In the restrictions enjoined the producers will likely clip as well from initial cost as of the number of people and personnel.

The big time limit for productions as reported for next season is not greatly beyond what the small time is willing now to pay for that class of turn. Some of the small timers are paying as much at present.

SUN BOOKS 10 WEEKS.

Issuing Blanket Contracts With 10 Week Additional Option

Wayne Christy of the Gus "Sun" Booking Exchange is starting to route acts for next season. Blanket contracts for ten weeks with an option of ten more are being given out. Comedy acts in "one" have the preference although other acts of the feature type are also being booked up in advance.

The principal time booked out of the office will remain open during the summer months unless conditions become much worse than they are.

LOEW BOOKING BRISKLY.

Disregarding Opposition Talk and Issuing 30-Week Blankets.

The Loew circuit, amid the many rumors of vaudeville opposition for next season, is going along on an even keel and is giving out blanket contracts in the usual way.

Acts are given 30-week blankets, and Jake Lubin, general manager of the Loew booking offices, states that they are having no trouble in getting acts to accept them at this time. In fact, efforts along this line have met with more prompt response than formerly and the books for next season are pretty well dotted up.

FORDHAM'S OPENING BILL.

The opening bill for the new Fordham theatre (Keith) set for yesterday (Thursday) booked and managed by Danny Simmons and Chris Egan was as follows: Howard's Ponies, Miller and Capman, Paul Decker Co., Pressler and Klais, Clayton and Edwards, and Nonette.

It has not been decided, definitely, whether the house will remain open throughout the summer or not.

NEW LOEW S. W. STAND.

The Palace, Ardmore, Oklahoma, will be added to the books of the Loew circuit commencing April 21, playing the Loew shows two and a half days the last half of the week.

The Loew southern road shows which have had a last half lay off between Dallas and Oklahoma City will be booked into Ardmore after the first half in the former city.

DULUTH'S AMATEUR NIGHTS.

Duluth, April 13. Amateur nights are to be revived at the Grand, to attempt a revival of patronage. The first night will be this Friday, when amateurs are to be given their opportunity between acts of the regular bill.

Stanley Brown, who assumed the management of the house last week made the announcement

N. V. C. INVADES BOSTON.

N. Y. Concern Signs to Book Hub Houses for 5 Years.

The National Vaudeville Circuit through Ray H. Leason has taken over three Boston neighborhood vaudeville houses and will start supplying the shows Monday. The houses concerned are the Broadway, East Boston, Codman Square at Dorchester and the Waldorf Waltham. The booking contract is for five years.

The trio of theatres has been supplied out of the Keith Boston office. The policy of the houses is twice daily, using four acts and a feature for each half. The bookings will come from the New York office. Each house plays a different show for Sundays, the concerts holding five acts. The latter bookings will be made from the N. V. C. Boston office.

The agreement calls for the National Vaudeville Circuit being amusement director for the houses and that organization will have entire charge of the management of the shows. It is understood the switch in bookings takes along several other houses, with a two and three-day vaudeville policy.

AMALGAMATED BOOKS TABS

Play Full Week in Conjunction With Vaudeville.

The Amalgamated Vaudeville Circuit which includes the Sablosky and McGuirk houses in Pennsylvania has booked tabs in all its theatres.

The houses are playing a tab company a full week, two bills a week, the tab taking up one hour of the show's running time and the remainder of the performance being given over to vaudeville and feature pictures. The vaudeville plays the customary split week policy.

The tabs now playing the circuit include the Billy Allen Musical Comedy Co., Jimmie Hodges "Havana Girl" and Orth & Colemans' "Merry Makers."

BORNHAUPT LEAVING N. Y.

Vaudeville Agent Will Re-establish Business Abroad.

Charles Bornhaupt, known as a foreign vaudeville agent in New York, will take this city off his map May 7 when leaving for the other side to re-establish the booking business over there he had built up before Belgium was invaded. Mr. Bornhaupt will likely once more locate in Brussels and have correspondents in other European capitals.

Bornhaupt has been over here with interruptions for many years. He was hugely successful until the war disrupted conditions.

PLAINTIFFS FAIL TO APPEAR

Vera Law and Jack Walsh who are suing Dan Kussel for \$1,000 on breach of contract grounds, failed to appear in the First District Municipal Court at trial last week and so the suit was automatically adjourned until Oct. 1921. Mr. Walsh and his wife (Miss Law) claimed Kussel had contracted to keep them working at \$80 per week in their sketch "At Home" but had failed to secure bookings.

When the matter came up before the V. M. P. A., the latter decided with Kussel on the findings that the team's vehicle was not in demand with theatre managers.

Kendler & Goldstein are acting for Kussel on the legal matter.

GEO. KANN TRANSFERRED.

Ward & Glynne, the independent vaudeville operators, transferred Geo. E. Kann this week to the management of the Alhambra, Brooklyn, one of the firm's circuit. Mr. Kann was formerly assistant to Michael Glynn and director of publicity.

Ward & Glynne have three vaudeville theatres, two in Brooklyn and one in Astoria, L. I.

ROBBERS PLAY ON HOUSES.

Cleveland, April 13. Yeggs here are evidently concentrating their efforts on amusement centers. Early Sunday morning, a visit was paid to Carlton Terrace, newest cabaret, where between \$8,000 and \$7,000 were netted; then they turned around the corner and gathered in \$2,200 from the safe of the new Hanna theatre.

Leo Fitzgerald with Marinelli

Leo Fitzgerald entered the Marinelli office beginning Monday week. Leo recently left the office of his brother, Harry, after an association of eight years.

KEITH'S NEW BOROUGH PARK SPACIOUS HOUSE

South Brooklyn Property Represents \$700,000.

Keith's new Borough Park theatre, built by Levy Brothers, and recently taken over by the Keith interests, had its premiere evening of April 7. The building and site represent an investment of \$700,000.

The Borough Park is located at the intersection of New Utrecht, and Twelfth avenue and Fifty-first street in the Borough Park section, a South Brooklyn suburb. The exterior is of pressed brick, with terra cotta stone trimmings. Seating capacity is 2,500, with 1,800 seats in the orchestra section and 700 in the single balcony. Thomas A. Lamb was the architect. The stage has an approximate opening of 44 feet, with a 40-foot proscenium arch.

The interior is decorated with a tan and gold color scheme predominating. The side walls are paneled in red, the whole effect making for an artistic atmosphere. The house is carpeted with red velvet. Unlike the newly built Keith houses there is no green room for the artists, but all the dressing rooms are on the ground floor above the street level. The interior presents a roomy effect. The acoustics, however, are excellent, dialog carrying distinctly to any part of the house.

Harry Crull is the resident manager, acting in that capacity for the Borough Park and the Prospect. The policy will be two a day, vaudeville and pictures at pop prices. The opening bill was The Gellis, Transfield Sisters, Allman and Mayo, Harry Carroll and Co., Pressler and Klais, and Asahi Troupe, and a Vita comedy and feature film. Every woman appearing the opening night was presented with a floral bouquet by the management. The orchestra is under the direction of Mr. Katzenstein. A feature of the auditorium is that the rows of seats are much more widely separated than customarily.

Among the Keith officials attending the opening were J. J. Maloney and E. C. Lauder.

Weber Family on Way Home.

New Orleans, April 13. The Harry Weber family arrived here, coming from Panama and the tropics where they have been vacationing.

Mr. Weber will return to New York via Chicago the latter end of the week.

LEW FIELDS DICKERING.

May Do "The Summer Widowers" Scene in Vaudeville.

Lew Fields looms up as a possibility for vaudeville. Negotiations are now on between Fields and Mr. S. Bentham, calling for Fields' appearance in the Keith houses in a scene from one of his former successes, such as "The Summer Widowers."

If the deal for Fields' vaudeville appearance goes through he will probably use the barber shop scene from "The Summer Widowers," in which the late Vernon Castle also appeared with Fields and in which Castle made his first success.

SOUTHERN ORPHEUMS CLOSE.

New Orleans, April 13. The southern Orpheums are closing earlier than anticipated. The house at Memphis closes April 24, and the Orpheum in this city, May 1.

It is reported the Orpheum, Memphis, is to slash its admission prices next season, as the house is doing badly with the strenuous competition of Loew's and Pantheas.

JEFF CALLAN ILL

Jeff Callan, Keith theatre manager for the past 10 years, is seriously ill at his home, 152 Noble street, Brooklyn.

Bright's Disease and complications are the cause, with his physician holding out very little hope for his recovery. Mr. Callan was taken ill about a week, at which time he was acting as assistant manager at the Greenpoint, Brooklyn.

LYONS SUCCEEDS MERCEDES.

Arthur S. Lyons has taken over the acts formerly handled by Joseph Mercedes who has given up vaudeville agenting and producing. Mercedes at present is playing for Sablosky & McGuirk through Pennsylvania assisted by Mlle. Stanton with his musico-telepathic act.

NEW MAJESTIC, DALLAS.

Dallas, April 13. The new Majestic, replacing the former house of the same name on the Interstate Circuit, opened Monday.

It's a handsome theatre. Karl Hoblitzelle, president of the Interstate, officiated at the opening.

GEORGE MUNROE OFFERED

George Munroe, and Harry Fisher in a comedy scene from the old Lew Fields' musical show "The Girl Behind the Counter" were offered to the Keith bookers this week. George Munroe was reported as engaged for the forthcoming Wintergarden show.

MISS HOFFMAN AND SON

Gertrude Hoffman who closed her season in vaudeville has started production of a vaudeville vehicle for Max Hoffmann, Jr., and a young woman from the "Midnight Frolic." The turn is the first production work done by Miss Hoffman other than for her own use.

TAKES OVER OPPOSITION.

Waukegan, Ill., April 13. Maurice Zelechower, manager of the Orpheum here, has taken over the Majestic on a five-year lease. Both houses will run vaudeville and pictures, three a day. Improvements will be made in the Majestic. Leon F. George, son of Print George, the Chicago booker, has been handling the Majestic.

Summer Policy and Bills.

The summer policy will be installed at the Hamilton and Jefferson May 16, when the houses will revert to split weeks. The Hamilton will play six acts and pictures, the Jefferson eight acts and pictures.

Dan Simmons of the Keith office books both theatres.

Lansing Opening, April 21.

Chicago, April 13. The opening of the Strand Lansing, Mich., the star theatre of the Butterfield Circuit, has been postponed to April 21. It will be inaugurated with considerable ceremony by the local vaudeville officials.

Fred Roche at Keith's Boston.

Boston, April 13. Fred Roche, one of the best-known newspapermen in this city, has accepted a position as press agent of the Keith houses here.

Roche is a live wire, capable of producing the results if allowed a free hand.



JULIAN ELTINGE

At PALACE, NEW YORK, this week (April 11), and resorting to the vernacular of vaudeville, "a veritable riot."

Keith's, Philadelphia (April 18); Maryland, Baltimore (April 25); Riverside, New York (May 2); Keith's, Boston (May 9).

RETURNING TO BROADWAY, NEXT FALL, IN A PRODUCTION.

SHUBERTS ALLIED WITH FAMOUS INCORPORATE TO SELL SCORES

Connick and J. J. Shubert, Directors of Newly Formed Tama Co.—Will Sell All Music of Foreign Plays Controlled by United.

The Shuberts, together with the United Plays, Inc., a subsidiary of Famous Players, are backing a music publishing concern known as the Tama Music Publishing Corporation. H. D. H. Connick and J. J. Shubert are reported to be principal figures in the newly formed corporation. It is the purpose of the new concern to publish all the music of the scores which the Shuberts are producing in conjunction with the United, and includes Oscar Strauss's "The Last Waltz," Walter Kollo's music set to Sir James Barrie's book known as "Phoebe of Qualit, Street," Jean Gilbert's "The Lady in Ermine," "Love in Snow," "The Rose of Stamboul," and "Miss Puck."

A certificate of incorporation was filed in Albany the latter part of last week, the figure being quoted at \$150,000.

It is understood the new concern will probably undertake the publishing of all other music directly controlled by the Shuberts, and that hereafter with few exceptions the former concerns with whom the Shuberts dealt with in this connection, will no longer be allied.

A report current with the new project is, although a bonus was offered by Feist in six figures for the publishing rights to the six musical works to be produced, the Shuberts did not avail themselves of the inducement.

It is probable that the offices of the Tama concern will be established in the same building on 45th street from which the Shuberts are going to operate the "Shubert Vaudeville Exchange."

William C. Phillips, at present associated with United and formerly manager of Jos. W. Stern & Co., will take charge of the new enterprise.

WIRTH'S MAIN DATES.

Two Weeks with Circus Then Back to Vaudeville.

The booking of May Wirth and the Wirth Family with the Walter L. Main's show is for two weeks only, and takes in the Long Island tour of one nighters, starting May 23 at Hempstead. An offer of 13 weeks was rejected by the Wirths. The equestrienne star starts on her next season's vaudeville time July 4. The bookings, however, will stop August 29, when the turn will start eastern fair engagements and then resuming vaudeville.

The six weeks of fair dates involve \$13,000, or more than \$2,000 for each engagement.

MAY FORCE REDUCTION

S. H. Kress & Co. Set 25 Cents Top as Their Music Price.

The S. H. Kress Co., syndicate store dealers, has circulated a letter to the music publishers advising them that they have placed a 25 cents top limit as the retail price of their music and suggesting they fix their wholesale figures accordingly. This means that the usual 18 cents trade price will have to be cut and may hasten the already considered question of generally reducing the selling price of sheet music from the prevalent 30 and 35 cents to "two bits" or even less.

SELLS-FLOTO OFF.

Good Opening in Chicago Falls Away—Poor Circus.

Chicago, April 13.

The Sells-Floto Circus under the Ballard - Muggivan management now at the Coliseum for 16 days opened to big business. Since then it has gone poorly.

It is a poor entertainment and not up to past grade.

JEFF CALLAN NEAR DEATH.

Jeff Callan, formerly manager of the 23d Street and recently assistant to the manager at the Greenpoint, was reported at death's door Monday morning. The last rites of the church were administered. Jeff previous to becoming a house manager, was circus man of the old school.

PUBLISHERS TURN DOWN KRESS STORES' PROFFER

Decline Chain Retailers' 25-Cent Sales Idea.

In reply to a decision by the Kress chain of retail stores to sell popular music at a flat rate of 25 cents, the music publishers are of the opinion they cannot possibly deal with them as far as the really big hits are concerned. For one thing, the jobbers are turning down Kress' orders where a "special" price under the usual 18 cents wholesale is asked for. The publishers individually are taking care of their end to suit themselves.

But the consensus of opinion prevails that 30 cents is the ideal retail price, wholesaling as heretofore at from 18 to 20 cents a copy, and even higher in the cases of production hits. But for the average pop hit, a publisher expends 2 cents per copy for the cost of manufacture and 8 cents on the average for exploitation. This does not take into consideration the 2 to 3 cents authors' royalty, totaling the cost per copy to the publisher around 12 or 13 cents. He figures he cannot go under 18 cents to the trade and exist in business.

CONEY DINES GILBERT.

Island Crowd Host to Song Writer at Stauch's.

L. Wolfe Gilbert got his start as song writer and vocalist in Coney Island cabarets. This is not unusual, as Irving Berlin, Al. Piantadosi, Fred. Fischer, etc., began their careers likewise.

This week Gilbert is appearing at Henderson's theatre and Tuesday evening the waiters from the various cabarets, the barkers from the concessions, the "hot dog" vendors, etc., including also the proprietors, Louis Stauch, Paddy Shea, Tony Kelly, Joe Perry, in fact, the entire clan got together and gave Gilbert a theatre party. The whole lower floor and boxes were reserved. After theatre they all went to Stauch's where tables were spread.

"Wolfe" was toasted and roasted. Music was furnished by a combination of Ernest DeBondy, leader of Henderson's, and S. E. Valdez, leader of Stauch's. The police "tasted" the glasses and didn't recognize the brand.

Eisler at Akron Casino.

Akron, O., April 13.

O. L. Eisler, former manager of the Grand Opera House here, has taken over the management of Summit Beach Casino, in the park of that name. It will offer musical comedies, opening Memorial Day.

MONTH'S SIX BEST SELLERS

VICTOR RECORDS.

"My Mammy."

"Humming."

"Sally."

"Lady Billy."

"Rose."

"Tip Top."

"I Never Knew."

"Do You Ever Think of Me?"

"Bright Eyes."

"Love Bird."

"Valse Erica."

"Saxophobia."

COLUMBIA RECORDS.

"Bright Eyes."

"Love Bird."

"Humming."

"Now and Then."

"Rose."

"You Oughta See My Baby."

"Happy Hottentot."

"Remember Me."

"O-H-I-O (Oh My! Oh)."

"I Want to Go to the Land Where the Sweet Daddies Grow."

"Look for the Silver Lining."

"I'm Gonna Do It If I Like It."

Q. R. S. ROLLS.

"A Little Kind Treatment."

"Crooning."

"I'm Missin' Mammy's Kissin'."

"I Found a Rose in the Devil's Garden."

"Nobody's Rose."

"Without You."

SHEET MUSIC.

"My Mammy."

"Bright Eyes."

"Over the Hill."

"I Used to Love You But I's All Over Now."

"O-H-I-O."

"Humming."

Picking the six best sellers in sheet music this month is a ticklish proposition, and in fairness to the several other brisk sellers the following should be mentioned as in a class with the "hit" songs: "Do You Ever Think of Me," "Ain't We Got Fun," "I Never Knew," "Old Irish Mother," "Caresses," "Love Bird," "Make Believe," "Dream of Your Smile," "I Found a Rose," "Scandinavia," "Mazie," "Little Crumbs of Happiness," "Vamping Rose," "Lazy Mississippi," "Pining," and "Rose," and possibly six or eight others of a similar par.

"Bright Eyes" and "My Mammy" still remain the country's biggest sheet music sellers. On the whole, sheet music is selling in better quantities.

N. Y. BOOKINGS SEPARATED

Keith Managers to Route In and Out of Metropolis—Meeting Wednesday

Keith booking managers held their first meeting for the routing of acts for next season Wednesday. The meetings will be continued weekly from now on.

An effort will be made next season to route acts in such a manner that certain acts will not be playing in New York so consecutively as to become stale, as occurred the season just ending.

The time if possible will take an act from a New York house to an adjacent city, Philadelphia, Boston or Washington, and then back for a week intervening as far as possible. Vaudeville theatres have become so numerous in the metropolis an act playing the New York house consecutively soon becomes familiar.

Doubleing is another item that will receive the attention of the booking men and will not be practised unless absolutely necessary and in emergencies.

MUSIC SALES BRISK.

Plenty of Hits in Market and Public Interested.

Tom Moore, of the Crown Music Co., a leading jobbing house, is authority for the statement that the music "slump" has departed and that this month's business is on as high a par as any April month's turnover. The reason advanced is the large number of hits on the market just now, with practically every publisher boasting a brisk seller.

So numerous are the songs in demand that one cannot easily pick any limited group as standing out above the others. Heretofore, only the best few of the published songs seemed to attract. Price prohibited the sales of other stuff at 30 cents.

But the favorable sales either prove that all of the two dozen really big sellers are quality songs, or that the public has become educated into paying 30 cents a copy.

OBJECTS TO CIRCUS.

Indianapolis Man Asks Court to Bar Sells-Floto.

Indianapolis, April 13.

Bert Cool, who owns property near West Washington street and Belmont avenue, where the Sells-Floto circus is billed to show later in the month, has filed suit for injunction to prevent location there.

He charges the circus will cause him property loss because of offensive odors, noises and the bringing of alleged dangerous and offensive persons into the neighborhood.

GEO. WIRTH ARRIVES

George Wirth of the Wirth Brothers enterprises of Australia arrived in New York last week accompanied by his wife, secretary and maid. The party, which is on a two year trip around the world has taken an apartment and will remain in New York for several months.

Mr. Wirth is seeking novelties for his circus and amusement ventures in the Antipodes. He is purchasing considerable equipment. He is also buying animals here, because of the passing of the European market.

CARNIVAL AFFRAY.

Kansas City, April 11.

A report here from Osawatomie, Kansas, a little town fifty miles south of this city, "Ralph Wilson, 30 years old, was shot and killed following an alleged gambling game in a car of the Patterson-Kline show train here last night."

"Several arrests have been made, but the slayer has not been identified. Wilson was the janitor of a school here and was married."

BERT SAVOY BETTER

Bert Savoy who was out of the cast of the "Greenwich Village Follies" in Boston due to trouble with his eyes, returned this week. Bobbie Beaumont played the Savoy role while he was out.

RINGLINGS SHIP FIRST ELEPHANTS TO EUROPE

Part of Agreement Covering Hagenback Animals.

With the sending of four elephants to the Hagenbacks at Hamburg last Saturday, the Ringlings established for the first time the trans-shipment of big animals to Europe. Up to the time of the war Hamburg was the wild animal center for the world. Most of the elephants either died or were killed of necessity during the struggle and a part of the agreement between John Ringling and the Hagenbacks when the former recently bought a major part of the Hamburg outfit for this season's Ringlings, B. & E. circus was that the elephants be sent overseas.

Switching of the program at Madison Square Garden by the Ringlings now have the elephants following the wild animal turns which open the show. The sea lion turns have been placed back in the show and a number of changes in the riding displays have been made. One new turn has been added, it being the Erretto Troupe which recently landed from Germany.

"John Daniel," the gorilla, is easily the star feature of the show from an advertising standpoint, and "John" is getting practically the entire attention of the outfit's press department. Last week the animal was ill, the management feared it would not survive.

Though it was announced that the Ringling show was again top at \$3 this season, the scale is actually a little under that of last year here. Tickets sold at \$3, include the war tax, while last year the tickets were \$3.30. That applies to the \$2.50 tickets which now include the tax, as against \$2.75 for the same tickets last season.



MISS INEZ

LUCAS and INEZ

The Apollo and Venus of 1921 presenting "An Art Classic" at the PALACE, NEW YORK, this week (April 11).

Miss INEZ surpasses any woman on the American stage today in the combined qualities of grace, strength, suppleness and beauty of face and form.

Keith's Philadelphia, next week (April 18) booked by HUGHES and MANWARING.

MAJESTIC, CHICAGO.

Chicago, April 13. A society turnout with capacity business that can be chalked up to Florence Walton's credit as a headliner. Miss Walton is dancing at the new Drake Hotel with two male partners. She brought to the theatre both of them, including her own orchestra. The orchestra and partners appeared very amateurish and gave the impression of it being their first appearance on a stage. Miss Walton danced divinely and showed two frocks that spoke French.

No matter how inferior Miss Walton's orchestra played or appeared they easily showed their superiority over the musicians of Majestic house orchestra. This played like one of the worst orchestras in any of the Orpheum houses and many an act has blamed a flop, and rightly, on their playing. They successfully succeeded in making Donald Kerr and his act look like small timers, besides effacing the smile from Kerr's face. In his solo dance the tempo was so slow that it made Kerr look as if he were standing still, but with all this a corking good show was unfolded and everyone got money's worth, even the reviewers who had to pay their war tax.

Booth and Nina, in their combination of bicycle riding and banjo playing, quickly got the attention and held it throughout their routine. Jean Boydell makes an acceptable appearance and works hard throughout her offering. When she strips from boy to girl she flashes a nimble pair of heels with some fast, energetic, eccentric steps. Miss Boydell appears very satisfied with herself. Kerr, with his lady friends, gave them a touch of girl-act. The patrons at first refused to linger up, but when it got down to Kerr's dancing he just forced them to sit up and pay homage. There was what seemed a five-minute wait to get the stage set for Mrs. Gene Hughes and her company of sterling players. She unfolded a comedy sketch clean enough for home consumption and bright enough for vaudeville digestion. Anger and Packer, with a fresh bunch of likeable hoak gagged and kidded their way into a gentle hit. When Miss Packer sang her "Sweet Papa" song they all yelled for more.

Miss Walton, assisted by Leon Leitrim and Alexander Vlad, also Roy Wilson's orchestra, received an ovation. The orchestra played an entire selection and they breezed into a Viennese waltz and then into a fox-trot. Another selection from the orchestra, then a Parisian tango and a one step. Though Miss Walton was scheduled for a solo dance, it did not materialize. She easily walked away with the honors of the bill. William Mandel and Co. showed their versatility by both opening and closing in "one." Opening in "one" to give them a chance to clear the preceding act and set their own, closing in "one" to give them a chance to set the following act. Mandel got to 'em quick, and though many of the audience were ready to leave after Miss Walton's appearance, they were forced to sit through one of the funniest acrobatic novelties on the two-a-day.

Bert Clark and Flavia Arcaro delivered a laughing hit. Miss Arcaro proved a great "Hamilton" for Bert Clark's tomfoolery, besides having appearance and voice. Beeman and Grace had more than the ordinary closing act, but there were few who stayed to find this out.

PALACE, CHICAGO.

Chicago, April 13. Vera Gordon packed the upper sections. The main floor was not full. Miss Gordon did very well until her curtain speech. That was lamed by a number of things, notably the speech itself, in which the personal pronoun predominated and the recently elevated vaudeville star admitted that she was popular. Further, there had been two or three curtains too many before the final one, which always leaves an audience embarrassed, as it is

through applauding and is too polite to stop entirely as curtains go up and down. Further, Miss Gordon's dialect is natural and not acquired, and when she steps out of her character it is the give-away and in reflection it takes away some of the impression of her utterly kosher jargon.

"Lullaby" isn't the greatest sketch of the day or even of its kind, but it is probably about what the doctor ordered to introduce the suddenly famous Miss Gordon to English-speaking audiences. She is not versatile, but she is wholesome, and, like corned-beef and cabbage (or in this case it should be salami and eggs), she combines the two elemental qualities of stage expression: low comedy and low tragedy. She tears scenery with that vim typical of the Yiddish drama, and she gets thick laughs on slender material. Only one real laugh is in the likey words. For her hand-wringings she has the trite old stuff of the melo school. If she is to endure in vaudeville she will probably lean more toward comedy, illuminating it with a bit of pathos. She drew solid applause coming and going.

Harry J. Conley romped away with the surprise hit, assisted by Naomi Ray, a healthy girl with appealing looks and ways. This peatly eccentric costume, make-up and individual hoakom comedian never lost a man, woman or child for a moment. There isn't a great deal to the material in discussion of it, but there's a world of deep and walloping comedy in the hearing of it—as dealt by Conley. If he sold the turn to someone else for \$5 he'd swindle his customer out of \$4, except for the delicious trick finish; but to him and Miss Ray it's worth a fortune, because it is for them and of them. Conley tore them open with laughs whenever he moved or spoke, and after the acted finish, when it went to the scenic after-bit and it wavered a moment on the verge of an anti-climax, that pulled out and topped the main event; so Conley and Miss Ray came back for plenty of acknowledgment, thoroughly earned and fervently given.

Claude Golden, long absent, whizzed over a powerful hit, too. The skill of this man as a manipulator is more than uncanny—it's ghastly. His straight man toiled faithfully and Golden had no worries with his surprises and laughs. Zuhn and Dreis, two huskies in spoken back-and-forth of the old-style variety act type, made 'em howl. Brazen voices, longshoremen make-ups and murderous exaggerations of speech mark this pair. Nobody can resist laughing. Nobody did. Hit. Kate Elinore and Sam Williams, with still another kind of rough-stuff laugh turn, followed all the rest and doubled 'em up with their Jim Madisons and Kate's wind-mill execution against Sam's smooth support. Levan and Miller closed to a good hold-in and applause.

Ed and Mack Williams, industrious trick and tap dancers, opened the show in "one," not evidencing much that would entitle them to a stronger position on the best time. They took too many exits for concentrated effect in the spot, at two or three times got hefty applause. A baseball d. ice effort for an encore seemed wasted and let it down. Clayton and Lennie reported sick—probably affected with Number 2 fever; replaced by Texas Walker and Warne, a regulation rope-twister and regulation girl assistant in a feminine counterpart of his futurist cowboy clothes. The girl was so nervous she all but passed out. She sang a ballad in the middle of the act that was even sadder than the lyric-writer intended it. The man kept it alive with hard lasso-spinning, though he made many a miss; finished fair, and here, also, too much retching for bows.

Sheila Terry copped the class honors of the afternoon and left no question of the result. The little miss was a hit from the first dimpled eyelid to the final animated curtain bow. She is so full of life that she sizzles. She looks not unlike Norma Talmadge and dances several styles of varied stuff daintily and dizzily. She has some pointed affectations of talk, but in song her diction is effective and of advantage to what she is singing about. Harry Peterson and Morris Lloyd, in her support, far surpassed the usual first aides to a single

dancer while she is making changes. Friedlander's melodies in this sound familiar; when they aren't familiar of anyone else they're familiar of Friedlander himself. The staging and conception of the turn, however, are snappy and original, and there is an unexpected postscript laugh and punch when back again before the drop. Miss Terry romped into favor and danced off to a pronounced impression and vigorous success. The child has a limitless musical comedy future, and again vaudeville is sure to contribute to the more costly box-offices a ready-made star. *Lait.*

STATE-LAKE, CHICAGO.

Chicago, April 13. The full house was good natured, jovial and responsive and every wise crack was gobbled up. Zemeter and Smith went through a triple horizontal bar routine. A few unfunny lines "elevates" this act out of the dumb class. Bert and Lottie Walton danced three times faster than the orchestra could play. Yet they worked hard as ever and cashed in for substantial returns. Harry Holman assisted by two girls, panicked them with his spiky humor that never missed. The sketch is well presented drawing many curtains. Hunting and Francis opened to their flower shop drop, with lots of pep. Somehow the material did not strike the crowd's funny bone. The dancing bit made up for it and brought them back for bows. Imhof, Conn and Coveane always has and always will register a hit of a show. Here the trio was a knockout. It was a hard spot that Bert Fitzgibbons occupied, but Bert can follow any headline, drawing-card or show-stopper and yet bring home the bacon. He did it. "An Artistic Treat," a posing act, presented many of the finest poses seen hereabouts for many a moon.

RIALTO, CHICAGO.

Chicago, April 13. Maurice Samuels, Ward and Raymond and Little Lord Roberts shared the competitive "hit" honors. Each brought laughs, curtains and applause. Jean and Arthur Kelly are a crackjack opener and sailed into their act of punching bags. It seemed more like a gym than a vaudeville act, but what brought the curtains was the rapidity with which the duo hit the bag. Bisset and Scott are the two dancers that can dance, but the lack of showmanship by both makes their work monotonous. They should cultivate personality for they don't even smile, nor have they poise. They frown and look angry all the time. Samuels, assisted by Daisy Jennings and "Dad" Salsbury, went nicely with their sketch. Samuels' individual work was the outstanding feature. He is comical, pathetic and impressive in turn. The many curtains they received were well earned.

Norah Allen and company (male piano player), did not deliver. She offers a straight classical song cycle in a pleasing voice. For some reason, scattered applause was the only response she got. Kahn and Boone threw it into high but slowed down to second. The male is a funny fellow, but a serious moment now and then would bring him bigger returns. The woman dresses neatly and sings. Little Lord Roberts has a Christmas shop drop in "two." With the women and children he made a hit, both with his miniature size and method of working.

Ward and Raymond banded over at 60 miles an hour. Ward has many tricky ways of getting at the crowd. His facial expressions created howls. Only one remark proved offensive. That is the bit about "ham and eggs." It is not necessary to the act and might be cut out. Stratford Comedy Four is a school act of the type growing extinct. They harmonize finely and a different manner of working will bring them into higher favor. Rice and Elmer and Gibson and Betty not seen at this show.

ACADEMY, CHICAGO.

Chicago, April 13. An all-around good bill, with the exception of one act, Violet and Lois, the class on the bill walked off with all honors and tied up the show in a sailor's knot. Hart and Francis, a two-men hoop, juggling and rolling turn, went fair until they tried the hat bit; and there they flopped. Ruth and Parsons were next. The girl opens with a "kid" number of ancient vintage and is followed by the man, who is her "sweetie." An old burlesque bit of splitting the money 70-30 is done with the short end going to the man. A medley of songs by the man, a variety of steps by the girl and a squabble of chicken talk by the pair, concluded the turn.

Walsh and Rand, a man and woman act of the concert school, opened with a series of comic opera numbers. "That Irish Mother of Mine," by the man was well rendered. A selection from "Il Trovatore," by the woman and taken up by the man in the audience, went for a smashing hit. By way of diversion the male member announced he would sing a popular number using "Feather Your Nest," which completed their offering. Then came Violet and Lois, two sweet looking girls with an abundance of looks,

talent and wardrobe. They opened Chinese costume for a number, and then take to the piano and violin, a violin solo by one girl, then a violin and piano duet, a piano solo while the other girl makes a change for her Gypsy number, using a gypsy drop for a background. A jazz number followed, which completed this splendid offering. Good for any spot.

Johnson and Parson, two colored men in songs, stories and piano playing, ran through the usual brand of colored entertainment, going over for big returns. Jules Held's "School Days" closed, four girls and five boys. Extracts from different school acts seen around here for many years have been slapped together for a "book." Instead of the old reliable bladder they utilize a wet sponge aimed at the silly kid for comedy. The girl occupying the first bench makes frantic efforts at comedy and goes in for everything, and tries to "hog" every piece of business in the act. She does not sing and has only one line to read. The harmony singing of the four boys was the one redeeming feature of the act. For a finish they came out in "one," walking across the stage for bows. The cigarette bit by the silly, with the drop moving back and forth, brought a few snickers.

WEST ENGLEWOOD, CHICAGO.

Chicago, April 13. The house is beautiful and operates on a feature picture and five act, split-week, policy. Frawley and West, upright bar workers, followed the feature picture and performed without a hitch. The man of the team sometimes takes his time to acknowledge applause and this slightly detracts from the impression they might have left. King and Gilson, two men, appeared in tuxedos and raised a racket. The boys syncopate, harmonize and "kid" through one number. They have tenor voices that blend best in the final song, a mixed classic. Popular songs and two specialties comprise their routine, accepted here with open arms. Clifford Wayne Trio, featuring Master Karhl, rang the bell with everything they offered. These Indians certainly have mastered difficult things. Master Karhl, lisps slightly when singing, but that makes it cuter. The woman dresses lavishly and sings. She should make a better effort to enunciate more clearly. As it is her voice is good, but it is hard to understand her. The man acts as an understander for the juvenile's acrobatic antics.

Burkhart and Roberts were the disappointment of the bill. They work before a drop showing the U. S. and Mexican border. Then talk takes place between a "Mex" who does a Hebrew comic, funny to say, and a U. S. inspector. Mediocre from the first to the last line spoken. Miss Doris Humphrey, late principal dancer with Ruth St. Denis, has the assistance of five girl terpsichoreans and a woman piano player. With this advance billing information a lot was expected of Miss Humphreys and even with this class of audience she extracted solid applause. Her girls work in unison, but the smallness of this stage handicapped them. They work in a eye of gray. The piano player is too emotional while giving the tempo to the orchestra. Two dances executed by Miss Humphrey are jewels.

RIVIERA TO VAUDEVILLE.

Balaban & Katz Entering With Big House.

Chicago, April 13. The Riviera, Balaban & Katz's North Side picture palace, will go into vaudeville and pictures next year. This house, until a year ago, was considered the most beautiful picture theatre in the United States, but with the building up of the North Side the seating capacity has been found inadequate and a new picture will be built, seating 4,500. This will give the Balaban & Katz firm a house in every section of the city, including the downtown, which will conclude the building activities of this firm.

FIREPROOFING RULES
"GO" IN CHICAGO

Official Attitude Made Clear in Ultimatum.

Chicago, April 13. "Chicago fire-proofing" has long been a puzzle, a problem and a nuisance to vaudeville acts and road shows. Graft has been openly alleged for years. The fire department this week issued a bulletin to Variety with a request that the following be published, setting players and managers right on what to officially expect:

"Attention is called to Paragraph (c) 64 of the City Ordinance, as follows:

"No scenery, draperies or stage paraphernalia of any sort shall be used upon the stage of any theatre unless such scenery and paraphernalia shall have been treated with a paint or chemical solution which shall make it non-inflammable, nor unless such treated scenery and stage paraphernalia has been tested and approved by the Chief of Fire Prevention and Public Safety, and if found to be inflammable he shall require same to be fireproofed without delay.

"We are experiencing considerable trouble with acts using velvet, plush and other delicate fabrics, some trimmed with silver, gold and tinsel, the users of which claim the application of fire-resisting solutions would be ruinous.

"Some years ago we adopted a compromising rule to the effect that instead of insisting on having those delicate fabrics treated directly with fire-resisting solution, we would accept and pass them if fully backed with a denim backing thoroughly treated as required for ordinary scenery.

"These acts are booked into some of our Chicago theatres, principally in vaudeville houses, some for a week and some for only a few days. It seems a hardship after their arrival, apparently in ignorance of our laws and regulations, to require them to do one of four things, namely: either fireproof the fabrics, provide the fireproofed backing, show with house or borrowed scenery, or cancel their engagement.

"This is to notify you that on and after Monday, April 18, 1921, the ordinance and rule above referred to will be enforced absolutely."

ART HENRY
MEIER & SULLIVAN
MERCHANT TAILORS
TO THE PROFESSION
610 State-Lake Bldg. Chicago, Ill.

There
Is
Only
ONE
MAYBELLE
SMART SHOP
LEÑORE BERNSTEIN
MODISTE
145 N. Clark Street
Room 503

BLOOM
STATE-LAKE BLDG. CHICAGO
190 N. STATE ST. Phone Randolph 3393
LARGEST AND BEST EQUIPPED
POISING ROOMS IN THE COUNTRY
GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS
ALL KINDS OF SCENERY AND SPOT LIGHT. OPEN SUNDAYS

HAZEL RENE
HATS - GOWNS - COSTUMES
306-308 State-Lake Building, Chicago
IRENE DUBUCQUE
HAZEL RANOUS } Formerly with Edith Strickland
Tel. Cent. 1899

**Universal Scenic
ARTIST STUDIO**
Suite 626, State-Lake Theatre Bldg.
CHICAGO, ILL.

It costs you no more to get the best in designs and workmanship. Why experiment?

DO YOU KNOW
"PETE"
WELL, TAKE OUR WORD, HE CAN'T BE BEAT
JOE HESS J. J. ROSENTHAL ROLLO TIMPONI KATHERINE OSTERMAN
NORMAN FIELD.
Next Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO

"ST. REGIS" HOTELS "MARION"
516 N. Clark Street CHICAGO 505 W. Madison St.
PROFESSIONAL WEEKLY RATES
Single, without bath, \$9.00 and Up. Thoroughly modern.
Double, without bath, \$12.00 and Up. Newly furnished.
Single, with bath, \$12.00 and Up. Convenient to all theatres.
Double, with bath, \$16.00 and Up. Free rehearsal hall.

WE SOLICIT YOUR PATRONAGE

CHICAGO OPERA IN CRITICAL CONDITION

Millionaires Said to Balk After Huge Losses.

Chicago, April 13. "Inside dope" regarding grand opera and the results of this season's Chicago Grand Opera management indicate that the existing regime has been a huge failure. It is broadly hinted that there may be no Chicago grand opera after this season.

An unofficial but creditable report states that the New York engagement grossed \$600,000, but it was necessary to telegraph the local millionaire backers for \$120,000 to meet obligations. It is said many costly stars and principals were carried and paid repeatedly for performances they never gave, one instance being Ricardo Martin, who is said to have been paid for 10 performances at \$600 each when he showed in only one.

The rich Chicagoans are said to be withholding actual pledges for next year, as a result of which all of Mary Garden's announced engagements of opera notables for next year are tentative because the financial angels have so far failed to endorse the contracts. A plan is now in the wind to float next year among the common people instead of looking for the deficit-bagholders in the rich coterie that has for years made good at the end of each season and has "stood for murder."

GUNPLAY IN THEATRE.

Davenport Fracas When Blanchard Ousted at Capitol.

Davenport, Ia., April 13. J. M. Blanchard, the best known theatrical figure in this town, owing to his national activities last season as a producer of road shows, etc., was removed from the Capitol theatre, of which he had been manager, by the police, and a revolver was taken from him.

Blanchard had been given notice by H. C. Kahl and A. H. Blank, the Iowa film magnates, that he was out. He refused to accept dismissal, claiming a contract protecting him against such action. Harry Stolte of Des Moines arrived as Blank's agent and Blanchard and his aides are said to have been ejected from the theatre.

The new manager is John L. Loveridge, formerly of the Strand, Brooklyn, and Alhambra, New York.

MRS. WHIFFEN HONORED.

Chicago, April 13. A party was given to Mrs. Thomas Whiffen on the stage of the Princess theatre by her only rival in point of service, Mrs. Elizabeth Hudson Collier. Mrs. Whiffen was appearing here in "Just Suppose." Mrs. Collier in "The Bat."

Local society women poured tea and were entertained by local stage celebrities consisting of Helen Shipman, Fay Bainter, Harry Beresford, Lowell Sherman and many others. Miss Collier is 65, Miss Whiffen is 76.

W. ENGLEWOOD IN FILMS.

Chicago, April 13. The West Englewood theatre, Ascher Brothers' new picture house, which has been playing pictures and vaudeville, will go over to a straight picture policy beginning April 25, with vaudeville only Saturday and Sunday, booked by the local Pantages office.

EUGENE COX SCENERY

1734 Ogden Ave. — Phone: Seeley 3801
CHICAGO
Ask: MAUD EARL

NEW YORK COSTUME CO.

COSTUMES LARGEST COSTUME MANUFACTURERS IN WEST GOWNS
137 N. WABASH AVE. CHICAGO Central 1801

AMERICAN OR CHINESE FOOD—AS YOU LIKE IT.

THE BAMBOO INN
T. Y. CHOW, Mgr.
THE FINEST APPOINTED CAFE IN THE WORLD.
In the Heart of the Rialto—Around the Corner from Everywhere.
THE RENDEZVOUS OF THE PROFESSION.
Across from the Sherman Hotel. Next door to the Olympic Theatre.
Four doors west of the Garrick; around the corner of the Palace and Cohan's Grand Opera House. One block east of Wood's and Apollo.
One block West of Powers' Theatre.
RANDOLPH AND CLARK STREETS, CHICAGO

"MARY" BEATS TINNEY.

Of Rival Openings, Cohan Show Takes Rail.

Chicago, April 13. Of two simultaneous openings this week, "Mary" at the Colonial and Frank Tinney in "Tickle Me" at the Illinois, "Mary" easily showed her heels to the other opening, both in complimentary notices and receipts. The Cohan show got the critics and received some of the most flattering reviews ever given in this city to a musical comedy. It looks like an all-summer run for "Mary." From the showmen's point of interest the Tinney show is receiving a great deal of attention, being the first Hammerstein attraction in any K. and E. house, also coming in after such stars as Hitchcock, George White and Ed. Wynn had registered phenomenal business. From the first week's report on the Tinney show it does not quite compete, following "Hitchy-Koo" which closed to \$29,000, and drawing \$22,000.

TANGUAY ON AND OFF.

Chicago Date Called Off After Confirmation.

Chicago, April 13. It seems to be a case of off again on again, with Eva Tanguay and Lubliner & Trinz, local picture men. After dickerings several weeks through the Ernie Youngs agency, Miss Tanguay was finally prevailed upon to accept one week at the Senate, at \$3,000, with a stipulation no other act would be allowed on the same bill.

Jennie Jacobs, who handles Miss Tanguay's theatrical ventures, was to split 5 per cent commission with Young. After everything was confirmed Lubliner & Trinz got cold feet and called all negotiations off. The affair will be referred to the V. M. P. A.

RIALTO, ELGIN, OPENS.

Blown Down Last Year, New House Finished.

Chicago, April 13. The Rialto theatre, Elgin, threw its doors open to the public for the first time Monday night. This theatre replaces the one blown down by a cyclone last Easter, which cost the lives of Sam and Ada Beverly. The new theatre seats 1,800, is decorated in old rose and gold and is considered one of the prettiest theatres in any of the surrounding towns. Sam Tishman will book the house through the W. V. M. A. It is one of the links in the Frank Thielen circuit. It will play two-split and Sunday shows: The opening bill consisted of Ward and Dooley, Angel and Fuller, and "The Spirit of Mardi Gras." A special train was run between Elgin and Chicago to take care of the Chicago wellwishers.

MANAGER AND \$5,000 GONE.

Chicago, April 13. Thomas Breskin, manager of the Casino, 53 West Madison street, is sought by the police. Breskin disappeared at midnight Sunday, and about \$5,000 of the theatre's funds are missing. It is also reported that a woman violinist in a downtown Chinese restaurant disappeared at the same time.

CHICAGO DIVORCES.

Chicago, April 13. Mrs. Johana Kramer filed suit for divorce against Conrad Kramer, naming Bertha Von Turk. Kramer's stage name is William Schubert and he plays opposite Miss Von Turk at the Bush Temple theatre (German).

Morey Manages Studebaker.

Chicago, April 13. Francis Morey, formerly manager of the Boston Opera house, is now managing the Studebaker theatre, here.

TOO ROUGH FOR CHI IS "GERTIE" SHOW

"Gertie's Garter" Has Delicate Touch of Pile Driver, Critic Says.

Chicago, April 13. "Gertie's Garter," presented by A. H. Woods, was panned here as dirty.

Percy Hammond, of the Tribune, said, "It is merely a rough, drab lot of premeditated bleariness, dull, witless, incoherent, hysterical, striving its worst to be wicked and succeeding only in being guilty."

O. L. Hall, of the Journal, described it as follows: "It reveals the delicate touch of the pile driver, the nimble wit of the porcupine, and the inventive genius of the missing link. It is a farrago of vulgar nonsense. It has insinuations which you have hoped would never be put into a play."

Charles Collins, of the Post, declared, "The motto seems to be, 'strip to skin, let the underclothes fall where they may.'"

SOAK CHICAGO CABARETS.

Sliding License Scale Up to \$2,000 Voted.

Chicago, April 13. The high price for illicit liquor charged by cabaret owners and huge profits they are said to be making, caused the city council to impose a new set of license fees which, in some instances, are higher than those paid when highballs sold at 25 cents each. At present, cabarets pay no license.

The new fee will be for 150 seating capacity, \$150; 300 seating capacity, \$750; 500 seating capacity, \$1,000; 800 seating capacity, \$1,250; 1,000 seating capacity, \$1,500; 1,500 seating capacity, \$2,000.

It is estimated that at present there are 450 cabarets in Chicago, and under the new ordinance this will dwindle down to about 100.

The ordinance does not provide for any closing hour, but Chief of Police Fitzmorris ruled that one o'clock was quitting time.

J. L. & S. START "STATE."

Loew Vaudeville Will Occupy New \$500,000 House.

Chicago, April 13. The first of the chain of outlying Loew-booked vaudeville houses announced recently by Jones, Linick & Schaefer, was clinched with the signing of a 10-year lease with 15-year option for the State, a \$500,000 house in the Roseland district.

The original lease is at \$40,000 a year, the option at \$50,000. The house will seat 2,700. Ground was broken immediately.

"BEGGAR'S OPERA" BACK.

Unexpected Hit Comes Too Late, So Quick Return.

Chicago, April 13. "The Beggar's Opera" was brought back here to the Shubert-Central for a run after an absence of one week. The departure came when business was bad and a week in Toronto was booked. Before it could be canceled, patronage had leaped from \$240 Monday night to \$1,650 Saturday night.

All critics combined in a telegram to the Shuberts asking a return of the attraction, and the house was kept dark a week to await the come-back.

PEPPLE BOOKINGS.

Chicago, April 13. The following people have been placed by the reorganized T. Dwight Pepple agency: (Miss) Bobby Derant and Marion Davis with the Lightner Sisters and Alexander Revue; Lucille Vitell, with "The Eyes of Buddha"; Blanche Barger, with Pearl's Roumanian Gypsies; Rita Ahuselle, prima donna, Dot Allen, soubrette, and Ruth Kern, chorus girl, with "Oh Daddy"; Charlotte Johnson, at Carleton Terrace, Cleveland, for two weeks; Irving Foster with Ernie Young's Merigold Garden Revue; Primrose Seamon is rehearsing a new act, supported by Arthur Conrad and Elizabeth Johnson. Special scenery is being painted by Paul, costumes by Mahel Sher.

SPORTS

The Giants and Yanks will open the season with plenty of young blood in their infield combination. The Yanks will start with Fawcett at second base and Ward at the difficult corner. Baker is in shape and ready to play but will decorate the bench until Judge Landis is satisfied he did no wrong in playing with the Upland club of the Delaware Valley League the past two seasons. The Delaware league harbored several contract jumpers and other ineligible players. Baker is to explain why he played with the black sheep.

The Giants will answer the bell with Patterson or Monroe at short in Bancroft's place, Walker in center field and another newcomer, Brown, in right. Both of the new outfielders played the tail end of last season at the Polo Grounds but Patterson has been secured in a deal with the San Antonio club of the Texas League. He is touted as a mighty sweet fielder but

whether he will hit big league pitching is problematical. Bancroft is convalescing from a recent operation and won't be in shape to play for about two weeks more. "Pep" Young is hobbling around on crutches from a wrenched knee. Young was about to slide into the plate in one of the exhibition games when some one yelled "stay up." Young checked his slide and sustained a painful injury, later diagnosed as water on the knee. He will be out for about a month.

The dopsters like Cleveland in the American to win with the Giants favorite in the National League. The dark horses in the American are the Yanks and St. Louis, while Brooklyn and Pittsburgh in the National the runnersup. Cleveland is figured above the Yanks mainly through Tris Speaker's magnetic leadership and personal value as a trail blazer. Speaker hit .380 last season.

COHAN-HARRIS CINCH.

Grand Opera House, Chicago, at \$24,000 a Year.

Chicago, April 13. Sale of the site of Cohan's Grand opera house, one of the few remaining joint properties of Cohan and Harris, revealed that this choice and profitable house is being rented at \$24,000 a year by the Hamlin estate, with 22 years still to run. The lot sold for \$400,000.

The Hamlin estate sublet to Cohan & Harris for \$45,000 to \$50,000. W. B. Warner, the picture star, now married to Rita Stanwood, is Mrs. Hamlin's widower and the principal beneficiary.

TREASURERS' BALL.

Boxoffice Men Hosts at Record Gathering.

Chicago, April 13. The Treasurers' Club of Chicago put over the biggest and finest theatrical "affair" in the history of the town this week at their annual frolic-dance in the Hotel Sherman main ballroom. The fullest representation of theatrical folks ever gathered here attended.

Walter Blaufuss provided two orchestras, in all more than 80 musicians, and spotlights of many colors flooded the vast rooms. Every star in town was there.

DADDY SAM KAHL.

Chicago, April 13. Born to Mr. and Mrs. Sam Kahl, son, April 9. The father is the head booker of the Orpheum junior houses in the west. Mother is a non-professional.

Danville Turns to Stock.

Chicago, April 13. The Palace theatre, Danville, will close its regular vaudeville season May 8. It will be entirely redecorated and opened with stock May 29. The W. V. M. A. will continue to book this house beginning next season.

CHICAGO NOTES.

Mr. and Mrs. Lew Silvers have left for their summer home in Princeton, Wis.

Jean Gibson left the American Theatrical Hospital after a severe illness which kept her confined for four weeks. She is at her home in St. Charles, Iowa, to recuperate, reopening her vaudeville tour May 1.

The Twentieth Century, a picture theatre, has been purchased by Harry M. Orenstein and associates for \$65,000, subject to \$18,000.

W. C. Mellanson is arranging to construct a \$250,000 house in Benton Harbor, Mich.

"ELI," The Jeweler

TO THE PROFESSION

Special Discount to Performers

WHEN IN CHICAGO

State-Lake Theatre Bldg. Ground Floor.

Zim's The latest in Men's Furnishings can be had at
21 No. Clark St.
CHICAGO
Next Door to COLUMBIA THEATRE

FRED MANN'S

"RAINBO GARDENS"

CLARK AT LAWRENCE CHICAGO
THE ORIGINAL—RAINBO ORCHESTRA
CONTINUOUS DANCING AND VAUDEVILLE
FAMOUS CHICKEN DINNERS AND A LA CARTE SERVICE

Such delicious Hungarian-Yiddish food!

ALEX SCHWARTZ

Prices too reasonable for the quality, but why profitter?

ORIGINAL HUNGARIAN RESTAURANT

(Across from the Cort; next door to Woods' New Apollo;

One short flight up. Welcome!

117 NORTH DEARBORN STREET

CHICAGO, ILL.

TWO COLUMBIA STARS DROPPED FOR NOT OBSERVING ORDERS

Names Not Disclosed but Generally Known—"Took Chances" on the Road—"Clean" Performances Imperative, Says Columbia Executive.

The most drastic action thus far taken by the heads of the Columbia Amusement Co. in its determination to clean up burlesque resulted from a meeting of the directors held last Thursday. Two stars on the Columbia Circuit, one male and one female, will be dropped from the list after the present season because of their disregard of the mandate for strictly clean performances. No person in authority around the general offices of the company would divulge the names of the offenders who have thus been summarily barred, but the report was verified, and the names seem generally known in burlesque circles.

"We shall not at this time mention the names of the people who have been let out," said an officer of the company, "but our decision is irrevocable. We do not propose to have theatres destroyed overnight by any performer, no matter how prominent he or she may be. The public has been assured of offensive burlesque is a thing of the past, and we mean to make good that assurance."

"These two stars have repeatedly been warned, but every once in a while, at points on the circuit where they imagined they could indulge in their vulgar methods without discovery, they ignored our instructions."

"In future, we will not wait until the end of the season to dismiss offenders. They will have to go the day their first offense is brought to our attention, regardless of any possible consequences to us. We will not consider the old alibi that they 'didn't know.' We do not want performers, or managers, either, that do not know the difference between decency and indecency."

BILL WOULD PREVENT BURLESQUE WRESTLING

Measure Brings Mat Sport Under Ring Rules.

Albany, April 13.

A bill introduced in the Assembly this week would make it impossible for a burlesque, carnival or circus organization to carry a wrestler as an added attraction.

The measure was introduced by Assemblyman Brundage and amends the boxing law to change the name of the Boxing Commission to the Athletic Commission and include wrestling in the restrictions thrown about the fighting game.

Burlesque houses would have to take out a license at \$750 and file a \$5,000 bond. The section of the boxing law (No. 12) relating to "regulation of conduct of (boxing) matches or exhibitions" carries this amendment in the Brundage proposal:

"The provisions of this section shall apply to a wrestling contest except that the commission shall by rule and regulation prescribe the length or duration of such contest, the manner in which the contestants shall engage in such contests and such further safeguards and conditions as shall insure fair, sportsmanlike and scientific wrestling contests."

DEVINE-LE VAN BOOKED.

Claire Devine and Harry (Hickey) Le Van have been routed for 14 weeks on the Loew circuit, beginning April 25. They will do a singing, talking and piano turn.

Le Van returns to the "Big Review" (American wheel) at the expiration of his vaudeville tour.

Claire Devine is Mrs. Henry P. Dixon, owner of the show.

Bedini's Summer Show Breaking In. Jean Bedini's new "Peekaboo," scheduled for the summer run this season at the Columbia, will break in for four preliminary performances at the Majestic, Perth Amboy, beginning May 12, prior to the opening at the Columbia, May 16.

BURLESQUE TO HAVE OWN CREWS AND MUSIC

Announcement for New Season Made by Both Wheels.

The statement below was made this week at the offices of the Columbia Amusement Co. No further detail could be secured, with the Columbia people saying the statement spoke for itself. It is believed the wire included in the statement portends a movement of importance by the burlesque circuit:

Thursday of last week, the following telegram was sent to every house manager on the Columbia Amusement and the American Burlesque circuits:

"The Columbia Amusement Company has adopted a new policy for next season. Each show will carry its own orchestra and stage crew complete."

"This arrangement will necessarily eliminate the house orchestra and stage crew and will insure you a better opening performance and incidentally increase your gross business."

In the offices of the two circuits it was learned that this plan has been under consideration for a long time and its adoption follows a series of conferences at which every angle of the movement was carefully gone into. Operated as these circuits are, the result cannot fail to obtain perfectly smooth performances, especially on the opening days, without in any way disturbing the orderly conduct of the theatres both on the stage and in front of the curtain. Musicians and stage hands will be employed by the company managers before the beginning of the season and become part of the regular or-

(Continued on page 21)

TOM DINKINS DEAD

Thomas W. Dinkins, veteran burlesque producer and manager, and one of the factors in the Empire Circuit, (old Western Wheel) until its dissolution several years ago, died at his home in Brooklyn, April 11, from a complication of diseases. He had been ill for a long period. Mr. Dinkins was 58 years old, and was born in Sumter, S. C. He managed and controlled the Bon Ton theatre, Jersey City in association with Kline Bros., for upwards of 12 years, up to a few years ago.

Among the burlesque shows operated by Mr. Dinkins in his time were the "Alcazar Beauties," "Baltimore Beauties," "Yankee Doodle Girls," "Utopians," "Innocent Maids," and "Vagabonds." He was interested with Weber & Rush in the management of the Mohawk, Schenectady, with F. W. Stair in stock enterprises and also with the Miners in burlesque. One of his more recent ventures was a stock company at the Crescent, Brooklyn, in association with Corse Payton. He operated a company on the American wheel for several years.

Mr. Dinkins maintained an office in the Times square section the last few years from which he conducted his theatrical enterprises. In early life he was the manager of different burlesque companies. His managerial career covered approximately 25 years. He was a member of the Jersey City Lodge of Elks, and of the Pacific Lodge of Masons. Funeral services were held at Pacific Lodge Rooms, New York, Wednesday afternoon.

Mr. Dinkins leaves a wife, Lida Dexter, formerly of burlesque, and a brother. Burial took place Wednesday in Greenwood Cemetery.

The deceased is understood to have accumulated a fair sized fortune, during his theatrical career, mostly invested in real estate.

FEW ENGAGED YET BY BURLESQUE MGRS.

10 American Wheel Winners—Few Contracts Next Season.

Burlesque managers are holding off before making engagements for next season, less artists having been contracted for at the present time than in the past ten years.

The number of American wheel shows that got by with a profit last year is estimated liberally at ten, with the real money makers condensed down to about four. This it is expected will bring about a general salary reduction on both wheels.

The high road rates also figured as an enormous expense item, in the overhead of the shows. Several of the more optimistic producers see a glimmer of hope in President Harding's initial message to Congress, in which he intimated that rail rates must come down.

One suggestion has been the use for burlesque of the recently invented paper scenery. Just how this would work out is problematical, although it is reported to be practical. Most burlesque men, while hopeful, feel that they are facing another bad season, next year, and the general idea seems to be trim their sails for squally winds.

4 COLUMBIA WHEEL HYNICKA-HERK SHOWS

Jean Bedini Will Produce 3 of Them.

R. K. Hynicka and I. H. Herk will be jointly associated in the production of four shows on the Columbia wheel next season. Jean Bedini will produce three of the shows and Mr. Herk the other. The shows to be produced by Bedini are "Fair Week," which will be the new title of this season's "Powder Puff Revue," "Twinkle Toes" (title unchanged next season) and "Harvest Time," which will replace the "Hip Hip Hooray" show produced for several years past by George Belfrage.

The other show is "Jingle Jingle," which will go out next season with title unchanged. George Dresselhouse has been appointed general manager of the combined Hynicka-Herk interests. Mr. Herk is treasurer of the Columbia Amusement Co. and Mr. Herk president of the American Burlesque Association.

In addition to the three shows mentioned as to be produced by Bedini, he will also produce "Peekaboo." "Peekaboo" is an individual franchise with Bedini. Messrs. Hynicka and Herk will be associated with Bedini in the operation of "Peekaboo."

32 WEEKS NEXT SEASON ON AMERICAN WHEEL

Will Cut Down Houses and Shows Now 37 Weeks.

The American Burlesque Association will tighten up its present 37 week route next season to 31 or 32 weeks. Several houses now on the circuit will be dropped and at least five shows franchises will be cancelled.

The names of the shows and houses to go out will be announced shortly.

THREE DAYS AT SCHENECTADY

The chances Wednesday were the Van Curler, Schenectady, N. Y., would be a three-day stand in the American wheel route next season, a deal that has been pending for several weeks between I. H. Herk and the interests controlling the theatre, being all ready for the signatures of both parties, with consummation expected by Friday or before.

The deal calls for a five-year lease of the Van Curler by Herk. If the deal goes through, the house will play legitimate shows the last three days of the week. It was operated by Charles H. Miles for several weeks this season, playing vaudeville and later the American wheel shows.

BURLESQUE REVIEWS

LEW KELLY SHOW.

Professor Fuller Hopps.....Lew Kelly
Ima Peach.....Lucille Manion
Izzy Konshus.....Alex Saunders
Hammond Begg.....Arthur Putnam
M. T. Noelle.....Joe Holland
Lotta Jazz.....Kathleen Oden
Ann Jennue.....Margaret Haven
Heza Nutt.....Frank Young
Sheeza Pippin.....Dolly Barringer

Lew Kelly "compiled" this week's entertainment at the Columbia. The program says so openly, with a candor that is all too rare among makers of burlesque creators. Pretty much all burlesque shows are compiled, as a matter of fact, but it is refreshing to find a comedian who will admit that he did not originate, and Mr. Kelly's ingenious statement predisposes one to look upon his arrangement with favor.

In spite of Kelly's modest disclaimer there is much that is novel, and all the material of its chief comedian is his own. It is the Kelly characterization of the "dope fiend" and his weird distortions of ideas and talk that furnish the best of the amusement. His lines are as full of surprises as a Jack in the box. It's a welcome variation of the "nut" talk and the tangled dialect material that Wheel audiences have been fed up on, and it has the virtue, uncommon enough to roles of the sort, that there is nothing morbid in his ravings or delineation.

Arthur Putnam acts as feeder for the delicious conversations, making a sort of lay figure upon which the dialog revolves. Alexander Saunders is a subordinate comedian, doing a Hebrew in a way that suggests he could make more of it if given an opportunity to spread himself. His talk was pat and he got over a neat bit of dancing with Dolly Barringer late in the proceedings.

This Dolly Barringer, by the way, drew down one of the hits of the show with "Mammy's Kissin'," opening the second act, although the number and its manner of presentation were entirely unpretentious. Perhaps the secret of the score was that Miss Barringer had been saved for it. It was only her second number, her first having been an equally simple song of the "mother" variety at the very outset. This business of saving a principal woman up for her best number appears to have no little merit. If a personable girl makes a good impression early in the show and then disappears for a time, she nearly always makes a bull's eye with a good number after the interval.

The burden of the number leading and dancing work in this organization falls upon the plump shoulders of Kathleen Oden. She was in and out all the time and the audience never had a chance to forget her for a moment and then renew her acquaintance. She handled half a dozen capital numbers, did her full half share in a conversation turn with Holland, done as a specialty, and worked in many bits. Her work was quite as enjoyable as Miss Barringer's and perhaps she won as great a volume of applause, but it was spread out over more moment and not concentrated into one big whoop. For example, her number, "Don't Take Away the Blues," was a flawless bit of burlesque dressing and number leading, not to speak of a rollicking sample of jazz, but it did not get her nearly as much as she deserved. As between the two girls it was a case of getting more of Miss Oden's excellent work, while Miss Barringer's several bits were separated and emphasized. Both are lively, pleasing girls and both belong to the new type of burlesque principal women.

The show is particularly well equipped with this kind of players. A third member of the singing and dancing trio was Margaret Haven, a slim and agile number leader, but given more to evening frocks and less to tights and giddy soubrette get-up. The polite attire counted in the estimation of the Columbia clientele. Lucille Manion was the prima donna. She was set down on the program for a specialty, but only did a couple of recitations, one of them having to do with a jingle about the pedigreed Persian tabby who learned a lot from a lean backyard Tom, a spicy verse or two that got a roar from the crowd. They wanted more of the same, but Miss Manion, who was obviously suffering from a cold, begged off.

Joseph Holland makes a very acceptable straight man, playing up capital to Kelly's humor and doing nicely in individual song and talk bits, especially his specialty with Miss Oden.

The show is a Jack Singer property. Dolph Singer collaborated with Kelly in the writing and compiling while Joseph C. Smith staged the numbers. The production looks like an especially costly one. There are five scenes, two of them rather heavier ones than ordinarily occur in Wheel productions and the others simpler, with special drops. The costuming looks expensive and for the most part colorful and in good taste.

Rush.

JAZZ BABIES.

Miss Taken, a nifty tourist.....Bonnie Lloyd
Miss Gotrox, her aunt.....Rosa Vivienne
Susette, a cabaret singer.....May DeLisle
Debbina, a butler.....Ernest Stone
Fuller Bull, poor but not proud.....Ernest Stone
Mr. House of Houston street.....George Hart
Mr. Wall of Wall Street.....Mickey Markwood

The Peck & Jennings show at the Olympic this week is saved from mediocrity and lifted to standard dimensions by the excellence of the cast of principals, led by Mickey Markwood, a tramp comedian.

The book doesn't contain a new thought, line or piece of business, but the group do the old standby in a new way that get them across. Comedy predominates, and it is fortunate, for the production is nil, both as to scenery and the costuming of the chorus. The latter are almost a flawless assortment of extremes in physique, either running to pulchritude or a notch below slenderness, with the exception of about two of the 15 carried.

Slapstick and hokum are played up heavily by the principals, Markwood taking falls and rough housing in general without offense, excepting when he injects the totally unnecessary trick of expectorating several times.

Bonnie Lloyd, the soubrette, acted as a buffer for his rough stuff in one scene, where they are rehearsing the scenario of a picture. She is a plump, nicely proportioned miss without a voice, but equipped with a complete mastery of what the Olympic audience wanted, which she proved by holding up the show on two occasions when leading numbers, and wiggled her way into the hearts of the huskies with a near-cooch, accompanied by much rolling of the eyes.

That and a pick-out number in which Miss Lloyd was prominent were the biggest encore earners. Rene Vivienne, the prima donna, is an unusual type for burlesque, inasmuch as her accent and enunciation, when reading her lines are perfect.

She leads all of the classical and heavy numbers in a clear soprano, Miss Vivienne, wearing the greatest variety of wardrobe, from evening dresses down the gamut to tights. She has appearance and is about ripe for one of the big wheel shows.

Don Clark, a gray-haired experienced burlesquer, handled the straight role in bang-up fashion, making it a semi-hick character, dressed neatly and dominated all his scenes. Clark is credited with staging the production, and deserves credit for extracting some comedy juice out of the dry manuscript he was handed.

George Hart is the second comic doing "tramp" opposite Markwood and passing muster. Hart works in a subdued manner, allowing Markwood to absorb most of the spot. May DeLisle, probably the ingenue, was on a few times, mostly in short shirts and tights, without starting anything.

Ernest Stone was prominent as an English butler, a Chinese Mandarin and in a semi-straight role in the "motion picture" scene.

The scenes are three full stage sets, none above the average, and seemingly chosen without regard for the book, with the scenes in "one" utilizing the house drop.

Table bits were worked overtime and other burlesque familiars were prominent but handled intelligently for full comedy results. The principals didn't miss a chance to extract a laugh on any occasion. Clark's Scotchman, in a scene with Markwood, Hart and Vivienne, was another high spot.

"The Jazz Babies" averages with the American shows of this season. If the Olympic gathering is a criterion wheel audience the "Babies" must be accorded a laughing hit of no mean dimensions. Con.

DIXON ACTING AGAIN

Henry Dixon is to return to the stage next season after an absence of 14 years. Dixon will be the straight man for his American wheel show "The Big Review," this season "The Big Sensation."

James Francis Sullivan has been engaged to play opposite Harry Le Van. Le Van will be starred and Sullivan featured.

During this season when not with his troupe, Mr. Dixon was either teaching Friars how to play rummy or members of the Burlesque Club how to play pinochle. Between the two Mr. Dixon easily beat the gross of his show each week.

Mr. Dixon is in hope that his vocal chords will have recovered in time for his next season's return. They were slightly off for several days last week. Mr. Dixon at Broadway and 48th street called to Lew Golder at Broadway and 44th street but Mr. Golder failed to hear him. Mr. Dixon thereupon consulted a throat specialist, saying his voice throwing record was six city blocks.

VARIETY
 Trade-Mark Registered
 Published Weekly by
 VARIETY, Inc.
 SIMS SILVERMAN, President
 154 West 46th Street New York City

SUBSCRIPTION
 Annual.....\$7 Foreign.....\$8
 Single copies, 25 cents

VOL LXII **NO. 8**

Professionals may be interested to know that the night boat is now running between Troy and Albany and New York. The boat leaves this city at 4 p. m. and Albany at 8 p. m., arriving in the big town at 7 a. m., docking at Canal street. Six to 6 are the hours northbound. Starting Decoration Day, there will be two boats nightly from both ends. The fare is \$4 one way and \$7 a round trip. Staterooms are priced from \$1.50 to \$8, with \$2.50 the cheapest outside room.

Lillie Bennett has retired from vaudeville, she says, to rest at home preparatory to a season of musical comedy.

George W. Winniett, the play broker, has recovered from the operation on his eye and is now back at his desk.

Sylvester Schaeffer sails for Europe on the Rotterdam April 9, after seven years over here.

Clark and Arcaro, who are playing Middle Western time, will sail for England in June, where they will appear for eight weeks over the Gulliver circuit.

Following the departure of Ina Claire from the cast of Belasco's "Gold Diggers" next month, several successors in the part have been rumored, among them Gertrude Vanderbilt.

Sol Robbins and Harry Brown, standard two-act of some seasons back, return to vaudeville this week at Hoboken.

Eddie Klein, manager of Loew's King theatre, St. Louis, was in New York this week, called by the illness of his child.

The annual benefit for the City College Chapter of Phi Lambda Phi was staged Sunday evening at the Eltinge, under the direction of Dave Loew, a member of the chapter. The show included Nora Bayes, Sam Bernard, Benny Leonard, Avey and O'Neil, Amoros and Jeanette, McKenty Kids, Laizeed Troupe, Hughie Clark, Lou Holtz, George Le Maire. Moe Schenck acted as stage manager.

Captain Harold Goldberg, assistant manager of the Olympic, 14th St., is now the owner of a restaurant in that section one block south.

Keeney's, Williamsport, Pa., will close July 1, and remain dark for a month or so, to permit of the rebuilding of the present stage.

The Marcus Loew publicity department has secured J. Willie and Eugene Howard through arrangements with the Shuberts for appearance as a special feature on Sunday evening, April 19, at the Ave. B in conjunction with the special carnival being held at the house during the Jewish holidays. Other stars to appear during the week include Irene Castle and Lew Fields.

Horace Goldin, the magician, has filed answer in the Supreme Court to E. Lawrence, Ltd.'s suit to recover \$4,520.62, in which the defendant generally denies all allegations. The plaintiff is suing on a judgment for \$31,141.10 pounds sterling awarded in London, England, on June 7, 1916. The complaint does not state the cause for the British court award.

Mme. Shumann Heink will appear for two days next week at the Majestic, Dubuque, as part of the regular vaudeville program, through the American Legion of that city buying out the house for the time. The singer appears once daily.

Among other things Sully, he who runs the barber shop on the third floor of the Palace Building, has now declared himself as being "off" all Irishmen and one in particular—Billy Grady. Grady blew into the Italian tomborial garden and wasn't satisfied with the treatment following which he put the curse on Sully,

ANOTHER NOTE ON DR. CALIGARI

Dr. Daniel Carson Goodman supplies the last needed note in explanation of "The Cabinet of Dr. Caligari," the German-made picture which, when shown at the Capitol last week, left the reviewers swimming in rhetoric, but so much in doubt as to what it all meant that one of them objected that she didn't like having the chief figure go crazy in the last few scenes. As a matter of fact, he is crazy all through the picture. The last suggestion on the screen is that the physician can cure him, now that he knows what his delusion is.

Dr. Goodman points out that this is a fundamental of medicine. When a man is crazy, there is a picture in his mind representing his delusion. "The Cabinet of Dr. Caligari" pictures the delusion in the mind of the man, Francis. As soon as it is clear to the physician in this picture, Dr. Sonnow, what this delusion is, he, Dr. Sonnow, knows he can cure the man by making a picture. "The Cabinet of Dr. Caligari" is this picture. As a matter of fact, it was made by a German psychiatrist and professor, and quite possibly it was made to cure a patient.

Dr. Goodman laments that no reviewer here got this point. Unlike Dr. Goodman, the reviewers here did not give up 12 years of their life to studying medicine, part of the time in Vienna, where Freud and the psychoanalysts hail from, but even so, the doctor's aide memoir brings up an interesting point. Wealthy men who are crazy, or have been, should go to Germany and have a few thousands spent on making a motion picture visualizing their delusion. We think of one character who has been in the courts and the public eye over 20 years who might well try this remedy. His family has tried everything else for him, and a picture like Caligari only costs \$5,000 in Germany. They could get their money back. A picture of the mental delusion of this particular person would sell heavily here if the censors would permit it.

If they did not permit it, one benefit at least from having a censor would at once become evident.

THE LEGIT BOOKER

(Written by an agent in advance of an opera company touring Canada.)

I met the Booker in his den,
 He hadn't slept since God—knows—when—
 (At least, that's how he looked to me:
 With tie awry and hair skulgee.)
 I watched him route ten different shows
 From tropic climes to Arctic snows,
 And each show wanted all the cream,
 And kicks were coming by the ream.
 If other shows were booked too close
 They'd cuss in language verbose;
 And each one wanted Sat'day night
 In th' biggest town that hove in sight—
 But if they had to double back
 They'd roar: "The railroads get our 'jack'."
 And if a tank turned out okay,
 They "should have had an extra day,"
 But if a two-day stand went pot,
 One night was all they should have got!
 And as for easy jumps—well, now,
 Th' re's nothing simpler, they'd allow.

I watched the Booker for a spell,
 Then said: "I'd like your job—like hell!"
 He answered: "Come and take a peek—
 We'll route one show for just one week."
 He framed the route the shortest way—
 To F, E, D, C, B, and A;
 Then shot a wire to ev'ry stand—
 And slow these answers came to hand:
 From C—Conflicts with local date.
 From D—Big film; your wire too late.
 From F—Send on the show; okay.
 From A—No road shows Saturday.
 From B—Your terms give me the pip.
 From E—Boss on a fishing trip.
 "Good start!" the agent did opine,
 "But E's the junction for that line."
 He switched the last four days about,
 And these replies came dribbling out:
 From A—That date's my serial day.
 From B—New terms and date okay.
 From C—Have just booked vaudeville.
 From D—The boss has fallen ill.

The Booker said: "Two towns okay,
 So now we'll switch D, C and A;
 We'll have to alter B
 To make connections into D."
 More answers came—some quick, some slow—
 For this one week and this one show:
 From A—Don't know the show you name.
 From C—More dough in picture game.
 From D—All right; we'll take the trick.
 From B—New date? You make us sick.
 And then from E there came this douse:
 "Can't play the show; have closed the house."
 The Booker said: "That knocks us cold—
 E was the junction point—but hold!"
 (He grabbed a map)—"There's still a way—
 We'll play the Tuesday date in J—
 It makes connections on that branch—
 An awful tank—we'll take a chance—
 They've never had a road show there—
 It may be good for railroad fare."
 SO HE SENT THIS WIRE IN HASTE A-PLenty:
 "CAN-SEND-BIG-SHOW-TERMS-EGHTY-TWENTY."
 AND THIS CAME BACK FROM THE TOWN OF J:
 "WHO GETS THE EIGHTY ANYWAY?"

The Booker sat in a Bughouse ward;
 I said to him: "I'm sorry, pard—
 You always were a fine good scout—
 I'll do my best to get you out!"
 He glanced around the peaceful cell,
 Then calmly said: "YOU GO TO HELL!"

his shop and all his descendants. Not another soul called on Sully for the remainder of the day. Sully claims business is bad enough without having anything wished on him, despite the fact that he now and then yearns for the brave days of old.

Edgar Mason and Mary Moore, formerly of "Broadway Brevities," who recently tried out a two act have separated.

Dolores has signified her intention of leaving "Sally" in June to sail for Europe. Mary Hay of the same

show is also reported leaving about that time, having recalled the notice already handed in.

Vincent Scanlon was included by an error among the defendants in Barney Gerard's suit against the Tip Top Four. Scanlon has never been a member of the quartet.

Freda Hempel, the opera and concert singer, will appear in Paris during June to give a series of performances there and then embark upon a concert tour which will keep her in France for an indefinite period.

FRILLS AND FASHIONS

By ALICE MAC

After having been away for two years and a half in the Orient, Julian Eltinge returned to the Palace this week, looking as handsome as ever in his impersonation, and a wardrobe that any fair damsel would be willing to own. When the curtain rose Mr. Eltinge, in a handsome wrap of black satin studded with brilliants, was posing against a background of gold cloth. He discarded the wrap revealing a gown indeed magnificent, made tight to the figure, of wine shaded sequins, that was slit at the sides, the ends forming two trains. Adding to the beauty was the picturesque white wig. In a sweet crinoline he sang one of the songs heard in his show "The Fascinating Widow" called "When Grandma Was a Girl." For all the changes the red plush curtain was lowered, and when raised the last time Mr. Eltinge was seated on divan attired in a shimmering garment of silver. The gown worn with this in style is somewhat Egyptian, heavily trimmed with various colors of sequins worked on a background of silver cloth.

Joe Morris and Flo Campbell were one of the big laughs of the program. Miss Campbell, as always, wore a smart frock, of dark blue chiffon, heavily embroidered in coffee colored wool. The bodice was brought high up to the neck, with a cape effect hanging at the back. Trim she looked in short panties of black satin that showed beneath her frock of gold cloth that had all shades of flowers worked in sequins.

Emma Ha'g, a charming little person, with her equally charming costumes, was artistry itself in dancing, assisted by Richard W. Keene. For the opening number her frock was of frilled peach taffeta, reminding one of the early Victorian period, with its little pan-cake hat. Burnt orange net with a long waisted silver bodice was for the toe dance but the silver or orange panties would have looked prettier than the white lace worn.

Effective was the opening of Lucas and Inez act, with Inez clad in a skin tight suit of pale yellow, posing on a high stand of black velvet, later developing into a splendid hand balancing act, with Lucas attired in the same style of costume as the girl. The latter had a trim little figure.

Amateur night at the Winter Garden Monday, when Dorothy Miller made her first appearance on any New York stage. Miss Miller is the young woman who promised to wed any man who would give her one thousand dollars for an operation to be performed upon her mother. The Shubert publicity man is undoubtedly responsible for Miss Miller's appearance. About 10:30 a little miss walked on all dolled up in curls and a dress dug up by the wardrobe mistress. It was a white sort of shepherdess in design. After one speaking line which never crossed the footlights, Miss Miller sang an old song in a voice reminiscent of the family parlor.

As a freak act Miss Miller could never be properly fitted into a production.

Brides at Loew's American, first half, were the prominent features of the bill. The first bride was Miss Elaine (Brown and Elaine), whose intended turned out to be a married man. She made such an attractive bride in her gown of silver cloth, very short, with a piping at the hip line making it stand out. Tulle serves as the veil and headress. The other bride was Laurie Ordway in white satin. But Miss Ordway doesn't finish as a bride, she next appears wheeling a baby carriage in bright green taffeta, with trimmings of orange. Miss Ordway carried her own pianiste, who wore a neat frock of green net and silver.

"A Lonesome Girl" was quite a big act, with eight chorus girls and three principals, two women and a man. Eva Du Rue carried the comedy role, and looked well in cerise taffeta, with a deep scalloped hem. Panels hung at the sides, caught with a silver tassel at the end. It was hooped a trifle at the hips with blue flowers. The ingenue was a sweet miss with brown locks in a simple gingham frock of red, green and brown stripes. One would never have recognized it was the same young woman when she appeared in a tight fitting gown of black sequins over a foundation of black satin. Chiffon formed a bow at the back, ending into a sweeping train.

Kerr and Ensign carried their drop, of a summer cottage, where an ambitious young man tries to sell some violins to a miss who isn't a bit interested in them, and to prove her words smashes one. Pink organdie was her choice for the frock worn, consisting of numerous frills on the skirt, with a shawl collar, crossed in front of the bodice and finished off by a narrow band of flowered silk.

At the Globe, Sunday night, the Lambs held an Intimate Gambol, the funds going towards the expenditures incurred by the club in giving the boys wounded over there dinners twice a week.

The program contained serious and light entertainment. One of the funniest bits was when Irving Fisher sang "What Has Become of the Men of the Florodora Sextet," whereupon six of the most trodden-down-looking individuals appeared, including a caddy, waiters, etc.

A dramatic sketch, "The Law of the Gang," by Emmett Corrigan, gave all the thrills one could wish for.

"Nick of the Woods," a bloodthirsty melodrama of the olden days, actually produced in New Orleans in 1849, was part of the program, and produced as originally played, with the standing-up footlights and one piece of scenery. The audience fell into the humor of the affair, booing and hissing the villain.

Lillian Russell, more beautiful than ever, made a charming speech in response to the tribute paid her by De Wolf Hopper. Wilton Lackaye presented to her a huge bouquet of American Beauty roses, almost as tall as Miss Russell herself.

The lobby of the Riverside Tuesday night held girls selling carnations at 50 cents and a dollar for the Hebrew Orphan Asylum. With Ethel Levey as a headliner the house was packed, folks standing at the back. Miss Levey is doing the same as when at the Palace, also wearing the same wardrobe, but this time there is no "Mary Rose," who was then Georgette Cohan, but has since become a bride and retired from the stage.

In "The Gossiper," Robert Emmet Keane has one of the best sketches seen for many a day in vaudeville, and how true! At last woman comes into her own and proves that men are the bigger gossipers than the opposite sex. Claire Whitney makes a charming wife in her tight-fitting evening gown of black satin, that brought out her blonde beauty. The gown was made on plain lines, faintly studded with jet beads, while at the back hung a long straight panel.

Doc Baker was bewildering as ever with his quick changes in the revue, "Flashes," which remains about the same as last seen, and the dresses as good as new. Perhaps they are. Lavender fringe formed one frock hanging from a wired h.p. line, with a deeper shade contributing to the cape at the back. Another was of brocaded silver, sort of Russian style, with the full skirt having a wide band of white fox on the edge. Polly Walker, a dainty miss, looked nice in sage blue crepe de chine, with the high neck finished off with a white Peter Pan collar, and a tam rested jauntily on her brown tresses.

The Riverside enjoyed Polly and Oz, with Polly's quaint style. Her first frock was of yellow silk, with square pockets trimming the front, bound with organdie, which also edged the short sleeves and square neck. Her change was into a bright affair of white satin, veiled with an overskirt of brilliant, and frills at the sides. The hat was of pale blue.

Stately did Bayonne Whipple (Whipple and Huston) look in her gown of white satin, with the ends of the cash hanging at each side. Miss Whipple carried a director's stick, which she used in directing the show in Paris last year.

BOSTON'S STAGE RESTRICTIONS WRITTEN INTO 1921 CONTRACTS

Runways, Audience Plants, Dope Fiends and "Cissy" Characters Banned—Hits Legits, Vaudeville and Burlesque Alike.

The Boston ordinance aimed to "clean up" all classes of performances on the stage is now being incorporated in theatrical contracts for legitimate attractions booked in the Hub next season. The inclusion of the points of performance prohibited is taken as a clause in the contract and has been set forth both as advance warning and also protection to both attraction and house managements.

In barring the use of the aisles, boxes or any part of the auditorium to players, such devices as the Winter Garden production runways will be eliminated. The Boston laws appear to be as much designed against raw burlesque shows as anything else, but from the provisions will likely act as a bar to posing turns, regularly a part of vaudeville programs. "Nance" characters also are presumably banned.

The restrictive provisions of the Boston ordinance, as incorporated in the contracts read:

"Attention is called that the following has been adopted by the authorities of Boston in reference to theatrical performances and the party of the second part agrees to the following: 1st—Dialogues, gestures, songs, (especially parodies), language or conversation of any kind which are directly or by double meaning obscene or lascivious and intended to suggest sexual relation, must be eliminated. 2d—Performers must be confined entirely to the stage. This especially prohibits female performers, whether artists or members of chorus, from using the aisle or passageway of the theatre, and either sex from using or occupying seats in auditorium, boxes or balconies of the theatre during their act. 3d—Females prohibited from appearing on the stage in legs bare. Exception to this only permitted upon authority of the Mayor or licensing officers. 4th—Wearing of one-piece union suits by females, where simply used wantonly to display the figure, as in living pictures, is prohibited. 5th—The portrayal by either sex of a dope fiend, wherein the act of taking a hypodermic injection, the inhaling or eating of dope, or the use in any manner of dope, intended to show its effect upon human being, is forbidden. 6th—All forms of muscle dancing by either sex are prohibited. This includes every dance which contains suggestive or repulsive contortions of the human body. 7th—The use of profanity will not be permitted. 8th—The portrayal of a moral pervert or sex degenerate is not permitted."

CORT'S COLORED TROUPE.

"Shuffle Along" Has Many Vaudeville Players.

Philadelphia, April 13.

"Shuffle Along," the all-colored musical show produced by John Cort, opened here at the Dunbar Monday, coming from Washington, where it played its first stand of two weeks at the Howard. The attraction's local engagement will also be for two weeks, with Baltimore to follow. It is due into New York in May.

The piece is regarded as one of the biggest colored offerings since Williams and Walker. Several colored vaudeville teams are in the cast, including Miller and Lyle, Sissie and Blake and the Palm Beach Four. Lottie Gee is the prima donna. The company numbers 46 people.

Vodrey arranged the score, which was composed by Sissie and Blake. Miller and Lyle supplied the book.

SAM BERNARD HURT.

Philadelphia, April 13.

As the result of a motor accident in New York Sunday, in which he sustained a fractured collar-bone, Sam Bernard was out of "As You Were" at the Shubert Monday night. Al Shean was summoned from New York to play the role.

This is the last week of "As You Were" here.

CENTER FIGHT ON PENNA. TAX BILL

Two Measures Up to Curb Ticket Scalpers.

Harrisburg, Pa., April 13.

Interest in the score of theatrical bills now before the Legislature has centered for the present, at least, upon the consideration of the bill placing a one per cent. tax on the gross receipts of theatrical and amusement places and the bill placing a five per cent. tax on the gross receipts of billboard companies. Both bills passed the House and are now before the Senate. They may be amended in order to save them, and there is a probability that the theatrical tax measure may be defeated. Both theatrical and billboard men have come here in large numbers to protest against the measures as unfair. The billboard bill, as introduced, called for a tax of ten cents a foot on all billboards in Pennsylvania. This bill was amended in committee after a public hearing.

The past week has seen the introduction of two more bills aimed at the ticket scalper and speculator. State Senator Joseph O. Clark, Indiana, is the sponsor of a bill that makes it unlawful to sell or offer for sale any ticket that does not have printed on its face the price of admission. The bill prohibits the sale of any ticket to any place of amusement at any other place than at the ticket office of the theatre and it is also unlawful to offer any ticket at any price higher than that marked on the ticket plus the tax that may be provided by law. A chart containing the seating arrangements of the theatre must be hung near the box office.

The other bill came from Representative Lawrence P. McOwen, Philadelphia, and provides that it is unlawful to offer tickets in any street, hotel, building, store, shop, booth, window, yard or garden not connected with the theatre. Both bills provide a penalty for violators of \$500 fine and 6 months to a year in prison, or both.

"DANGEROUS MAID."

As "Elsie," MacGregor's Piece Mentioned for Broadway.

Pittsburgh, April 13.

Edgar MacGregor's "A Dangerous Maid," playing here at the Nixon, has changed its title to "Elsie," the leading role. The piece is a comedy with music. It has a class flash chorus, consisting of but eight girls, whose salaries are \$100 weekly each. "Elsie" is mentioned for the Cort, New York, as an early summer arrival.

ENO ESTATE PLOT FOR NEW THEATRE

Stanley Co. Has Broadway and 46th St. Site.

"The large theatrical syndicate" reported in the dailies this week as having secured the Eno estate property at 1556 and 1558 Broadway and running through to 46th street, from 157 to 165, for \$1,250,000, is the Stanley Mastbaum interests of Philadelphia, as previously mentioned in Variety. According to report, the theatre to occupy the site is to seat 4,000 and include a 15-story office building. Real estate men and builders, however, point out that inasmuch as the plot secured only has a frontage of approximately 100 feet square on 46th street, which section would have to house the auditorium of the proposed theatre, it would be impossible to build more than a 2,500-seat house unless more ground is secured.

The property at 151 and 153 West 46th street is owned by Louis Bernstein, of the music publishing firm of Shapiro, Bernstein & Co. Up to Wednesday Mr. Bernstein said no one had purchased the property which adjoins the Eno plot. In order to build a 4,000-seat house the 50 feet contained in the 151 and 153 W. 46th street Bernstein parcel would have to be secured. The Broadway frontage of the Eno plot is 40.5 feet. This would be the lobby of the proposed Stanley house, which if built will play pictures.

The plot at the northeast corner of 46th street and Broadway will have a new 12-story building to be erected by the show firm of I. Miller & Sons. This plot is 40 by 70 feet. The net rental average paid by the Miller concern for the property is an average of \$50,000 a year, on a lease extending for 63 years, with the privilege of purchase for \$1,000,000 within five years from May 1, 1926, the date of lease.

The 40 by 80 foot plot on the southeast corner of 47th street and Broadway now occupied by Wolpin's restaurant and another building one door south is to have a new building, about eight stories high, which when completed will be occupied by the Cadillac restaurant people.

STONE OUT 4 WEEKS

Replaced in "Tip-Top" by Harland Dixon of Doyle and Dixon.

Harland Dixon (Doyle and Dixon) replaced Fred Stone in "Tip-Top" Monday at the Globe. Doyle remains with "Hitchy-Koo." No performances were given last week after Tuesday night, when Stone was injured. An X-ray showed the star had broken his little toe, it being a clean fracture and sustained during one of Stone's simplest dances.

Physicians said Stone would be able to return to "Tip-Top" within four weeks. It is probable, however, he will not again appear this season. If so the attraction will likely be withdrawn in May, about a month earlier than was intended.

The forced withdrawal of Stone last week nicked his appearance record, it being the first time he has missed a performance in 15 years. During the run of "Chin Chin" at the Globe he worked at one time with a fever of 102 degrees.

No change in the Globe's admission scale has been made, the show retaining its \$3.50 top, with \$4 for Saturday evenings.

"Tip-Top" and "Hitchy-Koo" are both under the direction of Charles Dillingham.

Now featured in the show in addition to Dixon are the Duncan Sisters, Brown Brothers and the 16 Palace Girls.

"BEN HUR" PROTECTED IN U. S., BUT NOT OUTSIDE, FOR SCREEN

Inside Story of Sale and Present Status Given Variety by Klaw—Version Could Be Made Free in Canada—Young Version Figures.

OTIS SKINNER TO DO IBANEZ BULL FIGHTER

Next Season's Vehicle Will Be Novel, "Blood and Sand."

Kansas City, April 13.

Otis Skinner will be seen in a new play next season in which he will have the part of a bull fighter. The play will be a dramatization of Ibanez's recent novel, "Blood and Sand," the hero of which is similar to the national idol of Spain who was called El Gallito and who was killed in a bull ring last year. Mr. Skinner's present tour in "At the Villa, Rose" will close in May, after which he expects to join his wife and daughter in Paris and then for a couple of months in Spain.

In speaking of his new play and his trip to Spain, he said: "There is much romantic lore about the national sport of Spain that I shall be expected to absorb, but I am not going to spend all of my time in dusty old libraries. I shall travel a bit in the Pyrenees and have a little vacation." The new play will open in New York early next fall.

LEDERER DEFERS PIECE.

No More Summers on Broadway for Veteran.

"Rapid Transit," the new George Lederer production, which will star Hal Skelly, will be a fall offering, instead of a summer attraction, as first planned. The piece will be interesting because it will be the first attempt to produce a musical comedy in revue form. There are to be 10 scenes.

The show is scheduled to open Aug. 15, rehearsals being timed to start July 10. Otto Harbach and William Carey Duncan are writing book and lyrics and Rudolph Friml is doing the score.

Lederer was the first manager to offer summer shows on Broadway and when at the Casino he had the field to himself. He now has changed plans.

JEAN GRANESE

Her first appearance on Broadway was at the Colonial two weeks ago. After the first performance her name was put up in lights in front of the theatre. From her showing this week at the Hamilton it will not be long before it will be the common rather than the unusual thing to see the name of Jean Granes in lights in front of all the leading vaudeville theatres. Supported by her brother Charles with Charles Borelli at the piano.

Direction, ROSE & CURTIS.

*BLUM'S ONE-ACT REP.

Intends Playing Tableaus in Times Square House.

Gustav Blum, playwright and author of "A Sleepless Night," produced by the Shuberts a couple of seasons back, is fathering a permanent one-act repertoire theatre idea.

Mr. Blum, who was last director of the East-West Players, proposes to lease a small theatre in the Times square section and present one-act playlets by native authors.

It is the intention of the impresario to produce the sketches with an eye also on future possible vaudeville production. They will be designed and staged as regular legit productions, aimed at popular favor and not for highbrow or quasi-highbrow consumption by neighborhood and "art" theatre audiences.

"WHIRL" IN NEW YORK.

Philadelphia, April 13.

A group of Broadway show girls are here to enter "The Whirl of the Town," playing the Chestnut Street opera house.

It is understood the sending of the "regulars" here is in preparation for the attraction's New York debut. Reports are the piece will succeed "The Rose Girl" at the Ambassador soon.

300-YEAR LIFETIME THEME OF BERNARD SHAW'S NEW PLAY

Publisher Describes "Back to Methuselah" as "Author's Scientific, Religious and Political Testament"—His Supreme Exploit.

What is common gossip in literary circles as the "last" play by Bernard Shaw is further described by the Socialist-playwright's publisher as a pentology and is entitled, "Back to Methuselah."

"It is the author's scientific, religious and political testament as well as his supreme exploit in dramatic literature. In form it is a play in five acts; but every act is a complete play in itself, following the precedent of Wagner's 'Nibelung tetralogy,' except that the whole drama is a pentology."

"The first play of the set is entitled 'In the Beginning,' the action taking place in the Garden of Eden and partly after the expulsion."

"The second play is of the present day, and is called 'The Gospel of the Brothers Barnabas.' In it a religious leader and his brother, a man of science, receive an electrifying visit from two well-known statesmen, and meet them with the astonishing proposition that nothing can save civilization but a prolongation of human life to antediluvian proportions."

"The third play, 'The Thing Happens,' deals with the discovery 300 years hence of certain persons who are tricenarians surviving from our own time."

"This is followed by the 'Tragedy of an Elderly Gentleman,' the period being a thousand years hence. It exhibits a phase in which the British Islands are inhabited exclusively by persons who live 300 years. They are venerated and consulted as oracles by the Eastern Empire of Britain, with Bagdad as its centre. Finally comes a play which takes place in the year 31,920 A. D. entitled, 'As Far as Thought Can Reach,' and, according to Brenan's essayist, is 'quite indescribable.'"

The Shaw preface precludes this pentology and is entitled 'The Infidel Half-Century,' in which the author contends "that the extension of human life contemplated in his play is a scientific possibility, and must be included as such in the religion of Creative Evolution which, he maintains, has been taking shape in the chaos of unbelief of the past 50 years and is now ready for adoption as the New Faith of the World."

PHILLIPS IN STOCK.

Former "Mutual Girl" Now Leading Lady.

Cleveland, April 13. Norma Phillips, the former "Mutual Girl" of the films, has been engaged as leading lady for the Prospect stock.

The same stock next week will give the initial performance of "The Masterpiece," a new farce by Margot Case Hale. Mrs. Hale is the wife of John S. Hale, Shuberts' resident manager in this city.

"SCANDALS" EARLY

George White's third "Scandals" due at the Globe for the summer, will hold virtually the same cast as last season. Ann Pennington, George Bickel, Lester Allen and Lou Holtz have all been re-engaged. Harry Rose will also be in the cast, replacing Jack Rose now in vaudeville.

It is understood the revue will come in early this season, about a month ahead of Ziegfeld's "Follies." A change bringing the show in early was made following the withdrawal of Fred Stone from "Tip Top" which is expected to cut the run of that attraction.

FANNIE BRICE-DILLINGHAM.

After several seasons with Flo Ziegfeld shows, Fannie Brice has entered into contract for next season with Charles Dillingham.

Miss Brice under the Dillingham management will appear in a straight comedy and role. Prior to that premiere she will not play elsewhere.

Miss Brice (Mrs. Nick Arnstein) lately left the "Follies" to await a family event that is now daily impending.

"GOLD DIGGERS" HERE TILL MID-AUGUST

Then Road Tour—No Notice from Ina Claire.

"The Gold Diggers" will continue its run at the Lyceum until mid-August, leaving for the road at that time, with Atlantic City the first stand. The Belasco office announced the booking following reports that Ina Claire had already left the show. The star must give or receive two weeks' notice prior to her withdrawal and, up to this week, action on either side had not been taken. It is generally understood Miss Claire will leave the "Gold Diggers" sometime in May, and that an operation on her throat will follow.

The booking until August will give the Avery Hopwood comedy a continuous run of one year and nine months, the premiere having been early in October, 1919.

NOTHING FROM EQUITY.

Kansas City Agent Is so far Not Bothered by Equity Shop.

Kansas City, April 13. The Al Mackinson Agency of this city, which furnishes the players for a large number of dramatic and musical shows playing this territory, reports that no attempts have as yet been made by the Equity to keep it from booking non-Equity actors.

Mr. Mackinson said he issues two contracts, one containing the Equity railroad clause, which he advised all managers to use, but that while most of the managers were favorable to it, most of the actors did not want the clause in their contracts, as it requires them to pay fares to the show for those taking their places in case they left.

HARRIGAN'S ALIMONY.

Former Wife Claims Quarter of Actor's Earnings.

Dorothy L. Harrigan, former wife of William Harrigan, star of "The Acquittal" recovered a claim of \$750 unpaid alimony in the Third Municipal Court Wednesday and thereby established a claim upon a quarter of Harrigan's earnings during his life.

Mrs. Harrigan testified she made an oral agreement with her husband in May, 1919, under which among other things he promised to pay her 25 per cent. of his earnings as long as he lived. She sued for divorce and was awarded a decree in November of the same year.

She said Harrigan paid her certain sums for three months and then ceased and the \$750 demanded was accrued amounts since. Her lawyer told the jury Harrigan had been earning \$500, although the actor declared his salary at the time of the agreement was only \$150 a week. Harrigan's counsel said the judgment would be appealed.

JOHN R.'S "MYSTIC BOARD."

For over sixty years John R. ("Xours Merrily") Rogers has been associated with public amusements in all its branches, finally accepting a vaudeville turn, which he admits was terrible.

Rogers says he is done with theatricals forever and is now special representative for a new and unique device to keep fathers at home o' nights. It is a beautifully colored lay-out of fifty-two fortune telling cards, combining a number of ways to interest and instruct the old and young of both sexes. It is called "The Mystic Board" and tells the future in a fascinating manner.

Paul Dickey's "Red Trail."

A. H. Woods will produce shortly a new play by Paul Dickey called "The Red Trail."

The piece goes into rehearsal some time next week.

\$500,000 SETTLEMENT OF MOROSCO IN COURT

Couple's Separation Pact Gives Wife \$500,000.

Los Angeles, April 13. The property settlement between Oliver Morosco and his wife in their recent difficulties became public property in court here when Phillip Cohen, who was attorney for Mrs. Morosco brought suit to recover \$12,500 in fees due him for his part in the action. Prior to this time every effort was made to keep the agreement between the manager and his wife a secret. Mrs. Morosco is defending the suit on the grounds that the fee is excessive.

Attorney Williams, acting for Mrs. Morosco, was summoned to bring the agreement into court, and upon his refusal J. Harvey McCarthy, in whose possession the agreement was, was subpoenaed and the agreement was produced by him. The settlement on Mrs. Morosco is approximately \$500,000 in cash, property and playrights.

The property and cash approximates \$249,000. In addition Mrs. Morosco gets the rights to "Peg o' My Heart," the exclusive rights to "So Long Letty," and Mr. Morosco is to purchase the Morosco theatre here from her at about \$150,000. The rights to "Peg" is placed at \$100,000 and those of "So Long Letty" at \$75,000. The agreement also contains provisions giving the wife certain bonds and stocks.

NEW VILLAGE FREAK.

Undressed Dancer in Curious Offering.

A curious entertainment was offered at the Greenwich Village theatre Monday when a three-part affair made its debut. The parts are not related in presentation, the whole taking the title of "A Revue of the Classics" with "Hubbies in Distress," one of the parts. Although the critics were present, there was no attempt in any of the dailies to review it and few mentioned it.

The first nighters were treated to "Thanks" described as a "revolutionary dancer." Thanks sported only one bit of real covering, that being around the waist. Little or nothing was worn above the waist. The woman had been announced to appear on three different occasions before, but Monday night appeared to be her debut. The "attraction" is in the Village under a three-week rental arrangement.

"The Sacrifice," a new offering, is already announced to succeed it.

MRS. GLENDINNING SAILING

Mrs. Ernest Glendinning will sail May 14 on the Cedric to visit her parents in England, returning to New York July 6 on the Olympic.

Mrs. Glendinning, professionally Marie Horne, has not appeared upon the stage since her marriage, about two years ago.



LA DORA AND BECKMAN

Week of April 18th—Keith's, Indianapolis.

Direction, MORRIS & FEIL

APPLICATIONS BY INDEPENDENTS FOR P. M. A. MEMBERSHIP

Members T. M. A. May Submit Secondary Plan—Three Broadway Producers Forced Into P. M. A. by Equity's Attitude—Decides Against Tyler.

ELIZABETH HINES GOES FROM ROONEY TO COHAN

Unpaid Salary in "Love Birds" Causes Switch.

The engagement of Elizabeth Hines for "The O'Brien Girl" brought some criticism from several managers because of Miss Hines' current appearance in "Love Birds," the Pat Rooney show at the Apollo. Inquiry developed the fact that the actress desired to leave "Love Birds," alleging salary being owed her.

When a dramatic agent suggested the girl George M. Cohan stated he would not hire a player then appearing in another show. The agent replied Miss Hines was not getting salary. At rehearsals last Sunday the manager asked Miss Hines if she had been paid and she answered that the payment of salary due last Saturday was missed. The show is reported doing good business for this time of the season.

Miss Hines was formerly in vaudeville and also has had some dramatic experience. Showmen who have seen her in "Love Birds" regard her as a comer. Her salary, in the latter show, is mentioned at \$150, and with "The O'Brien Girl" the contract is reported calling for \$400.

CHURCHILL'S NOT FOR SALE

Captain Holds 52 Years Longer Lease—No Intention of Selling.

Captain Churchill, owner of the restaurant bearing his name on Broadway, says that regardless of the many reports concerning the sale of his property for theatrical purposes, there will be no sale.

The Captain's lease on the premises has 52 years more to run. Captain Churchill states positively that at present he has no intention whatever of doing anything with his restaurant building excepting to operate it as a restaurant, which Captain Churchill has done since the building was erected.

It has been said by restaurant people if Captain Churchill should want to dispose of his lease he could secure more for it by selling lease and restaurant than he could secure from disposing of the lease alone, for the demolition of the building.

NO EQUITY OPPOSITION.

John Emerson Again to Head Regular Equity Ticket.

It appears to be virtually settled that John Emerson will again head the regular ticket of the Actors' Equity Association for re-election as its president.

No opposition to Emerson has arisen, nor is any looked for among the Equity's ranks. Mr. Emerson, from report, is held in high regard by the members of the Equity Council, and they are said to be unanimously for him.

SAM HARRIS' REVUE

A new revue will be ready for the Sam H. Harris theatre the attraction designed for a summer run and listed to succeed "Welcome Stranger" at that house early in June.

The revue will be jointly produced by Mr. Harris, A. H. Woods and Joseph Santley. Santley will be in the cast as will be Ivy Sawyer and Florence Moore. Hassard Short is to stage the piece.

"PASSING SHOW" CLOSING.

Cincinnati, April 13. "The Passing Show" will close here Saturday night, earlier by weeks than the original tour contemplated. The reason assigned is the bad "break" in business and the decision of the Shuberts to abandon the Coast tour.

The Producing Managers' Association at one of the busiest meetings since its organization considered and made decisions on a number of important matters Thursday last week. Activities of the Actors' Equity Association will be watched and a committee appointed charged with that duty. Application for membership by the Touring Managers' Association was received officially, but the T. M. A.'s proposed plan for the admittance of its members was rejected. Applications for membership by several independent managers were favorably acted upon. A ruling was made in favor of the submission by the A. E. A. providing that understudies shall be paid for extra performances and the reports on various measures pending in the New York State Legislature were digested.

The P. M. A. has decided on keeping tabs on the A. E. A. moves, regardless of the agreement signed by the managers' association and actors at the close of the strike in 1919. When the "Equity Shop" was being promulgated Equity officials were careful to state the principle did not affect the P. M. A., pointing out the strike agreement having four years more to run. The managers appear to have regarded the care with which the "exception" was made with suspicion, and the P. M. A. in considering the matter decided to watch Equity members who walk out of their productions from now on. In the meeting it was charged players have not lived up to contracts in the past, but it would be up to the Equity to see that contracts are fulfilled.

The proposal of the Touring Managers' Association, which will be affected in full by the closed shop of the A. E. A., made good the prediction in Variety that "Equity Shop" would tend to force independents and one-night producers into the P. M. A. The latter was asked to make concessions to members of the P. M. A., who asked they be admitted on the basis of \$100 annually and \$100 weekly per show. Membership in the P. M. A. calls for dues of \$500 a year and \$25 weekly for each attraction. The P. M. A. refused to reduce its dues for the smaller managers.

It is probably the admittance of the touring managers will again be submitted, under a changed plan. This might call for the establishment of a class B membership, with such members providing some arrangement to the P. M. A. guaranteeing salary payments and return transportation. The T. M. A. may seek to secure a general bond covering its members who might be admitted into the P. M. A.

Three of the four independent managers represented at recent meetings requested by the A. E. A. to "explain" the "Equity Shop" applied for membership in the P. M. A. The applications were favorably received, and the independents will probably be voted to membership at next month's general meeting. They are Brock Pemberton, Max Marcin and Lew Fields, while another favorably received application was sent in by Morris Rose. Their joining the managerial association was forced when Equity refused any concessions to the independents. The latter asked they be given the same arrangement as the P. M. A. until the period of the (Continued on page 16)

VILLAGE "FOLLIES" CAST.

The No. 1 company of the "Greenwich Village Follies," which is just finishing up a tour to the coast, will close within the next five or six weeks, after a run of almost eighty weeks.

The new "Follies," which will go into rehearsal in the summer, will have Ted Lewis, Jimmy Watts and Al Herman of the No. 1 show as its main entertainers.

"PITTER PATTER" NOTICE UP.

Chicago, April 13. "Pitter Patter," at the Playhouse, has a two weeks' notice up, but will continue from week to week as long as business supports it. It is not regarded as a hit here.

SHOWS IN N. Y. AND COMMENT

"Bad Man," Comedy (32d week). Continues in favor and classes as one of the best bits of comedy satire in recent seasons. Was hurt in downward trend of business last week, the takings going to \$11,000.

"Broken Wing," 48th Street, (19th week). Strength displayed by this comedy. Has the locale of "The Bad Man," but its rating is different. With cut rate aid it should run until June. Got \$9,500 last week.

"Dear Me," Republic (13th week). Slid back last week along with the rest of the list with the gross about \$6,500. Continuance after this month not certain.

"Deburau," Belasco (17th week). The dramatic smash of the list. Capacity attendance to date. Warm weather figures to be felt, with show costly to operate. Should remain until mid-June.

"Emperor Jones," Princess, (11th week). Engagement with the matinee of "Diff'rent" continues indefinite. Takings last week off in proportion with most others. Gross of \$6,500, however, satisfactory to management, with profit both to house and attractions.

"Enter Madame," Fulton (35th week). This long run success has chance to continue into June. Its takings slipped down last week with others, but gross went close to \$10,000.

"First Year," Little (26th week). One of the very few current offerings not affected. Appears to have the best chance among non-musical attractions of holding over through the summer.

"Ghost Between," 39th Street (4th week). Doubt if this offering will land. However, while others were dropping last week its business went up, the gross going to \$7,500. Is getting smart audiences.

"Gold Diggers," Lyceum (80th week). Business is holding up satisfactorily, the management having booked the show for in here until August. Eased off to \$11,700 last week. Figure affords a good profit.

"Good Times," Hippodrome (36th week). Is in its last weeks and is due to close April 30. While business is claimed to have been as big this season, profits are reported under those of last season's banner half million winner.

"In the Night Watch," Century, (12th week). Number of weeks to go depends on how much "pull" remains with the "two for one" ticket plan. Has about broken even of late. Shuberts may succeed it in May with "The Last Waltz," now being readied.

"Irene," Vanderbilt, (73d week). Ties the record musical run for New York on Saturday with 603 performances, claimed the consecutive performance mark attained by "Evangeline." Business last week held up in fine shape for this stage of run, with the takings a little under \$14,000.

"It's Up to You," Casino (3d week). Failure to attain stop limit first week led to two weeks notice to vacate and a film, "Mother Eternal," starts at Casino Sunday. Attraction reported in financial difficulties.

"Ladies Night," Eltinge (36th week). Running ahead of most of the season's long run offerings. Last week, with \$12,260 grossed, it showed a heap of strength at box office.

"Lady Billy," Liberty (18th week). Has been a winner since premiere. Not off as much in proportion to others last week, the gross going well over \$15,000. Looks safe to run well into May.

"Lightnin'," Gaiety (135th week). Far reaching for attainment of solid three years run, unheard of mark on this side of the pond. Has not fallen under \$15,000 in last six months and showmen predict it stands good chance of going into a fourth season. Management figures to send it out in August.

"Little Old New York," Plymouth, (32d week). Slowed off like many of the other long run shows last week with the gross a little over \$9,000. A comedy success with indications of the run reaching well into May.

"Love Birds," Apollo (5th week). Holding to a pace of \$15,000. Easily the strongest of the recent musical arrivals. Ought to last into June with a chance of a longer stay.

"Mary," Knickerbocker (26th week). Cohan's musical winner has another week to go, then leaves for Philadelphia and makes way for Sherman Brown's presentation of "June Love," which has been done over and is reported in good shape.

"Mary Stewart," Ritz (4th week). Looks like a limited run for this latest Drinkwater play because of its limited appeal. Is getting class audiences, but appears strictly a lower floor draw. Slipped in last week's slump to \$11,000.

"Miss Lulu Bett," Belmont (16th week). Dipped under \$7,000 mark last week. Attraction is in small house and not costly to operate.

"Nemesis," Hudson (2d week). Pace of the first week claimed at around \$11,000 should be easily bettered this week when call was strong at box office following extra advertising. Management believes it a winner.

"Nice People," Klaw (7th week). Success of this comedy certain. Extra Friday matinee again inserted

this week. Last week, with regulation 8 performances, the gross went close to \$14,000, which is capacity (a sell-out to a party pulled down money capacity). Figures to run through the summer.

"Passing Show of 1921," Winter Garden (16th week). Reports that new summer show has started preparing with McIntyre and Heath. That gives "Passing Show" until early June. Business off since Easter.

"Peg o' My Heart," Cort (9th week). Dropped off again, with the takings around \$10,000 last week. Length of stay after this month not set. House due for a summer show, and may get "Elsie" ("A Dangerous Maid").

"Right Girl," Times Square (5th week). Management continues to use extra advertising. Last week gross was \$9,000, a profit for house at this time of season, but hardly for a musical piece.

"Rollo's Wild Oat," Punch and Judy (21st week). Indications still point to this comedy lasting out the season. "Mixed Marriage" continues as special matinee attraction.

"Romance," Playhouse (7th week). Success of this revival surprising even to management, it continuing to very good business. Considered fine property for road next season. Grossed around \$12,000 last week.

"Rose Girl," Ambassador (10th week). With the cut rate system in force, like with several others, the takings are claimed to be satisfactory, with around \$12,800 last week. Cast changes have pulled down operating expense.

"Sally," New Amsterdam (17th week). Is far in lead of anything on Broadway, with only the Hip able to beat its gross. Is the marvel to ticket brokers, where demand still tops by a wide margin, at end of fourth month.

"Smooth as Silk," Frazee (5th week). First week on Broadway, and the fifth actually. Show opened at Lexington some weeks ago and closed suddenly. Crook piece, with a chance.

"Spanish Love," Maxine Elliott's (36th week). Will leave soon. Is a dramatic novelty, and though its grosses have not been large, the run equals any of the season's offerings.

"The Bat," Morosco (34th week). Is the come-back winner for Wagenhals & Kemper. Off at mid-week matinee, and is not going to clean with box seats, but is leading or equalling anything on non-musical list.

"The Champion," Longacre (15th week). Standing up well, with the gross around \$10,500 last week.

"The Green Goddess," Booth (14th week). Has not had an empty seat since it opened; matinees also going to capacity for a gross of better than \$14,000 weekly.

"The Tavern," Cohan (25th week). Has two weeks more to run. House then gets musical show, scheduled for opening May 2. It is "Two Little Girls in Blue."

"Three Live Ghosts," Nora Bayes (29th week). Cut rates keeping this comedy alive and responsible for it beating \$7,000 last week. Profit at that figure.

"Tip Top," Globe (28th week). Was closed last week after Tuesday night, when Fred Stone broke little toe. Reopened Monday with Harland Dixon in Stone's place. Another month, unless star is able to return to cast.

"Toto," Bijou (4th week). Has been selling out since it opened, with the house going to row box office records by means of revised scale. Should last until hot weather, and has chance well into summer.

"Trial of Joan of Arc," Shubert (1st week). Stars Margaret A. Glin, who tried piece at Century benefit lately. Opened Tuesday night, replacing "Blue Eyes," which stopped.

"Wake Up Jonathan," Henry Miller (13th week). Final week. "Mr. Pim Passes By," a Theatre Guild attraction, moves up from Garrick next Monday.

"Welcome Stranger," Sam H. Harris (31st week). Pace is now around \$9,000. Number of weeks yet to go not definite, but should last well into May. House is to get a summer revue.

"Way Down East," 44th Street (33d week). Will attempt to remain a year. Takings last week were slightly better than \$11,000.

"Over the Hill," Broadhurst (28th week). Moves to the Park Sunday. Will be succeeded by Walter Hampden, starting "Macbeth."

"Four Horsemen of Apocalypse," Astor (6th week). Only a few legitimate attractions beating this picture smash. It went to \$20,000 last week. Moved over from the Lyric Monday.

"Connecticut Yankee in King Arthur's Court," Selwyn (5th week).

"Dream Street," Central (1st week). Premiere set back and picture had first showing Tuesday, this week. Run not figured indefinite, and release date has been set.

"Queen of Sheba," Lyric (1st week). Opened Sunday, being third Fox picture in Broadway houses.

LOTS OF SHUFFLING
IN CHICAGO HOUSESFour New Ones This Week,
Two Last Week

Chicago, April 13.

A very small slump in a few of the leaders, with "Mary" jumping way ahead. This week saw the opening of four new shows. "Linger Longer Letty" at the Olympic, "Pitter Patter" at the Playhouse, "Gertie's Garter" at the Woods, and "Bab" at the Blackstone.

Estimates for the week:

"Shavings" (Powers, 6th week). Still turning in healthy profit; \$12,400. Leaves in three weeks.

Thurston (Olympic, 3rd week). Left to small intake, with "Linger Longer Letty" following for limited run.

"East Is West" (Garrick, 5th week). Slipped around \$1,000 after high mark of previous week. Still leading legitimate hits with \$22,000.

"Way Down East" (Woods, 17th week). \$16,000. Leaves for two weeks at Auditorium. "Gertie's Garter" coming in to replace film.

"Mary" (Colonial, 1st week). \$27,000; tremendous hit with smart publicity. It looks like all summer run.

"The Tavern" (Cohan's Grand, 10th week). \$11,000. Doing heavy last half business.

"Four Horsemen" (LaSalle, 2nd week). Matinees off, but heavy night business; \$12,000.

"The Bat" (Princess, 15th week). \$19,000. Expected this show will stick till next season.

"Tickle Me" (Illinois, 1st week). \$22,000.

"Deliverance" (Playhouse, 2nd week). \$2,000. "Pitter Patter" had favorable opening Sunday.

"Irene" (Studebaker, 19th week). Still playing to \$20,000, with no end in sight.

"Just Suppose" (Blackstone, 5th week). Little better than \$12,000.

"Bab" which opened Sunday at \$2.50 played to best of society and drew most of the critics. Show being handled in a masterful style for an all summer run.

BOSTON'S BUSINESS
FLOPPED LAST WEEK

White's "Scandals" the Surprise—"Honeydew" Big.

Boston, April 13.

In the case of three shows, two of which have left and the third going out this week, business took a decided flop last week. George White's "Scandals of 1920" slid down to takings of about \$11,000 for eight performances, considerably poorer business than he should have done with his "rep," and which was considerable of a surprise. The show did not make extra big money any time during its stay, which may be due to the fact that the Shuberts slipped the "Greenwich Village Follies" in a week ahead of it, taking the cream, and also the fact that "Honeydew" came in and took some more of the top milk.

"Gertie's Garter," which closed at the Wilbur last week, also did poor business at the finish. In fact, this show did not make the hit at any time, except the first week, that Woods' farces have made here in the past. "Honors Are Even" also slid off at the Park Square, showing takings of about \$7,000 for the week, and it is now announced that it is on the finish, and that "Honey Girl" will come back for a run of five weeks, which should about finish the regular season for this house. Probably the usual custom

of putting a snappy musical show in there for an early summer bid will be followed. "Honey Girl" was that show last season.

Business with the other shows in town did not reflect the flop noted in the above three, indicating the business drop was not a general thing, but rather the fault of the shows themselves.

Two openings Monday night, with another one booked for Tuesday night. "Blossom Time" opened at the Wilbur to a capacity house, which was sold at regular price on the merit of the show; and Fisk O'Hara in "Springtime in Mayo" opened at the Tremont. "Two Little Girls in Blue," A. L. Erlanger's newest show, opened at the Colonial on Tuesday night.

Estimates for the week are:

"Two Little Girls in Blue" (Colonial, 1st week). Opened to house that was a winner for a premiere performance. Indefinite engagement. White's "Scandals" did about \$11,000 on its final week; and then company disbanded.

"The Famous Mrs. Fair" (Hollis, 2d week). Of the type Hollis people like, with names in the cast that are drawing in themselves, coupled with really decent show caused house to do \$17,000 first week, with opening Monday of this week indicating the drag was still there. Only other bookings will cause it to be withdrawn for some time.

"Springtime in Mayo" (Tremont, 1st week). Near capacity house at opening. Should get the support of those that have been blamed for the failure of other shows, of English type, that have flopped here this season. "Call the Doctor," on final week, got \$12,000.

"Honors Are Even" (Park Square, 15th week). Will shake the dust of this city from heels after this week. Engagement has been a profitable one, considering type of show and money it cost to put it on, but last couple of weeks has indicated it has about run its course. About \$7,000 last week.

"Honeydew" (Majestic, 3d week). Will probably prove big money maker unless suffering from "Blossom Time" across the street from it in another one of the Shubert houses. "Honeydew" got away to fine start and did \$15,000 last week, making a total of about \$35,000 for the two weeks it has been here. A little lean Monday night, but nothing for Joe Weber to be frightened about.

"Blossom Time" (Wilbur, 1st week). One of the slick openings of the season, with house enjoying every minute of the show. A nice chance for run that will extend well into the summer. "Gertie's Garter," on last week, slipped off to about \$8,000, which could not be called very good.

"Greenwich Village Follies" (Shubert, 6th week). Will finish up this week while going very strong. About \$18,000 last week.

"The Skin Game" (Plymouth, 2d week). About \$8,000 for the week, considered good for show of this kind. Is getting a steady support, which should get it by without much trouble during stay.

"The Storm" (Globe, 3d week). More publicity than most of them that has played the house this season. Business very fair.

"Way Down East" (Tremont Temple, Thirtieth week. Business big.

PHILLY'S NEW SIX
BREAKS ABOUT EVENPlays Last Week Hold Nothing
Startling—"Follies" Off.

Philadelphia, April 13.

A dead calm succeeded the flurry of last week in the legit here. Not an opening Monday, and the dra-

matic critics had the evening to go to the fights.

Last week's six openers can be judged pretty well by now as to their success or failure, and the conclusion drawn is only moderately optimistic. "Lincoln" has caught on splendidly for an avowedly "highbrow" play; "The Son Daughter" is drawing a class attendance, but not any too much of it; "The Follies" is setting a substantial figure, but below the average of the last few years.

In the Shubert ranks Florence Reed's "Mirage" is the only out-and-out success. "Opportunity" is only so so, and "As You Were" is being cut some by the "Follies," across the street.

The two shows opening previous to last Monday are fading away this week. "Adam and Eva" miserably, and "The Whirl" to a far less pulled way down by the low scale, leaving no profit for the expensively cast attraction.

"Dream Street," which will follow the latter show at the Chestnut Street, will run about six weeks when the house will be closed, and extensive repairs made. For several years the Chestnut has been open late in the summer with feature pictures or musical shows.

A possible hitch in the plans for a summer run of high class stock at the Lyric has thrown a further gloom over the hot season here. It is beginning to look as if the picture houses would have a clear field.

Theatre people here are wondering just how long "Mary" can last on its third try at the Garrick. The general consensus is that with any kind of a weather break the Cohan show can earn money for everybody concerned for a couple of, perhaps three, weeks. Nothing else is carded for the Garrick.

The high spot of the prospective openings is "The Prince and the Pauper," which comes to the Adelphi Monday. A lively battle of box offices is prophesied when "The Greenwich Village Follies" reaches the Shubert on Monday, with Ziegfeld's show playing its final week across the street at the Forrest.

"Abraham Lincoln" (Broad, 2d week). Enthusiastically received and well patronized. Not knocked out because the hot polio steers clear, but best bet the Broad has had since "Clarence." \$14,000.

"As You Were" (Shubert, 2d week). Suffering from competition of "Follies," and fact it is repeat in poor season. Making bit, however, in short stay. Sam Bernard hurt and out of cast Monday night. \$13,000.

"Follies" (Forrest, 2d week). Not even approximating capacity and distinctly under last year's average, but financial gold mine of the current shows, just the same. About \$22,500.

"The Mirage" (Lyric, 2d week). Doing nicely, better than some of the wisecracks predicted because of rival openings. Florence Reed, residing here, also helped. Over \$11,000 in small house, with good prospects.

"The Son Daughter" (Garrick, 2d week). Probably weakest of three syndicate shows, but showing good houses. Show an expensive one, and scale only \$2.50, which cuts chances for large gross. Has had several benefit performances. \$12,500.

"The Whirl of the Town" (Chestnut Street Opera House, 4th week). With Dorothy Miller, the much-touted \$1,000 bride, in cast this one took a fair jump last week. Clever Shubert advertising of their new "star" got lot of laughs, but actually brought in cash. Doubt as to success of \$1.50 top, which brought the week's gross down to about \$15,000.

"Opportunity" (Walnut, 2d week). Not so good. This house would have been wise to stick to the policy of running big names like Arliss in "The Green Goddess" or Hampden. This melo of Owen Davis' is limping. \$8,000.

"Adam and Eva" (Adelphi, 4th week). Keen disappointment, perhaps because Broadway run was too much a thing of the past. No names to help pull them in, and indefinite stay cut down to four weeks. To be succeeded by "Prince and the Pauper" next week. About \$8,000.

THOMASHEFSKY, CO-STAR.

Boris Thomashefsky, the Yiddish actor will co-star next season with Adolf Phillip in "Auction Pinocchio." The piece had considerable vogue in the German tongue in New York, but failed to attract big interest on the American stage.

"Jeff" in Disguise.

"The Talking Shop," produced Monday at the Apollo, Atlantic City, by Sam H. Harris, was originally produced under the title of "Jeff," with Cyril Maude in the title role. The piece, which has Robert McQuide in the leading role, will play a week in Atlantic City, with Springfield, Mass., to follow.

All Colored.

Creamer and Layton, the colored songwriters, have written a musical revue, "Ebony Nights," which will be sent out with an all-negro cast as a road show. The piece is being cast.



JOE MORRIS and FLOESSIE CAMPBELL

Sixth engagement at Palace, New York, this week (April 11), and after the Monday matinee moved to next-to-closing. Our 181st week of Keith and Orpheum vaudeville with our present vehicle "The Aviator" by JOE BROWNING, who is preparing our new act.

Keith's, Washington (April 18); Maryland, Baltimore (April 25); Keith's, Philadelphia (May 2).

Direction ROSE & CURTIS

"IT'S UP TO YOU," BESET BY TROUBLES, STOPS THIS WEEK

Following Complaints of Overdue Salaries, Equity Steps In—Players to Receive Entire Company Gross for Final Week.

"It's Up To You," the William Moore Patch show will close at the Casino, Saturday, at which time it will have run three weeks. "Mother Eternal," a picture, will follow it. The musical piece has been in difficulties since it opened. Its first week at \$9,000 gross was under the stop limit and two weeks' notice was given by the Shubert office. For the second week the business showed a further decline, with the gross at \$7,000. The attraction was put in cut rates and "two for one" tickets were distributed.

Salary claims started friction back stage from the first week. Last Saturday several principals refused to go on at the matinee unless paid. This led to the withdrawal from the cast of Charles King, Lila Rhodes and Harry Short. Understudies took their place.

Complaints made to the Actors' Equity Association led to a delegate being appointed. During the week he advised the players to stick. It is claimed none of the cast was paid Saturday, and the choristers were allotted \$20 each. A new arrangement was effected for this week, the A. E. A. agreeing to permit the players to continue provided the company's share be turned over pro rata on Saturday.

It is said the show has entailed an outlay of \$158,000. Last week another claimant appeared, when a marshal took over the costumes for an unpaid balance due. A representative to watch the wardrobe was satisfactory to the marshal and it is said the balance was later paid.

Box office statements were turned over to an Equity representative Monday, to ensure the players receiving the total percentage of the attraction's share. It is presumed the players back stage were permitted to see the statement. One of the players who withdrew stated 39 per cent. of last week's gross had been distributed to the company Monday. If correct some deductions were made since the company percentage is 60 per cent. Waxman, general manager for the producer, stated the proffer of turning the entire week's receipts over to the company came from him, and it was done to prove the good faith of the Patch office to the company. In return he said officials of the A. E. A. had acted arbitrarily, following the appointment of A. Douglas Leavitt as representative of the company. Leavitt plays the leading role and is the Equity deputy with the show.

Leavitt has been receiving \$500 weekly. For his share of rewriting the show when it laid off in Cincinnati he was allowed one per cent. of the gross royalty. When the show came to New York a week's salary was due him and three weeks' royalty. In addition, he loaned the show \$1,000, receiving a demand note. In return he wanted to feature, but the request was refused.

Last week, with a week and one-half salary due all around, Leavitt appealed to the A. E. A. The latter refused to attempt to collect on the note, but started negotiations for salary. Monday Leavitt demanded first repayment of the loan and then the back royalties. When told the matter would be settled as soon as possible, he stated he was willing to appear as an actor, but not as an author, and that he would not go on.

The management further claimed it was put in a financial hole before switching to Shubert bookings because of long jumps. The show played to \$12,000 for its opening week in Boston, but lost \$7,000 because of the transportation cost and extra advertising.

This week it was said that new capital had been attracted to the show, and that it might get another theatre here. It may lay off and later be sent into Chicago. The promised backing was to have materialized Saturday night, but was delayed. The cast had been promised full settlement, and the turning over of this week's receipts followed. It was stated the show owed the Shuberts \$2,000, but that the latter waived the claim, allowing the full company share to be turned over to the cast, provided eight performances were given this week.

PEGGY HOPKINS' GIFTS

Estimates Husband Gave Her Million and Half.

Peggy Hopkins, former "Follies" girl, who was married at Miami in the height of the winter season last year, was sued for annulment by James Edward Joyce, the millionaire lumberman of Chicago. Sensational stories from that city appeared in the dailies Monday but Miss Hopkins was not actually served in the action until Tuesday evening. At the time she was seated in the motor car of a Broadway manager. Charges made by Joyce name a number of men here and in Paris last summer. Miss Hopkins received as a bridal gift a home in Florida for which her husband paid \$350,000 and which is unencumbered. She estimates the diamonds given her at a million dollars.

The actress told friends she "had to marry Joyce to get rid of him." They have not been living together for the past eight months. Miss Hopkins further confided she would have given her husband a decree had the action been taken quietly. This week she ordered counter proceedings started in Chicago, asking for alimony and counsel fees pending the action for annulment.

Bas's for the suit is on the grounds that prior to their marriage, Miss Hopkins produced a divorce from a former husband in Texas and that as neither principal was a resident of that state, the decree is invalid.

SHORT SUES PRODUCERS.

Hassard Short began suit in the Ninth District Municipal Court this week against Max R. Wilner and Sigmund Romberg as individuals (not under their corporate title) for \$500 representing a week's salary for services rendered in conjunction with the staging of "Three Kisses," a production to have been sponsored by the defendants but later abandoned.

Short claims a written contract signed Dec. 29 last guaranteeing him five weeks' employment at \$500 per week, starting Jan. 17. He worked one week, was paid for it by check, a controversy over which eventually arose but was settled, but was never paid for the second week.

Alfred Beekman, Short's counsel, states he is not suing for the balance of the five weeks' guarantee period because of the fact his client secured immediate employment for a new production thereafter and did not suffer any loss.

EXCITED OVER BELASCO.

Philadelphia, April 13. Everybody got all excited here for nothing Monday night when the report began to circulate that David Belasco was either dying in a local hotel or critically ill with pneumonia.

Reporters from the morning papers rushed around to the big hotels, but could get no confirmation.

Tunis Dean, Belasco's manager, when seen at the Garrick, poo-pooed the story as a fairy tale.

"Belasco ill? Nothing more than a slight cold, and he is not in a Philadelphia hotel. He is at the Marie Antoinette in New York, working on a new play for Leonore Ulric which will have its premiere at Atlantic City in June."

That ended the rumor.

MISS BAYES IN THE "FOLLIES."

Nora Bayes has decided not to open with the Shuberts' "Whirl of the Town" in Philadelphia as at first reported. There was no special reason stated for the offsetting of the procedure which was regarded as being practically "all set."

Miss Bayes has three or four offers in view, one of which may include her in the cast of this season's "Follies."

"Ikey and Abey" New.

"Ikey and Abey," a musical farce produced by the Gotham Amusement Co., will open April 23 in Sussex, N. Y. The piece is written and staged by Dick Maddox.

"OLD KENTUCKY HOME" FUND GETS \$4,000

Benefit Matinee in Louisville. 75-Year-Old Lady's Record.

Louisville, April 13. Four thousand dollars was added to the fund being raised to purchase as a State shrine to Stephen Collins Foster, composer of "My Old Kentucky Home," Federal Hill at Bardstown, where the famous old song was written, at a special matinee at Macaulay's last week. The occasion was made possible through the magnanimity of John Golden, producer of "Lightnin'," which was on the bill and will be long remembered by theatregoers here.

Governor Morrow delivered an inspiring address, stressing the love Kentuckians have for the song which is popular the nation over. Three hundred residents of Bardstown came on a special train for the matinee. Among them was Emily McAtee, who is 75 years old, and who was an intimate friend of the Rowan family, which owned the "Old Kentucky Home" since 1795, when it was built. It was her second attendance at a theatre, the other occasion being when she saw Joseph Jefferson in "Tip Van Winkle."

Included on the program was the singing of "My Old Kentucky Home" by Ethel Metz, who received a number of encores.

Mr. Golden wired \$100 to the theatre just before the performance, directing that a seat be set aside in the gallery and given to the first small boy who could be found on the street.

WOODS' PHILLY.

Has Closed for Site—1,600 Seating Capacity.

Philadelphia, April 13. A. H. Woods has closed for a site for a new theatre in this city, which is to be a link in the chain of his announced picture circuit. The site is on Broad street, near the Forrest, and the deal had been pending for some time. Construction work is to be commenced immediately and the house will be ready by January 1. Seating capacity, 1,600.

J. B. McElfatrick & Son are the architects.

TAX SAVED ON FREE TICKETS.

"Mother Eternal," a feature picture, which will debut at the Casino Sunday, under the direction of Ivan Abranson, was planned for "five dollar" opening, the idea being to give away the tickets complimentary like other recent openings of films in Broadway houses.

It was learned that where such tickets were given away the management was responsible for the payment of 50 cents tax. It was decided to distribute the tickets free, but to eliminate any mention of the price.



— BACK IN TOWN —
HELLO EVERYBODY!
"ENVEE-AYING" ALWAYS
DOC BAKER
in "FLASHES"
MOORE MEGLEY Co., Producers
Direction, HARRY WEBER
Riverside, N. Y., this week (April 11).
Bushwick, B'klyn, next week (April 18).

PREPARE FOR SUMMER STOCK BATTLE IN INDIANAPOLIS

Stuart Walker Signs George Gaul and Regina Wallace—Opens May 2 in Opposition to Gregory Kelly—Other News of Repertoire Companies.

HOUSE FOR "FOLLIES."

New Amsterdam or Globe in Prospect.

Flo Ziegfeld upon his return from Palm Beach is reported as having expressed himself as being in favor of retaining "Sally" with Marilyn Miller and Leon Erroll at the New Amsterdam over the summer, shifting the new "Follies," now in rehearsal, to the Globe, which is reported as available.

The strongest objection to the plan is A. L. Erlanger, who holds no interest in "Sally," the major part of which is owned by Ziegfeld, with minor portions held by Guy Bolton and Jerome Kern. Erlanger is financially interested in the "Follies" yearly.

The present "Follies" will end its season April 30 in Baltimore.

LOUIS MANN BUYS HALF.

Comedian Invests in "Survival of the Fittest" Due for Road Tour.

Louis Mann has bought a half interest in "The Survival of the Fittest" and it will be sent on the road.

It ran for several weeks at the Greenwich Village and made money despite the derisive greeting accorded it by the reviewers and first night audience.

FIELDS' "COME ON OVER."

Comedian to Produce Summer Show for Broadway.

Low Fields' summer production for Broadway is to be called "Come on Over." Mr. Fields contemplates an oddity in the musical comedy line, with no book authorship. Several wit writers will be credited with different scenes.

IRENE WILLIAMS ENGAGED.

Philadelphia, April 13.

Announcement is made of the engagement of Irene Williams, leading woman in "Erminie" which closed last week in Washington, and Arthur E. L. Jackson, a local attorney and an amateur singer of note.

Miss Williams, following a collapse on the stage during a performance of the revival, is confined to her room in a Washington hotel. Physicians say that she is suffering from a severe nervous breakdown. Jackson has been by her bedside during much of the last few weeks, and said today, commenting on his engagement, that their marriage would have to be postponed for the time being. He declared that it was believed best to remove Miss Williams to a hospital.

LE MAIRE UNDECIDED.

George Le Maire's return to "Broadway Brevities" depends on the attraction getting either of the Woods theatres in Chicago. It was first planned to use "Brevities" to open Woods' new Apollo, but Mr. Woods selected Marjorie Rambeau in "The Sign on the Door." Bob Millikin remains in Le Maire's role. The show is reported booked until summer.

Le Maire denied this week he had sold his interest in "Brevities" and said he would produce a new show of that name in the fall, also that he owns the title rights.

ACTORS' REP. THEATRE

An actors' repertory theatre organization of entirely new Lines' was incorporated this week. Its sponsors include a number of well known players and a stage director of note. Though the organization is capitalized it is partly co-operative and the players are to receive guaranteed salaries plus a percentage of the profits.

Plans call for the new organization to start producing this spring.

Showing "Two Blocks Away."

Charles Dillingham will open the new Aaron Hoffman show, starring Barney Bernard for a preliminary spring center out of town May 16. The piece has been titled "Two Blocks Away."

Indianapolis, April 13.

Stuart Walker Company opening summer season May 2. Gregory Kelly opened with his new stock company at English's April 11.

George Gaul and Regina Wallace will play leads for Stuart Walker this summer. Re-engagement of Gaul, who was not with Walker last summer, is regarded as a move in the stock skirmish between Walker and Kelly.

The town indulged in a big grin and on second thought decided to buy tickets when it was announced this week that Kelly and Ruth Gordon will play "Romeo and Juliet" for a week soon.

Kelly announced that William Schaefer, Jr., of New York will be his technical director through the summer.

Los Angeles, April 13.

The Vagabond Players have opened a season of stock at the Fagan Little Theatre. The current week's bill, the first of the season, is "Mrs. Dane's Defense." In the company are Florence Stone, Alec B. Francis, Lawrence Grant, Vesey O'Davaran, Robert Bolder, Isabel Wilford, Zeffie Tilbury, Helene Byrane, Sidney Bracey and Howard Chaldescott. Mr. Grant is director.

Duluth, Minn., April 13.

At the close of the regular vaudeville season at the Duluth Orpheum, the playhouse will be turned over to dramatic stock for the summer. Arthur J. Casey of the Braun-Casey company of Brockton, Mass., has leased the theatre and will open here May 22.

Mr. Casey presented the Orpheum Players here last season and won great success.

Since the Lyceum theatre closed here a year ago, no dramatic shows have been presented in Duluth, and the whole town is clamoring for dramatic shows.

The Majestic, Scranton, Pa.,

formerly playing burlesque, has been taken over by Corse Payton for dramatic stock. Payton plans to remove his company now at the Academy theatre to the other house after his tenancy at the Academy ends this month. Payton opened at the Academy on a 13-weeks' lease to which were added four additional weeks. The Academy will reopen with the C. H. Miles Players May 9, in "Turn to the Right" in opposition to Payton's "Lightnin'" at the Majestic, Payton having booked a road company of the piece to open his new house.

The Albee, Providence, R. I., will end its vaudeville season April 16, reverting to stock the following Monday. Sam Godfrey, for three seasons stage manager of the Albee stock, will remain as company manager.

Robert Sherman will close his stock at the St. Charles, New Orleans (formerly Orpheum), this Sunday. The returns were fair, but of late the house showed a weekly loss. Stock has not been successful in New Orleans for the past 10 years.

Ray Payton will open a summer stock in Lancaster, Pa., April 25.

The Elbert & Gretchel stock at the Princess, Des Moines, will close May 28. The management is negotiating for a house in another town for the company.

The stock at the Jefferson, Portland, Me., closes May 7. The house will reopen with stock for the summer, May 28, with some members of the former company retained.

The Markyle-Harder stock under the management of W. H. Harder will open a summer engagement in New Brunswick, N. J., May 18.

The Westchester theatre (stock) at Mount Vernon, N. Y., will drop to a 75-cent top from \$1.10, April 18. The change is announced as a summer policy.

The United Southern Stock Co., a newly organized concern will install a summer stock in Charlotte, N. C., opening around the middle of April.

Napa Bryant, leading with the Jefferson theatre stock at Portland, Me., will leave this week to join a stock at Oakland, Calif.

OUT OF TOWN REVIEWS

PRINCESS VIRTUE.

Atlantic City, April 13.

"Princess Virtue" is here, full of sprightly fun, tuneful music and old songs that will need pruning. With all it is one of the best of the season and promises to provide Gerald Bacon with a foundation in the theatrical field.

The cast is particularly good. There is Frank Moulan, who furnishes more elderly material than is necessary. Hugh Cameron comes in for large honors, also Earle Foxe, Robert Pitkin, Frank Greene, Jules Eppally, Sarah Edwards, Nancy Gibbs and Anne Page, who dances; Zella Rambeau and lots of others. Paris is the locale and to preserve the title further, it should be an American in Paris who is the center of the subject matter.

There is a contrast between the American ideals and the French temperaments which provides plenty of room for the comedy and contrasting parts.

The songs of Gitz-Rice achieved success with ease and with a much greater success than the general score. Such numbers as "Voices of Youth," "Princess Virtue" and "Quarreling Duet" were lightly interesting and gracefully appealing.

The first night was a commendably successful, though lengthy, affair. *Scheuer.*

BLOSSOM TIME.

Boston, April 13.

Mimi Hellesbrun..... Olga Cook
Fritzi..... Zoe Barnett
Kitty..... Leta Corder
Mrs. Krantz..... Ethel Brandon
Dora..... Emmie Niclas
Baron Franz Schuber..... Colin O'More
Franz Schubert..... Bertram Peacock
Krantz..... Ralph Herz
Vogel..... Frank Ridge
Kupelweiser..... Eugene Paul Kerr
Von Schwind..... Raymond Metz
Binder..... Joseph Toner
Erkman..... Joseph Toner
Count Shantoff..... Ivan Servais
Musicalian..... Irving Mela
Novotny..... Robert Payton Gibbs
Stingl..... Emil Hoch
Rosa..... Muriel Cort
Mrs. Coberg..... Erika Robesch
Walter..... Howard A. Berman
Flower Girl..... Emmie Niclas

"Blossom Time," one of J. J. Schubert's pet productions, will prove itself to be a remarkably prosperous pet, if Monday's metropolitan premiere at the Wilbur is an indication.

Weak in dancing, with a chorus that seemed exceptionally superfluous at times, and with Ralph Herz laboriously attempting to inject comedy by hypodermic methods when stimulus seemed needed to produce action, "Blossom Time" nevertheless went over with a crash, due solely to excellent music admirably sung by a well-voiced cast of principals topped by Bertram Peacock, a bass-baritone of the Gilbert-Sullivan type. The weak spot in the singing cast was Zoe Barnett, who was in poor low-range voice, due mainly to a cold.

The history of "Blossom Time" is an interesting one, dating back to the outbreak of the world war when under the name of "The Three Maids" it lived all through the war in Vienna and Berlin. The original idea of taking the most melodious themes and rhapsodies of Franz Schubert belongs to one H. Berte, who collaborated with A. M. Wither and H. Reichert. When J. J. Schubert learned that it was the only operetta that lived all through the war period in Germany he became acutely interested.

It was obvious as soon as he obtained the book that it would need drastic treatment before it could be another "Maytime" or "Honeydew" and Sigmund Romberg was given the score and Dorothy Donnelly was given the book and lyrics. J. C. Huffman handled the staging and Max Scheck was given the dancing numbers, the last named being the only one who fell down on the allotted task as regards doing an exceptionally good job. Scenically and in the costuming of the period of a century ago in Vienna, "Blossom Time" is a gorgeous production.

But its success is a melodic one almost entirely despite the heroic efforts of Mr. Herz, who has taken a tenacious Sam Bernard sort of a grip on the word "suss-pie-lous" and uses it successfully for three acts along with some modern interpolations to get his small quota of real laughs.

"Blossom Time" is supposed to have some historical basis on an episode in the life of Franz Schubert and Baron Franz Schuber involving their mutual love for an 18-year-old girl who finally gave Schubert a mitter for the more heroic Baron. Schubert's melodies have been taken frankly and proudly by both Berte and Romberg, and stress is beginning to be laid on the fact that the audience should listen for the more familiar of Schubert rhapsodies, "Toll Me, Daisy," "The Serenade," and the "Song of Love" leave the audience clamoring for more. The only flaw in the "moment musical" was in the dancing that did not add much to the charm of the music, and other excerpts from the Schubert sonatas

were quickly recognized and the house seemed to delight in proving its knowledge of the classical by applauding almost prematurely.

Olga Cook, with a remarkably cold and clear colorado and the natural bass-baritone of Peacock, together with Colin O'More's warmer and more melodic voice easily topped a remarkable singing cast. Peacock's performance is unusual in that he handled the make up and the difficult role of the famous composer gracefully, in one or two cases rising to real dramatic heights unexpectedly. The male chorus work of the principals, especially in the ensembles, helps materially in making "Blossom Time" one of the big song successes of several seasons.

As it now stands, even without the inevitable speeding up of the dancing numbers, which at present are so crudely added that they stick out like a sore thumb through the three acts, and even without the comedy that is bound to come with Herz at the humor helm, "Blossom Time" seems to be a sure fire given the cast, some of the merits of which have an apparently unassumed Teutonic twist to their dialog, indicates that the anti-German sentiment on the stage is practically a thing of the past in Boston. *Libbey.*

"TWO LITTLE GIRLS IN BLUE."

Boston, April 13.

Dolly Sartoris..... Madeline Fairbanks
Polly Sartoris..... Marion Fairbanks
Robert Barker..... Oscar Shaw
Jerry Lloyd..... Fred Santley
Morgan Atwell..... Virginia Earle
Nina La Fleur..... Julia Keely
Dudley Fairwell..... Edward Regley
Captain Morrow..... Stanley Jessup
Jennings, deck steward..... Jack Tomson
Kennedy, library steward..... Tommy Tomson
Newton Canney, a lawyer..... Arthur Rankin
Oriente..... Vanda Hoff
Margie, a lady's maid..... Evelyn Lee
The Albatross..... Jeanette Ophelia, a stewardess..... Patricia Clarke
Mary Bird, a prima donna..... Edith Decker

"Two Little Girls in Blue," as it opened at the Colonial theatre on Tuesday night, indicates A. L. Erlanger has unearthed another musical play that will bring home the money.

Surely the public will support a play with good music, clean as a whistle throughout, filled with plenty of action, romance, and gorgeous and appropriate stage settings.

As a matter of fact it is the scenery and costumes alone which differentiate this show from "Mary," the Cohan show, which made such a hit here, and while the ideas of the shows are widely different, there remains one and the same appeal: absolute cleanliness, action instead of spice, set upon a firm foundation of human and love interest.

True, the premiere Tuesday night was jerky at times. The performance showed that Erlanger had not spared any money in producing the show, that he lived up to his theory that in order to get the money one has to spend the money, and this is reflected in the costumes, the scenery, the chorus, which is well chosen and can hold its own with any that has visited here this season. Also he has attended to the small details which make such a difference in a show of this sort.

Only in the selection of the cast is a weak spot shown. Perhaps the opening performance was not a criterion. Perhaps nervousness may have been responsible, but whatever the cause it must be truthfully declared that some of the principals did not show up very well. They were hazy about their lines and spoke them with indecision. When called upon for singing parts they almost drove the orchestra leader silly by running off the key or hesitating and galloping spasmodically. They may remedy these defects, but, at any rate, those behind the show must have noticed the condition, and undoubtedly new faces will be in the cast, unless the principal parts are long, unless they make heroic comebacks.

If, for nothing better than advertising purposes, it is essential that a show of this type have at least one song that is appealing enough to make it sought for by orchestras outside the theatre, also for "home consumption," "Mary" had its "Love Nest," "Two Little Girls in Blue" has its "Oh Me, Oh My, Oh You." This song is introduced in the first act, and Oscar Shaw and Marion Fairbanks put it over splendidly. It had the material, they brought it out, and soon the effect was seen in the audience. It will probably prove to be the song hit and will go a long way toward making the show popular. But the show carries three more songs that are gems in their way and, strangely these days, are not reminiscent of something heard in days gone by. Namely, "The Gypsy Trail," "Dolly" and "Honey-moon." The other numbers (21 in the total of the score) are worth while, but none of the calibre of the four mentioned.

Another feature of the show which deserves and probably will get attention is the dancing. As it stands now it is hardly worth mention. Even with the scenic effects it suffers. The dancers are not of

first-class standard by any means, and new dancers are necessary. This applies to a majority of the specialty numbers. Some of them were fair. Ned Wayburn is credited with staging the show, and more than likely he is far from satisfied with the dancing so far. Much rehearsing and drilling is ahead, but this is a minor consideration, easily rectified.

The book is by Fred Jackson and Paul Lannin and Vincent Youmans are credited with the music and Arthur Francis with the lyrics.

The story of the play allows for a stage setting that is immense. The first act is the deck of a liner about to sail for India, a simple but beautiful scene. The second act shows the main saloon of the steamer, with a second scene in this act showing three staterooms and a drop that is raised, displaying the promenade deck with the entire company, except a few principals, gathered together. It drew gasps of astonishment and pleasure from the audience, which it should. The third act shows the deck of the steamer as it lays off the shores of India, another beautiful scene.

The story of the play deals with the mishaps and complications of the Sartoris twins, who find themselves stranded in London, and, in order to claim inheritance in India, take passage on a steamer as one passenger, showing themselves alternately, one hiding while the other is on deck.

As the two girls look exactly alike and as they speedily fall in love with different men, who, of course, believe that they are rivals for the same girl, the amusing developments are many and varied.

Into the story is injected the tale of a pair of notorious thieves who are passengers on the same steamer, who steal valuables from the passengers and who try to frame the girls. They are finally apprehended by a detective.

At the opening of the work of the two Fairbanks girls, Oscar Shaw, Julia Keely, Jack and Tommy Tomson and Patricia Clarke attracted the most praise. *Libbey.*

THE TALKIN' SHOP.

Atlantic City, April 13.

Monday at the Apollo there came to life a very spirited specimen of the older school, peopled with modern plot and characters. It bears the title "The Talkin' Shop" from the quite evident fact that the play is mostly talk and no action, its locale being in a barber shop of a country town.

Michael Morton has written his incessant talk session. He admits a foundation on Stephen Leacock's "Sunshine Sketches of a Small Town," whose atmosphere seems to have been used for the purpose of dressing a large number of people in old clothes and furnishing them with constant means of collecting, and thereupon shouting, hollering, jumping about and otherwise creating a large amount of noise and confusion in a solid lump of humanity.

This highly diverting specimen of the small-town plays contains the buncle game in actuality, for the first time in many years. It develops the young man who is imposed upon. (He is, of course, a bank clerk.) He has a sweetheart who has a father of very reckless financial disposition. He in turn has a partner whose heart is rather hard and eventually becomes very soft. But why go further into the list of things that every dramatist used to use when "In Old Kentucky," "Way Down East" and "The Old Homestead" were the big plays of their generation.

Mr. Morton has offered us each time he plays a play some new style of plot, so we are quite prepared for his latest plunge. It should not be inferred that "The Talkin' Shop" is altogether impossible, though we can safely vouchsafe that Broadway will have none of it. Neither will Chicago with its plebian tastes.

With an actor whose name and ability would of itself attract to the central role, it is highly possible that Mr. Harris might very profitably engineer a lengthy and interesting tour throughout the land.

Character work being the main essential required of the cast, their efforts were largely on a par. Such leadership as fell to any is due Robert McWade as the barber of excitable temperament and stock-purchasing instincts, Escamillo Fernandez, the Cuban, and Harold Vermilyea as a bank teller with too much care and too little salary. *Scheuer.*

THE TENTH MAN.

Atlantic City, April 13.

The advent of a new play by W. Somerset Maugham used to be made memorable always by the performance of John Drew, who added to the light comedy lines and situations of Mr. Maugham's lines a polish which their slender fabric seemed to require.

Times have changed and though recent announcements indicate that Mr. Drew and Mr. Maugham are soon to work to similar purpose again, the delightful society subjects of this English author have lately rather languished on our stage. Only the much revised "Too Many Husbands" is of recent production.

Last week found still another eventful change. Mr. Maugham prefaced his play as a "tragi-

BROADWAY REVIEWS

"KREUTZER SONATA."

(In Yiddish.)

Raphael Friedlander..... Mr. Samoiloff
Eva, his wife..... Mme. Lianny
Ette, his older daughter..... Miss Jeanne Valliere
Miss Jeanne Valliere
Cillie, his second daughter..... Lucy German
Samuel, his son..... Mr. Tettebaum
Ephraim Fiedler..... Mr. I. Dubinsky
Bella, his wife..... Mrs. Ferkman
Gregar, their son..... Misha German
Nataha, a Russian woman..... Lisa Zilbert
Albert, Ette's son..... Miss Shwarts

The placid routine of the Yiddish theatre from the back-stage viewpoint is seldom affected because the union dictates who shall be the artists of a particular theatre. Now and then some new face enervates the roster of artists, and this is altogether an event in Yiddish theatricals. It so happens and most extraordinarily too, that for the first time in the history of Yiddish theatricals a Gentile (non-Jew) has been added to the cast of the Irving Place company. She happens to be Jeanne Valliere, and responsibility for her appearance in Yiddish plays undoubtedly must be placed to the exigencies of war. Formerly she was one of the most valued members of the German stock company housed at the Irving Place under the directorate of the late Rudolf Christinas.

How then does a German actress, tutored in the alphabet, rudiments and the ethics of German art and dramatic literature, comport herself on a stage which must seem in many respects alien to her? Speaking in a dialect that has been borrowed from her own native tongue, how is it quite possible for her to transpose her lines in "jargon" when she thinks in German?

The impression that Miss Valliere connoted in a role that had been originated more than 20 years ago by Bertha Kalish was one that held an abundance of interest. And the sorry fact about her conception of the role is that, that she has denied or been denied the opportunity of creating something individual out of it. Instead she follows the treatment along the lines that her predecessors (Miss Kalish, Sarah Adler) have interpreted the character. What little individuality she endows or contributes to the part is entirely the result of excellent training. There is an absence of ranting, so prevalent in the untutored Yiddish artist, a note of repression asserts itself, and she dominates the mood, irrespective of its melodramatic touch or sob element, by a gentleness of tone and manner that sends its appeal over the footlights with greater effect than if she had resorted to the "tricks" of her predecessors.

The play itself is time-worn and the audience that paid its way to see it Tuesday night were lacking in numbers. It differs from the "Kreutzer Sonata" as played by Shildkraut. The latter version is

comedy." Briefly speaking from its story point of view, "The Tenth Man" is a play with comedy the plot of which is essentially tragic. It is fatal because it is human and the true course of events prescribes the penalty of retribution.

Mr. Maugham has taken his fling at crooked stock manipulations combined with politics. His leading part is a member of Parliament whose wife seeks a divorce with desire to marry another member. Her complaint is just. The man is strictly a financial shark who plays for big stakes and has always won by his cleverness. Caught in a tight place by a report from his engineer that a Central American mine is worthless he floats the stock to save money he has stolen from his bank, meanwhile forcing a borrowing father-in-law to silence and his wife to withdraw her divorce suit to save a scandal that would lose the party two seats in Parliament.

Having finished his story and meted out justice without alloy to as cheap and miserable a crew of society mushrooms as could be found, Mr. Maugham takes an extra fling of a twisted style. Just as his Parliamentarian's fate is hanging in the balance, he rushes in certain characters to administer a saccharine dose.

The first performance was decidedly uneven. Montagu Love, on the screen of late years, played the reckless financier with a carelessness that seemed unforgivable until in the final scene he rose to all the heights demanded with a splendid portrayal of the closing moments of his career. The most interesting player was Edward Emery, who gave another of his inimitable elderly men, thoroughly toned to the proper pitch, spoken with every line receiving its proper value. Sydney Herbert, as the "tenth man," developed a decidedly worthy bit in the final scene and Helen Freeman bespoke a constantly nervous, overwrought wife that fitted perfectly Mr. Maugham's part. Sylvia Field in a small role gave promise of a brighter future. Charlotte Granville, Harry Green, Henry Mortimore, Edgar Kent, Walter Howe, Leigh Lovell and Mayne Lyton are remaining members of the cast.

one that has been made from Tolstoy's novel, while Gordin's has used an incident in the novel on which the play is based. It is briefly the story of a woman whose love for a Russian army officer is neither sanctioned by either her family or the officer's parents. He shoots himself and leaves her alone in the world to bear in the future a child which is to be born out of wedlock. An impecunious musician is induced to marry her, more for her dowry than anything else, and together they take passage for America. Here they are joined by the parents of both the bride and groom. The action then passes in three of the four acts in America, culminating in the destruction of her husband and a sister whose illicit love for the latter is the melodramatic climax of the concluding act.

As to Miss Valliere and a comparison to her contemporary Yiddish actresses: She is in merit on an equal footing with Bertha Kalish, transcends Francis Adler, is the superior of Bertha Gersten and Jennie Goldstein, while with Celia Adler, Miss Valliere has still a shade the best of her.

It may be possible that American managers, in their constant search among Jewish artists for ultimate appearances on the American boards, have overlooked Miss Valliere. Their time would be well spent if they did no more than drop into a taxi some night and "catch" a performance with Miss Valliere. Her support was shabby both in cast as well as production. *Stcp.*

HUBBIES IN DISTRESS.

This opened April 11 at the Greenwich Village and was very properly disregarded by the reviewers for the dailies, though two or three of them stuck out the show. It is apparently a production made by some school, for goodness knows what reason. A. Charles Mann presents it. Several singing and musical numbers, followed by a dance, precede the operetta. This dance, given by a woman billed as Thanis, caused a near riot.

She danced nude to the waist. Her efforts are most kindly described as eccentric. An operetta follows. One John William Besse convulsed the house by his gestures, but two young women proved they had good voices if not acting skill. Amid all this amateur goulash, for which Bernard Gallant, on the part of the house management disclaims responsibility, the piano playing of a girl named Helene Giraud stood out distinctively. *Leed.*

INDEPENDENTS IN P. M. A.

(Continued from page 13)

expiration of the strike agreement. They also desired to be permitted to retain players for next season, who created roles this season, although such players are not members of the A. E. A. No solution was given them regarding non-Equity members whom they had under contract and to whom they would have been liable in damage suits.

The payment of understudies for extra performances was brought up by the A. E. A. to which George Tyler protested. The latter felt that since the understudies did not actually perform they are not entitled to the pro rata extra salary which more than eight performances calls for with active players. The ruling was against the manager, the P. M. A. deciding understudies in reporting for performances are to be classified as active players and therefore paid one-eighth additional for each extra performance given.

It was announced at the meeting the bill pending at Albany which proposed to oblige managers of theatrical companies to give a bond to the extent of \$250 per player guaranteeing transportation back to New York, had been killed. The P. M. A. went on record favoring the fire prevention and other protective measures in dressing rooms.

Brooks
THEATRICAL COSTUMERS
Leading Makers of
Stage Attire
For Men and Women
We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.
143 West 40th St., New York

SUIT FOR ROYALTY.

Play Brokers Insist on Cash,
Though Holding Deposit.

San Francisco, April 13.
Suit was filed by Darcy & Woolford against John J. MacArthur of the MacArthur Theatre, in Oakland, last week and an injunction issued to stop him from producing "Canary Cottage." The notice of the suit was published in the newspapers before MacArthur was officially served. MacArthur announced through his attorneys he would fight the case.

According to MacArthur, Darcy & Woolford have been holding for several months \$600 paid by him so that he may be permitted to receive manuscripts open with the further understanding that any deferred payment on royalty was to be deducted from this amount. When the material for "Canary Cottage" arrived, it came C. O. D. and instead of applying the royalty of \$400 on the \$600 held in trust by them contended that the trust fund would be used for other plays but that "Canary Cottage" would have to be paid for.

A settlement was reached out of court when it was learned only \$300 was held in trust by Darcy & Woolford, the other \$300 having been deducted for some other play produced by MacArthur.

"Canary Cottage" was produced last week according to the plans of the management after the additional \$100 was paid over to Darcy and Woolford.

Louis Morrison, Hugh Metcalfe and Harold Mathews have retired from the cast at the MacArthur theatre. Morrison and Mathews have decided to return to Los Angeles.

ALICE GENTLE LEAVING

Out of MacArthur Stock — Five
Instead of Ten Weeks.

San Francisco, April 13.
Alice Gentle leaves the MacArthur stock, Oakland, at the end of this week, playing only five weeks of a scheduled ten weeks' starring engagement. Negotiations were on to secure Bessie Barriscale to succeed Miss Gentle when the stock company plans to renew activities following the week's engagement of Marjorie Rambeau in "The Sign on the Door," scheduled for next week.

The present MacArthur stock season fell far short of the expectations of the management. The Oakland Enquirer published a story to the effect Miss Gentle's illness was a hoax on the part of the management which gave her illness as an excuse for closing down for a week two weeks ago. The article inferred Miss Gentle had received her notice. Plans were made to take action on the story which was branded as "vicious and malicious libel" on the part of the theatre folk.

147 WEEKS OF STOCK

Columbia, Oakland, Ends Long Run.

San Francisco, April 13.
The Columbia, Oakland, the musical stock house, closed last week ending a season of 147 weeks.

Harry Harrigan, Eddie Gilbert, Lou Davis and Vera Knight were the principals with the company just closed. Manager James J. Rohan plans to reopen in the near future with a new organization.

The Republic has been taken over by A. Reuban, who is trying inexpensive vaudeville supplied from a local agency, which conducts a general theatrical business which has, heretofore, devoted most of its bookings to small cafes and club work. The Republic was recently occupied by Yiddish Players.

ONE BRIGHT SPOT IN LOS ANGELES

GUSTAV MANN'S
BLUEBIRD CAFE

E. G. Woods Vaudeville Revue

Ben Light's Famous Orchestra.
Cuisine and Service Unexcelled.
First Class Talent Always Wanted.
ADDRESS

E. G. Wood, Bluebird Cafe
Los Angeles

DIVORCE FOR HUNGRY WIFE.

San Francisco, April 13.
Mrs. Ellen Lorenzo was granted a divorce here last week from Robert (Buster) Lorenzo while the latter was appearing at Pantages with "September Moon."

Mrs. Lorenzo is a local girl and was formerly in the chorus of a Will King show. Because she sought food after it had been refused to her by her husband, he choked her and then threw her down two flights of stairs, was the testimony upon which the divorce was granted.

COAST'S SUMMER SHOWS.

San Francisco, April 13.
Ruth Chatterton, Willis Collier, "Irene," the "Passing Show," Henry Miller and Blanche Bates, Al Johnson, "Mary" and Mary Nash are scheduled summer attractions for this city and the coast.

The feature picture "The Four Horsemen" is underlined for the Curran and "Over the Hills" for the Columbia.

New People in Stocks.

San Francisco, April 13.
Auda Due has been engaged by the Fulton theatre for second business and Rupert Drum, erstwhile director of the Hippodrome and Ye Liberty stocks, has been signed as director at the Fulton.

Drum replaces George Lask and Miss Due will play seconds to Eleanor Parker's leads.

Turlock Theatre Is Closed

San Francisco, April 13.
The Turlock theatre, constructed in 1919 at a cost of \$75,000, closed indefinitely April 10.

A. A. Richards, who holds a 15-year lease on the house, announced it was not paying.

Press Club's Show at Orpheum.

San Francisco, April 13.
The Press Club will stage its "Fifteen Years After" show at the Orpheum, following the regular performance Saturday night.

The program now in rehearsal will feature two George M. Cohan pieces.

ORPHEUM, SAN FRANCISCO.

San Francisco, April 13.
At the Orpheum this week James C. Morton, assisted by Mamie, Edna and Alfred Morton, captured the show's hit in third position on a snappy and evenly balanced bill. The younger Mortons have added laughs to an act that remains otherwise much the same, with the elder Morton's familiar stunts, especially his dancing and falls, dominating all the way and bringing down the house.

Franklyn Ardell in "King Solomon, Jr.," was the headline offering. It proved a big laughing success. The idea and lines handled by the swell collection of wives get laughs from the start. These gain strength with Ardell's entrance. His pleasing personality and adroit manner in handling the rather delicate situations made him an ideal feature for this excellent vehicle. Ruth Warren's good work also stood out prominently.

Edith Clifford, in fifth position, filled the spot satisfactorily, with Roy Ingraham at the piano. Miss Clifford looked stunning, displaying a gorgeous ermine coat and pretty gowns. Her routine of comedy numbers includes special material of a spicy nature cleverly put over. She landed strongly enough to retire with a speech along the usual lines.

Tom Smith, although employing familiar business, including the attempted nip-up and mind-reading burlesque, with Ardell in the audience, registered a big hit next to closing. His clever eccentric dancing and nut stuff won big favor. Bert Melrose got his usual laughs in closing position for his clowning and a scream for his tables stunt. There were walkouts, however, during his saw playing.

The Murray Sisters, a very attractive pair with a neat style, work along different lines from other sister teams and display good harmony singing on both ends of the routine, each offering specialties in between. A blues-encore elicited big applause, the girls overbowing themselves until the applause had entirely subsided.

Delmar & Kolb opened quietly. This mixed couple get absolutely nothing for entirely too much talk, but a toe dance by the girl and some head stunts by the man received recognition.

The Ford Dancers, held over, repeated most successfully in fourth position. Jack Josephs.

The T. & D. and Ashby theatres, Hanford, have been purchased by W. C. Lewis, former owner of the Neptune at Venice, who plans instituting a road show and picture policy for the former house.

DAVID GRAUMAN'S DEATH

Father of Continuous Vaudeville on Coast.

San Francisco, April 13.
David Grauman, who passed away at Los Angeles last week, was credited with being the father of the continuous vaudeville out this way and the first showman to re-establish himself after the great fire; also the first showman to adopt the large, luxurious theatre for pictures.

After the fire Grauman raised a tent at Steiner and Post streets and commenced regular vaudeville performances. The venture was a success, so much so Grauman constructed a frame building around and over the tent and continued there for four years. His son Sid was identified with him in most of the ventures and for the past couple of years was in full control of the Grauman theatres in Los Angeles.

PANTAGES, SAN FRANCISCO.

San Francisco, April 13.
The bill at Pantages this week was wide in range and contained seven acts.

The Molera Revue, a mixed act of operatic singers, topping the program, made good ending to a highly satisfactory offering.

Britt Wood had the audience with him and was recalled several times. He did not offer anything new in talk, but was a strong favorite from start to finish, scoring miles ahead of anything on the bill with his harmonica playing, clever dancing, personality and excellent rube character.

Permane and Shelley, with their rather novel burlesque trapeze bit, got good laughs and finished to good applause with violin and concertina selections. They were next to closing, the logical spot for Britt Wood instead of fourth position.

Olga Steck, with classically offered songs and dances, was in fifth position, holding down a full stage set. She is a winning little person and scored nicely.

Paul Kleist & Co. proved an excellent novelty act, going over great. White Brothers, with comedy acrobatics and contortion, were well liked as openers, although their routine needs speeding.

George Hinkle and Kitty Mae were second, getting their best results from the man's bass voice, although some laughs are obtained from his nut comedy, with his partner acceptably feeding but lacking singing ability. Jack Josephs.

LOEW'S CASINO.

San Francisco, April 13.
Both the vaudeville and the King vehicle were exceptionally strong this week, and one of the best shows of the season was the result. The King company offered "Mary's Ankle," the second of a series of royalty plays that will be presented by King from time to time to replace the usual musical comedy plays in which the book is of minor importance.

"Mary's Ankle" was selected for the return of Clair Starr, who rejoined the company after an absence of several weeks in the east. Miss Starr was given a hearty welcome, and in a speech she said "she was just as glad to get back as they were to have her."

The show started with the Larcionians, a couple of men, with contortion acrobatics. Both are neat workers and their efforts were frequently applauded. An outstanding feat was a back-hand flip from a high pedestal placed on table, in which the man's hand touches the table before landing on the stage floor. It's a good flash stunt and gets applause. Rober and Gold, programmed second, were not seen at this show.

Probably one of the biggest hits seen here in many seasons was scored by Fred Rogers. The dusky entertainer stopped the show a couple of times. But the audience demanded more of his dancing before they would permit him to depart. Rogers is an exceptionally hard worker and his dancing is along original lines of the loose, jazzy, acrobatic and comedy type. He was a hit from the start, even his gags and stories preceding his dance efforts landed big.

George Usher with Marion Suke and company took big laughing honors with a musical farce, "Marriage vs. Divorce." It's a big sketch, pretentious in setting and something different in a way and along allegorical lines. The moral of the act is that married couples should have children and thereby avoid divorce. Four people are in the cast and all are capable, with the honors going to the woman portraying "Divorce."

The strenuous prize fight staged between the young married couple and "divorce" and "marriage" acting as seconds got howls, although this particular bit appears to be somewhat overdone.

OBITUARY

BENJAMIN E. WALLACE.

Benjamin E. Wallace, 73, pioneer circus man, founder of the Wallace enterprises, was buried in Peru, Indiana, April 10, following his death at a hospital in Rochester, Minn., April 8, after undergoing treatment for six weeks.

Al. Martin, well-known circus man, had hurried home from China and was at the bedside when death came.

Born in Pennsylvania, Colonel Wallace, as he was known all over Indiana, served in the Civil War. He engaged in the lively business in Peru, Ind., for several years, after leaving the Union Army, and, in

business as a dancer in England at the age of 12, appearing in vaudeville and pantomime. The team of Cocola and Amato came to America in 1904. They were among the first to introduce the Apache dance over here. For the last few years Cocola and Amato have appeared in musical comedy, with an occasional appearance in vaudeville. Burial was in Calvary Cemetery Thursday, April 14.

T. E. AYLWARD.

T. E. Aylward, manager of the Grand opera house, Cincinnati, died April 13 at his home in that city. Though confined to bed but for four days, he had been suffering from Bright's disease for some time. Mr. Aylward managed the house for 20 years and was a representative of the Haviland interests.

JOHN MORRIS.

John Morris died of cancer in Chicago. He was a character actor, having played with the old Lincoln Carter stock company at the Criterion, Chicago. At his death he was employed as a starter with the Yellow Cab Co., in Chicago. Morris had been ill for three months.

JOHN L. BLAKE.

John L. Blake, 32 years old, for several years a leading man and last in that position with the Joseph W. Payton, Prospect Theatre, Cleveland, died April 5 in New Haven.

Giovanni Tagliapietra, 75, former noted grand opera baritone, died last week at 343 West Thirty-fourth street, where his father-in-law, John D. Townsend, friend of President Grant and defender of Jay Gould, lived and died. Their money lost, Tagliapietra and his wife had converted the mansion into a rooming house.

The death is announced of Deodat de Severac, French composer. Also Pierre Campana, comedian.

Tom Waters' little seven-year-old

IN LOVING MEMORY OF
OUR DARLING BABY GIRL
BETTY JANE BYAL
Born April 5, 1911—Died April 6
HER HEARTBROKEN PARENTS
CARL AND DORA BYAL
(Byal & Early)

niece, Harriett Waters, was killed March 17 by falling down the shaft in her father's furniture store in Shenandoah, Pa.

The mother of Earl Carroll died at her son's home, 729 Seventh avenue, April 8.

ROBERT H. PERKINS.

Robert H. Perkins of Glens Falls, N. Y., and internationally known as a dramatic baritone, died in a hospital at Detroit April 15, following an operation. He was 41 years of age.

Eddie Courtney.

Daniel D. (Eddie) Courtney, of vaudeville, died at Saranac Lake, N. Y., April 11. Funeral services were held at Worcester, Mass.

Samuel G. Mott.

Samuel G. Mott died in Oakland, Calif., age 71 years. He was a dramatic actor.

Ted Lewis' Jazz Band and Al Herman, the blackface monologist, now with the original "Greenwich Village Follies," are returning to vaudeville, following the conclusion of the "Follies" road tour about May 15. Harry Weber is handling both acts.

WHEN IN SAN FRANCISCO
MEET ME AT

THE PALS GRILL

GOOD FOOD — POPULAR PRICES
Anna Lane, Between Powell and Mason
CONTINENTAL HOTEL LOBBY

A. C. BLUMENTHAL & CO., Inc.
REALTY BROKERS

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

58 SUTTER STREET

SAN FRANCISCO

SCENERY BY EDWIN H. FLAGG STUDIOS

STELLA MAYHEW and BILLY TAYLOR.

Piano, Talk, Songs, Comedy.
16 Mins.; Full Stage (Parlor).
Fifth Ave.

Stella Mayhew, with Billy Taylor at the piano instead of the orchestra pit, as of yore. The turn works in the house set with a special lamp or two, but without a special setting of any sort.

Her opening song is "Has Anybody Seen Jonah Brown," an exclusive comedy idea that fits her nicely, and allows for the Mayhew negro dialect. She sings a verse and chorus then talks several more, relating the history of her relations with Jonah up until his disappearance after she had won a decision from him.

Taylor deserts the piano for "Laddy Buck of Mine," a pretty Irish ballad with a lilting melody delivered in pleasing baritone. Miss Mayhew returns for a double with Taylor, "Modern Cinderella," a sterling lyric depicting the modern version of the old story of the Princess, delivered in modern "hick" with plenty of wise cracks interspersed.

Some dialog crossfire on domestic topics, in which Mayhew and Taylor kid each other for laughs, didn't register strongly, despite the excellence of the material. A duet, "Some Little Bird," brought them back for Miss Lizzie Brown, prefaced by her "mammy" walk and comedy comments on her "pup-ples."

Miss Mayhew has a fine assortment of songs which she gets across, despite her let-down vocally. Taylor is an excellent foil. The pair have wisely refrained from the usual elaborate stage dressing and are going in strong for simple entertainment. Her personality and artistry insure them wherever they may be placed. *Con.*

NELSON and BARRY BOYS (2).

Acrobatic Dances, Comedy.
12 Mins.; One.
23rd Street.

Elizabeth Nelson is a small, neat woman. One of the Barrys is youthful, the other is a bigger man and in cork supplies the comedy of the mixed routine.

Miss Nelson is on only for acrobatic dances and ground stunts, all done rapidly, the Barrys either together or single working the rest of the time. The straight and Miss Nelson showed something in an acrobatic dance, and he followed it with a single. She appears in a one-piece bathing suit that displayed her nifty figure, Miss Nelson again winning attention with an upside down "dance," really an acrobatic feat.

Tumbling and fast somersaulting by Miss Nelson got something at the finale. The turn looks as though out for some time, with changes probably recently made. It stood up No. 4 and shows possibilities. *Idee.*

BARLOW, BANKS and GAY.

Songs.
12 Mins.; One.
American Roof.

A trio of songsters doing three numbers interspersed with a selection on the piano by the two men, in the nature of a pianola imitation, with the feminine third soloing in spots. A rather lengthy medley was delivered to more or less satisfactory results.

It's straight singing backed by voices of sufficient calibre, combined, to register before the neighborhood audiences but allowing the element of "chance" to step in when striking out singly.

The act dresses nicely, having both men in dinner coats, and the woman in evening attire makes a change of costume. The trio should please if placed in an early spot through the smaller houses, and if the running time, as at present, is maintained, though the somewhat drawn out medley might stand cutting. A pop melody might be experimented with for additional results.

BROWN and ELAINE.

Songs and Talk.
13 Mins.; One.
American Roof.

A jilted bride and the reason for a substitution of the groom allows this mixed couple to deliver three songs and some conversation along the comedy vane for 13 minutes.

Catch lines permitted a melody, by the man, to land solidly while the talk and an abbreviated bit of stepping at the finish proved of enough strength to take the couple away nicely.

The turn shapes up as a satisfactory comedy offering. Opening after intermission it pleased all the way, with abundant acknowledgment.

CLAIRE WHITNEY and ROBERT EMMETT KEENE (1).

"The Gossiper" (Comedy Skit).
18 Mins.; Full Stage (Special).
Riverside.

Smart fellow, the author of "The Gossiper." The program doesn't give anyone credit for it. More than likely the players of the incident (it couldn't be called a sketch) had a hand in the writing as well. Any time vaudeville players find something that will interest and bring the women folks to the theatre they have something of real value for themselves and for the managers. "The Gossiper" has a great woman attracting quality. It will cause more comment and bring more women to the theatre than even a dress parade, a handsome moving picture leading man or a woman involved in the latest society scandal. It proves beyond the shadow of a doubt that man is the more gossipy of the sexes. And there you have the sum and substance of the act. The newlyweds are discussing a book called "The Gossipping Sex," in which a woman author argues that man is the offender. The husband, naturally, can't see it at all and will not listen to any arguments to the contrary. While the discussion is going on, Robert Emmett Keene, a friend of both, who has not seen them for some time and does not know of their marriage, enters, and the usual cordial greeting is extended. In the natural course of conversation, Keene a clubman and a man about town, starts "dishing dirt." He is one of those boys who are not particular as to what they do with the truth. Why sacrifice a good story or a laugh for the sake of a reputation? Excuses are given so that Keene gets a chance to be alone with his wife and then the husband. Immediately he embarks upon his gossipy expedition, again putting each one on the griddle in turn.

The wife and husband get together at the finish and go after the offender in fine style, putting it up to him direct that he is one of those idle gossips who go around making things tough for all married couples. Keene is repentant, and during his speech in which he acknowledges that he is a cad etc., the phone rings for Mr. Keene, and as the curtain descends slowly he again goes right into scandal-mongering over the phone.

The skit is exceptionally well done. Robert Emmett Keene, best known to vaudeville as a monologist, is suited down to the ground in this role of polished clubman who wouldn't knock anyone in the world—but, Claire Whitney (Mrs. Keene), a striking blonde, in black evening gown is a delight in her role of defendant of her sex. Quiet and resourceful, her facial expressions are very forceful in bringing out the points. The unnamed husband is also very good.

A special set, a silk cyclorama, is carried and received applause at the opening. Mr. and Mrs. Keene have a vaudeville vehicle well suited to their talents and a valuable piece of property for the better grade of vaudeville theatres. The act opened the second half of the program and was very well received.

MENKE SISTERS.

Songs and Dances.
12 Mins.; One.
58th St.

Two girls, both young, one blonde, the other brunet, in a pleasing sister turn. Open in kid costume, in which they look cute, with a double song, supplemented with brief bit of stepping. Brunet does single dance next, clad in cop's hat and coat.

Blonde solos following, brunet making it a double. Change to evening dresses for this number. Blonde has odd vocal trick, which sounds like whistling, but isn't, which enhances the vocalizing in the closing double. Both girls are of petite type. Singing and dancing comparable with average small time turn of its class. They passed creditably No. 2, at the 58th St. *Bell.*

DORE and PHILLIPS.

Ring Act.
6 Mins.; Full Stage.
Broadway.

Mixed couple in evening clothes for opening. He goes through a brief routine, the principal stunt of which is one arm "chinning," while she goes off and strips to full tights. Fast alternate routines, finishing with foot-to-hand two-high work.

Their best trick seems to be one wherein the man supports himself on the rings with his hands, feet up and the woman does a foot-to-foot stand. Smart appearance—well liked. *Jolo.*

MULLER and STANLEY.

"Rice Pudding."
20 Mins.; One and Two.
(Special Hangings).
23rd Street.

Maud Muller and Ed Stanley have reunited after being out of vaudeville as a team for several years. Stanley has been in pictures in the interim, Miss Muller appearing as a single mostly.

Miss Muller still carries on as a talking comedienne, and she is as humorous as ever. The routine has been somewhat changed, with "Rice Pudding" being more along skit lines. Another thing that is "out" is the absence of the former kidding of Ed by Maud.

Stanley is immaculate in evening duds, Miss Muller, too, in party clothes. They have come to a swell hotel to attend a dinner party. He inquires where she got the nice wrap and she replies it was from Hickson's but its going to Simpson's. More important to her is "when do we eat." He stalls saying they are going to meet a lot of people and she comes back with the eating matter, saying she is going in and is going to eat all she wants, then is going home and take off her corsets. That drew a yell from the women.

Into two for a few minutes, Miss Muller was alone. She announced an Irish lullaby, but thought it hard to make English words stick to an Irish tune. The number is really a comedy lyric though it ends up with "Mother Machree" sung in high register. Back in one, Stanley announces that they will meet the chief of the secret service who is to be present. She replied she knows a lot about secret service, which is the vogue in the Automat, and tells the tragedy of dropping five nickels into the slots and getting five rice puddings. The bit is worked up for a score of laughs. It is finally discovered the affair that evening is for members, which lets her out, and they wind up by starting for the Automat, he having left his money at home and she saying she has some "thumb money"—nickels to put in the slots.

"Rice Pudding" is a standard comedy two-act. The turn has played some of the bigger houses. *Idee.*

"TIMELY REVUE" (5).

Songs, Dances and Talk.
22 Mins.; One, Two, Three (Special)
Metropolitan, Brooklyn.

"The Timely Revue," as its name indicates, is a topical affair, with a first rate travesty strain consisting of "pans" on the telephone girl, the seashore mermaid and the vamp, as known from the pictures. A company of five presents the act, two men and three girls. A man costumed as Mephistopheles starts with a prolog in "one," with an introductory which tells of friends of his he will later show the audience.

This is in rhyme, well phrased and metered and delivered with proper emphasis by the "devil." The phone girl, bathing girl and vamp are on successively for scenes; a juvenile figuring in each. The phone scene has the juvenile trying to get a number, with the devil at the phone girl's elbow, whispering bad advice. The bathing girl is prompted to flirt with the juvenile and the dialog between the juvenile and vamp is along similar lines, Mephistopheles in each instance appearing as an allegorical figure and urging on the gals.

A change of scene is made for each conversational bit. At times the dialog is broken with singles and doubles by the girls and juvenile. The finish has the juvenile, the three girls and the devil in jail. A dancing number for the finale. Excellent flash for the pop houses, well mounted and holding first rate entertainment. *Bell.*

HALLEY and NOBEL.

Talk and Songs.
14 Mins.; One.
American.

This couple, while retaining the former style of turn, have worked out a new routine.

The woman explains she is a picture star and desires a double to work for her in a flying machine stunt. The job is to be his if he will consent to ascend 17,000 feet and "stand" for a drop into the ocean. Asking how much he is to be paid for the stunt and how he is to get the dough, she explains the money will be in the form of a draught—after he falls.

During a change the man had a comedy lyric, "The Scandal of Mr. Buick and Lizzie Ford." A ballad, then old-time songs by the woman for the finale, the man dancing during the singing. He retains his "sure" expression. The turn was liked on fourth. It fits the three-day bookings. *Idee.*

KENNEDY and ROONEY.

Songs, Dances, Comedy and Piano.
18 Mins.; Two (Special) and One.
58th St.

Clayton Kennedy and Mattie Rooney have a new skit frame work by means of which to present their respective singing, dancing, comedy and piano playing talents. A special cyc in two, an Oriental effect, has Miss Rooney in harem costume and Mr. Kennedy made up as a comedy Turk, walrus mustache, goggles and misfit dress suit, at the opening. Following an opening number, a song by Miss Rooney, with Mr. Kennedy playing her accompaniment on the piano, Mr. Kennedy dons the Turk makeup, retaining the misfit dress suit throughout the act.

An exchange of bright comedy chatter, a bit of stepping by Miss Rooney, with Kennedy putting over likeable clowning at the piano, some nifty dancing doubles, with Kennedy showing equal nimbleness with his feet as with his fingers at the piano and a couple of sessions at the ivories, during which Kennedy introduces auto harp and hand organ imitations, and later the playing of one tune in a variety of tempos, with Miss Rooney making a couple of pretty costume changes, are among the specialties listed.

Also included is a travesty Spanish dancing double and another bit of stepping at the finish, during which Miss Rooney makes a quick change from a dress to Scotch kilts. The act is made bright and consistently entertaining through the interpolation of comedy by Mr. Kennedy, which balances nicely with Miss Rooney's dancing. The turn went over at the 58th Street. *Bell.*

STEVE FREDA.

Musical and Talk.
18 Mins.; One.
American Roof.

Other than a persistent tendency to stand near the wings "asking" for it and a decidedly weak routine of conversation, which puts the act on an uphill grade immediately with no momentum realized until the playing of a guitar for the finishing number, Steve Freda is presenting a "single" comedy turn that should fulfill his and the bookers' wants for some time to come.

The playing of the instrument registered solidly, and with the added stalling, while taking bows, the false starts toward exiting and visual questioning were sufficient to permit of three encores. The second seemed overdoing it a bit, with the third the result of poor head-work.

Preceding the playing of the instrument was placed a song, and the intention of selection upon a harmonica continually delayed in favor of stories, that should be either replaced or done away with. The routine has been laid out not to the best advantage. Freda would probably find it an asset if the grade, due to the conversation, were eliminated and the selections on the guitar gotten under way immediately with, too, the vocal number if so wished.

If about seven of the minutes now devoted to the aftermath were placed earlier there would be less to worry about and the habit of taking up time on bows would become unnecessary. At present it seems to demonstrate lack of confidence by the musician in his material and knowledge that only the guttaring can save him. *Rush.*

JOE FANTONE and Co. (4).

Flying Rings.
8 Mins.; Full Stage (special).
Fifth Ave.

This turn was formerly known as Fantone's Athletes. The body of the act remains the same, but a novelty opening has been aimed at. A special drop and several props represent a forest scene with the principals making an entrance from tree trunks. A fairy queen and a stage tiger are vaguely concerned in the idea which seems to be the awakening of the men who are made up as "gnomes." Two tepees are also visible.

A good routine of acrobatics and gymnastics is executed on the flying rings with the finish trick a flashy thriller. Two of the men posed on the tips of the tepees jumped together onto the raised end of a spring board which hurtles another member up to a turnover and foot hold on two ankle straps, leaving him hanging head downward. It's a difficult looking trick and made a strong finish.

Fantone has an interesting piece of property in his new departure and held the house unusually well, closing the show at the Fifth Ave. *Con.*

BEN BEYER.

Pantomime and Bicycle.
10 Mins.; Full Stage.
5th Ave.

After an absence abroad for several years Ben Beyer, comedy trick cyclist, is back in New York once more with a somewhat different act. It is an elaboration of his former offering. Still in blackface, Mr. Beyer enters on a combination of automobile, motor cycle, bicycle, horse and other things. It is the queerest mechanical conglomeration imaginable.

Across his right shoulder is slung a bag of golf sticks. He stops the vehicle—or, rather, it stops itself—near the footlights, and goes through a very funny routine of pantomimic comedy in an endeavor to get the "instrument" started. A fast exit and return with a bicycle, doing inimitable slow-riding to the melody of "Traumerel," with all the tragic pantomiming that would ordinarily accompany a funeral cortege but interspersed with hasty turns at all four corners of the stage, eventuating into fast riding and double twists balanced on the handle bars; single wheel work and breakaway wheel stuff.

For a finish Mr. Beyer rides the rear wheel of a bicycle, pushing the front wheel in front of him, but unattached, and for a curtain jump from the rear to the front wheel pedals over the handle bars. It's a corking trick. *Jolo.*

"BITS OF HITS" (9)

"Girl Act."

21 Mins.; One and Full Stage (Special).

Harlem Opera House.

A well-dressed singing and dancing turn, although injured somewhat at moments by the talk of two extremely good dancing men. The flash of the production, however, and the speed of the stepping will be more than sufficient to get the act across with a generous margin.

H. A. Friedman presents the offering, which is the work of Joseph Burrows. The principals are Brown and Evans, the dancing men, and Evelyn Earle, a singing and dancing girl. This trio of principals are backed by half a dozen ponies.

At the opening Miss Earle appears from between the drapes in "one" and sings in special lyrics about the craze for dancing. The full stage discloses the girls, and presently the two men come into the picture attired in Tuxedos. They have an especially routine of varied steps: from "essence" to a grotesque scarecrow frame-up, all of it graceful and worth while. They likewise have several song numbers, all specially written and neatly delivered with incidental dancing. The exchange of talk, however, is not so amusing, running a good deal to punning.

For the finish an effort is made for low comedy in a general shimmying display. There is a change of full stage set for this number, leg drops being placed and a cut drop representing a tree lowered. This is supposed to make a background for a rube characterization. Beginning with the scarecrow dance the people of the act appear one by one in nondescript getup and all hands shimmy enthusiastically. Several of the girls are pretty plump for this dance evolution and their gyrations aroused laughter. It made for a whoop hurrah finish and put a noisy period to a turn that scored substantially with the Harlem clientele. *Rush.*

VERA CALHOUN and Co. (1).

"Moonbeams" (Singing and Dancing).
12 Mins.; Full Stage; Close One.
(Special Set).
Regent.

A girl of anywhere from 12 to 18 opens the act in "one" before a special drop upon which there is a large moon. The girl dances and then recites a prolog. The moon opens up and a second girl comes forth and does a song with scenic effects in the opening in the drop. This routine is repeated for four other numbers. The act is very quiet, at no time does it get moving, each number is so much like the others in tempo that it might all be the same.

An effort has been made to put over novelty numbers in a little different manner. The effort is praiseworthy. One or two of the ideas are rather neat, but the act as a whole has neither the go nor the punch to put it over. The little dancer is cute but of the dancing school type with nothing more than any of the others of the class might have. The singer lends no life or color to her work, and that seems to be the whole trouble. It's clean, pretty and sweet, but it don't mean anything. *Con.*

JOLLY JOHNNIE JONES.

Bouncing Wire.

10 Mins.; One (Special Drop), Close Full.

Riverside.

Jolly Johnny Jones has a woman assistant who works in male attire. The couple open in "one," doing a little comedy pantomime with comedy props. Its only advantage is that it gives the act a little time before going into full stage, which to an opening act—and this in its present shape can hope for no other position—means something, as it gives the audience a little time to get settled.

In full stage the man does the usual routine on the bouncing wire. The tricks are well done and one or two gained applause. In a big show where the money has to be kept down the act will pass opening.

FREDDY, SILVERS and FULLER.

Songs and Talk.

13 Mins.; One.

American.

Three men, two straight, the third doing a burnt cork comic. The trio appears youthful.

The strength is in the singing, almost entirely aimed for trio harmony, with some good results attained. The talk is old, and not old enough to have been forgotten. The gags change the song pace, with "Which would you save—your wife or your mother?" a sample.

The boys started well with a parody on "Coming Through the Rye," and they rung the bell again with "Maggie," with some comedy business. An operatic bit that merged into popular numbers took them to the entrance, and they earned a blue laws number encore, the comic getting something with yodeling.

With the song numbers worked up well, as they are, the boys can stand something better in the talking sections. On second they went over strongly and could have been assigned a later spot.

Ibce.

LEON PAULUS.

Operatic.

13 Mins.; One.

Orpheum, New Orleans.

Leon Paulus was one of the principals of the New Orleans French opera company the past season. His voice is a light baritone adapted to the singing of the less strenuous passages of the operas but minus the fire and sweep necessary for the bravura moments in vaudeville. He is employing three selections with the "Toreador" song from "Carmen" concluding. Had it been given with essential gusto, Mr. Paulus might have emerged partly triumphant but it gained but minor attention along with the preceding numbers.

Mr. Paulus has personality, some magnetism and an engaging stage presence but is immature in the desires of vaudeville. Tricks are necessary to strike the mass which composes the major portion of the audiences. Minus these tricks the most silvered tones fall into the despond of inattention.

Samuel.

FILLIS FAMILY.

High School Horses.

16 Mins.; Full Stage.

58th St.

Four horses, with a man and woman doing the equestrian work in a high school routine, that speaks excellent training. Three of the animals are adepts at dance steps, performing all of the more difficult ones in perfect time with the music. One of the animals called "Little Mike" stands out as a fancy stepper.

The other two do fox trot, waltz, one step. The tricks are run through with speed and minus surging by the trainers. A rearing horse also contributed a bit of jumping that served to vary the routine. Horse acts have not been abundant around the local vaudeville houses for several years. This one is a big timer, ready for the best as it stands.

Bell.

ANN SUTER.

Character Songs.

12 Mins.; One.

58th Street (April 7).

Single woman, who does four numbers. In appearance and delivery she reminds of Mae West without infringing. Her first number is an old-fashioned idea with a brief period of jazz in the delivery for contrast, both well handled.

Next a flirtation idea, followed by a popular French dialect song, a change being made for each. The last is another popular song delivered in eccentric manner with a comedy walk and dance that registered strongly. Miss Suter has improved considerably since last seen around and is in line for big time consideration.

Con.

ELIZABETH KENNEDY and MILTON BERLE.

"Broadway Bound" (imitations).

17 Mins.; Full Stage (special set). Regent.

The program gives Milton Hockey and Howard Green credit for writing this piece. Why it took two men to write "you remember Eddie Cantor in the Midnight Rounders, well, I'll give you an imitation of him," is hard to conceive. That is what the act consists of—imitations by two juveniles.

For those who can remember ten years ago this act will bring back memories of Felix and Caire, although the former team had the advantage of being able to do singing and dancing imitations, while this little couple are handicapped by the law which forbids them doing anything but talk. The imitations are probably just as good as those done by Felix and Caire. All kid imitations seem to be about the same. It is just a question of the cuteness of the kids.

The girl in this combination is a little mite and it is her use of up to date slang in a burlesque travesty of "Romeo and Juliet" which gets most for the act. The boy does a Cantor imitation and also works on the same order through the running. A pretty blue hanging set is carried and the efforts of the children gained satisfactory results here, as they probably will anywhere. Kid performers, experience has shown, are as sure fire as anything in vaudeville. They also draw business, more so in the smaller towns. The folks like to go and see if there is anything they do that our Tillie or our Michael can't do.

LAMBERT and PHILLIPS.

Piano. Songs. Comedy.

14 Mins.; One.

58th Street (April 7).

Male monologues followed by comedy piano playing. Hebrew dialect used in talk. Plays classical selection followed by finger exercises of a beginner with discords for comedy purposes. A comedy song, "There May Be a Change," is well delivered.

Lambert steps upstage to make an announcement. Male partner interrupts, bawling him out for trying to make a single out of a two-act. The latter is Joe Phillips, from burlesque. Lambert introduces him in a comedy speech.

Next a duet of burlesque opera, Phillips pulling laughs with a thin exaggerated falsetto voice. A burlesque ventriloquist bit similar to Felix Adler's, with Phillips as the dummy seated upon Lambert's knee, for some crossfire and a song hit.

A good standard small time two-man comedy act.

Con.

"A LONESOME GIRL" (11).

Girl Act.

30 Mins.; One, Full (Special).

American Roof.

Three principals, two women and a juvenile, backed by eight girls carry out the theme of the country girl following the city boy, having met in "one," to his native health, situated in a dressmaking establishment set in full stage.

The establishment gives the excuse for the proverbial parade of the girls in "flash" costumes and who, in all, make three changes. A sextet of musical numbers are relayed during the half hour the act consumes with the comedy taken care of by one of the feminine principals which, incidentally, sufficed for the purpose.

It's an average girl act for the intermediate houses that has nothing either above or below the average to recommend or condemn it. The girls look well enough and the leading trio are of sufficient ability.

GEORGE GIFFORD.

Song, Dance and Talk.

13 Mins.; One.

Greely Square.

George Gifford effects eccentric tortoise shell goggles, green bow tie and variegated street attire. Following a piece of business with the wandering calcium light, he goes into a hoke Egyptian dance which he spoils by essaying a few minutes of monologuing. His patter is none too strong and is further detracted by poor delivery. His delivery smacks too strongly of mimicking Senator Francis Murphy and Milt Collins, being a cross betwixt the two. He tops this off with a neat eccentric dance solo that earned him a weak recall for another corksucking session. In this number he did some business with a top hat that impressed and sent him off to legitimate applause.

By eliminating the weak talk, Mr. Gifford should make a spot on the big small time.

SELLS-FLOTO CIRCUS.

Chicago, April 13.

"You can't make a silk purse out of a sow's ear." That seems to go for bush-league circus owners. With half a dozen combined minor circuses, plus the famous Sells-Floto layout, Ed. Ballard and Jerry Muggivan failed to come through at the Coliseum or show anything new or pretentious in the circus line. The entire show ran sluggishly and dragged out until it died of its own accord. The line-up, except for few exceptions, read like a small time vaudeville bill: A bunch of opening acts with a few elephants, camels, dogs and horses as a background.

Of course this does not include such features as the famous "Poodles" Hanneford or the Hodgina family, but even these sterling performers were hurt by their environments. The circus started with what was supposed to be a spectacle called "The Birth of the Rainbow," and consisted of all the performers, stake drivers, roustabouts and hostlers dressed up in medieval costumes. They were of an ancient vintage and showed the wear and tear of many parades.

DISPLAY NUMBER 2.—Bucking mules with colored riders.

DISPLAY NUMBER 3.—The elephants, 13 in all. Two of the rings were in charge of women, while the other had a man cracking a whip. They have brought the elephants up to date by having them shimmy instead of doing the "cooch."

DISPLAY NUMBER 4.—Aerial gymnastics with the Sweeney Duo, Mlle. Lawson, the Kendrick Sisters, Bartlett, Marguerite Slats, the LePearis, Hamilton Sisters, Mlle. White, Thomas Nelson, Grace Hamilton, Lou Grant, Roscoe Goodwin, Sweeney Girls, Martin and Arley. This is the list that the program gave. In reality not half the announced list appeared, and those who did show were doubling under various names. Mlle. White received the honor of the first announcement. Her feature trick was a giant swing, a complete revolution on high traps.

DISPLAY NUMBER 5.—Contortionists, ground tumbler and hand balancers. Those listed were A. Ardine, Madgie, Hormka Brothers, Mlle. Delno and James Walters. Madgie is really Nadjie, who recently played the State-Lake. Hormka Brothers are the Kremka Brothers, another recruit from vaudeville, while James Walters is known as Schubert, "The Frog Man." Nadjie showed the class of the quintet of acts by walking away with the applause honors. The clowns then had their inning on the track, but showed nothing new.

DISPLAY NUMBER 6.—Trick riding by the Hanneford family which was split up taking care of ring number one and three. "Daisy" Hodgina had the honor of the center ring. Dressed in evening gown, some difficult feats were done by "Miss" Hodgina.

DISPLAY NUMBER 7.—Conglomeration of wire walkers, no one knowing who was who and no one seeming to care. The billing was Marguerite and Hanley, Four Wards, Cleat, Four Balmains, Three Luckeys and Lou Grant. The only thing that stood out were four girls in the center ring. Checking up it looked like the Four Balmains.

DISPLAY NUMBER 8.—Once more the clowns had their way and tortured the patrons for fully five minutes.

DISPLAY NUMBER 9.—Posing of women, horses and dogs. A good flash though dragged out. Between poses there was a flurry of high school horses.

DISPLAY NUMBER 10.—Clown band with a lot of hoakum went over for some laughs.

DISPLAY NUMBER 11.—Aerial gymnastics by White and Ardine, Marguerite and Hanley, Beatrice Sweeney, Maurice and Girdle, the Arleys and L. Grant. Beatrice Sweeney, holding stage number two, got an announcement that was incoherent, taking away from the effect of her big trick.

DISPLAY NUMBER 12.—Joe Hodgina in ring number one, the Hobsons in ring number three, with "Poodles" Hanneford and his family in the center. All eyes were centered on "Poodles," and with his grotesque antics he easily walked away with all honors of the show. His performance alone was almost worth the price of admission, though never being able to live down what came before or after.

DISPLAY NUMBER 13.—Aerial tooth acts. The Luckeys, Hamilton Girls, the Wards, Minnie Fisher and the Sweeney Girls. It looked like a rehearsal.

DISPLAY NUMBER 14.—Captain Tibber and his Seals, Strassel's Seals, and some dogs and ponies that were at least entitled to some billing which they did not get.

DISPLAY NUMBER 15.—The entire proceedings were stopped and a special announcement was made for Mlle. Herberta Beason, direct from Europe. Four years ago "Mlle." Beason was known as "Slats" and worked as an apprentice in one of the big wire acts, getting his training with the Cevene troupe, and within the last two months playing small time vaudeville. Beason did well, though there are half a dozen acts in vaudeville that could show him up.

DISPLAY NUMBER 16.—The two stages held wrestling Japs, the Tamakia troupe and Owataga troupe. While the center ring held the Arabian Hamad Arabs.

DISPLAY NUMBER 17.—Some

Brothers, Maurice and Girdle, Steiner Brothers, the Honetts and Balmain. Slap-stick bar comedy.

DISPLAY NUMBER 18.—Trick riding in Indian costumes.

DISPLAY NUMBER 19.—The clowns on the Hippodrome track to kill time.

DISPLAY NUMBER 20.—The Nelson Family and the Flying Wards, casting.

DISPLAY NUMBER 21.—Jockey riding and Roman races. Even this failed to thrill.

Two hours and thirty minutes. Opened at the Coliseum Saturday night, April 9, to capacity business; dropped off 50 per cent. in attendance with Sunday matinee.

PALACE.

Monday evening's capacity house saw a better entertainment than that which worked out at the matinee. At the initial performance three of the four comedy acts were bunched after intermission, while at night they were paired off before and after intermission. That geared the bill up to its best gait and it ran nicely to big scores.

The name attraction and headliner was Julian Eltinge, who has not been seen on Broadway for two and a half years. The star female impersonator gave up film work to organize his own road show, and that eventually reached the far east and the antipodes. Since returning he has been gradually working his way here—the locale of his first stage successes. Mr. Eltinge was moved from closing intermission down to seventh. It amazed to hear the gasps of surprise when he doffed his wig and made his customary speech anent the tight fit of his corsets and shoe and, of course, the mention of his journey to the Orient. There was proof enough, that Eltinge is still new to a nth number of playgoers. He got better as he went along and he looked better, too. The gold lace and bejeweled frock for the finale Oriental number indicated his sure ability to design costumes. That outfit, too, showed him to be more plump than when seen here last. His voice may not be quite so strong, though it never was lusty, but all in all he is just as skilled a showman as ever. Reports are that he will again strike for the coast for pictures, but vaudeville claims will likely keep him occupied in the two-a-day for many moons to come.

Spats were ably described by two of the comedy offerings. Julius Tannen, who passed up next to closing for the safe opening intermission spot, spoke of them as "vests for shoes." Russ Brown and Connie O'Donnell were of the opinion that spats hid broken shoe laces. Tannen chattered pleasantly, yet to no brilliant success. When he got through with his rhyme on how good America really is the house was content to let it go at that. Brown and O'Donnell stepped into the bill on a disappointment, Ruby Norton being out because of illness. The team was a hit in number four. There they lifted the show by devious ways of buffoonery that found much laughing response. O'Donnell's clowning got over all the way. His dance, "Topics of the Day," scored, and the drama bit followed. A general laugh met the declaration that "Little Joe" was the world's champion wrestler, for he couldn't be thrown. They were talking of "craps."

The applause honors of the evening went to Joe Morris and Flo Campbell, who moved down next to closing. They worked minus the "aviate her" drop, which was not needed. Joseph L. Browning is credited with the routine. He has furnished some new bits that brightened the turn surprisingly. Morris' idea of stopping in the middle of a song and explaining it was a goal. He said he didn't like the number, and he might as well tell what it was about: "If an apple tempted Adam, think what a peach would do to me." The horse-race betting chatter, too, provided new fun. He explained he had bet \$15 on a horse that didn't win, but that for \$5 more he could have bought the nag. A comedy lyric sung from an upper box kept the laugh speed. Miss Campbell looked very well in a crystal frock, soloing nicely. During his second number Morris "did a show in the aisle" and skipped to the stage for the skating finale bit, which was encored.

Closing intermission was another comedy high light, Harry Watson, Jr., and his company moving back from the second section of the show and spotted well in the good going left by Brown and O'Donnell. The telephone bit looks as funny as ever and the box bit better. The "Battling Kid Dugan" request to "tell 'em what I done to Philadelphia Jack O'Brien" had some extra laughs to those who knew the former heavy-weight champ was in the house. O'Brien is now running a gym at Madison Square Garden. He especially enjoyed Watson's aside: "Don't tell 'em what O'Brien done to me. Tell 'em what I done to him." A new laugh may have been inserted at the curtain. With the "Kid" being counted out a prop butterfly is floated before "Dugan's" map.

Enana Haig, with the agile Richard W. Keene, sported her new dance offering to a big number three. Miss Haig is becoming known as the girl with the wonderful legs. She uses them prettily

from the start. There was a duet number with Keene to the melody of the "Music Box," and alone on her toes she was extremely dainty. The big number came with the millinery shop bit and its dances for both. Miss Haig is attempting more in lyrics than before. In having Mildred Brown at the piano novelty is injected from the angle of accompanist. A Spanish duet took them off to an earned encore—a cute wedding bit.

Like brother Joe, Bill Dooley has taken on a girl partner. She is Helen Story, little, sprightly and pleasing. They worked together in the Fanchio and Marco revue on the coast, and have been playing their way to Broadway. Dooley is twirling the lariat and chattering, mostly chattering, and he tells stories while making costume changes. That one about the speed with which the Woolworth building was put up beat him east by months. He is still doing the Granville imitation, announcing it as always. For a finale there was a Chinese duet. The turn has a lot of stuff, running a bit overtime, with 15 minutes over all.

Lucas and Inez provided a corking opening. The peachy figure of the black-thatched girl made the prettiest picture, posed at the curtain. The yellow body-clinging outfits made the girl the more alluring. The routine of gymnastics includes a series of poses in actual effect. The couple added a bit in one, earned with the big hand won.

Perhaps the slide requesting patrons to remain in for the last act aided Mario Lo. Yet the pretty pictures of porcelains, quickly worked out, were the real magnet. This posing act is always worth while.

Ibce.

COLONIAL.

The show at the Colonial Tuesday night was more remarkable than the attendance. Besides there was plenty of show and not enough attendance. The orchestra at night looked like a matinee crowd. But the bill had plenty of comedy. Now that spring is here, with managers yelling about the business, comes comedy on the bills in plenty. Perhaps if it had been there, as it should have been, all season instead of the \$2,500 reviews that were not, the managers would not now have to yell.

The comedy was evenly distributed because it couldn't be bunched. It was lively, too—much livelier than the audience. The house just would not thaw. When the Leigh-ton appeared No. 2 and sang their first blues, Frank said to Bert, as they were seated on the trunk: "Is the curtain up?" The house got that about half a minute afterward. It warmed them up, and the Leigh-ton got their reward for their unusual harmony and blues singing after it.

The opening act, Evans and Perez, while a meritorious perch turn and a good opener, hold the stage too long for that position and work. They do a lot of things, mostly perch stuff, but should either cut something or some tricks out, so they can leave in the prescribed acrobatic time.

The big gallop wallop came with the Hostock Riding School turn, placed to close the first half, where its full value came out. The mechanistic riding of the plants brought screams, as the turn invariably does on its proper position. The straight bareback riding previously is attractive. The young woman who does some of it should develop into a crack rider. Just now she misses some on confidence, but can ride and well, with personality besides. One of the men of the turn, though, might make the opening announcement. The young woman's voice does not carry sufficiently to hold.

After intermission came that vaudeville prodigy, Jack Osterman, a boy of around 20 with the bearing of a skilled vaudeville. Vaudeville has never had a youth like Jack, with his ability to sing, to talk, while his magnetism, besides his youth, is making friends for him all over the house. It's an act all vaudeville can't bear down heavily upon as an attraction if he is exploited in the right way and in advance, for the boy makes good. He's a novelty, because as a singing monologist he ranks with others who needed long years to reach where Jack is at 20. He's all boy, besides, in his manners, looks and actions. As a performer, young Osterman seems to be a bear at putting over pop numbers. The way he handled "It's All Over Now" was superb, taking it straight and then ragging it. He gave it a style of his own in the singing that is something in itself, and he seems to hold that style as innate. His talk has comedy points and he puts them across, but oftentimes too fast; but Jack need not worry—he's there if he doesn't lose his head. The Colonial audience thought so, too, going strongly to the youth at the finish. In applause he equaled anything on the bill, coming back with a little sob about his parents, who are also in the show business (Jake Rosenthal and Kathryn Osterman).

Next to closing were Billy B. Van and James J. Corbett, with their "red ticket" bit, as funny a bit as vaudeville could ask for. Van convinced the house, while Corbett convinced them with his dignity as

straight. They make the same corking combination as ever.

Just previously were Bronson and Baldwin in Jack Lait's "Visions of 1970," better now than it was when the couple first played this star skit in New York. Mr. Bronson has several laughing high lights and Miss Baldwin did her prettiest in work and looks. The comedy pleased mightily.

No. 3 held Lew Brice, with Mildred La Gue as assistant. Miss La Gue came from musical comedy. She was in some of Arthur Hammerstein's shows and does immaterial dances to fill in. It is Brice who waves the turn over to big appreciation, mostly through his step dancing, though the travesty imitation of his sister Fannie is a big comedy bit as Lew does it. That step dancing of Lew Brice is some dancing. It's good to see it nowadays, a dancer who can dance and copies no one. The Brice turn went to a big finish for the position. Later Lew walked in on Jack Osterman, kidded Jack a bit, somewhat nonplussing the youngster, and then sliding off on a laugh, meantime helping Jack regain his composure and incidentally helping Osterman's act.

Next were Harry Tighe and Edna Leedom, in their two-turn that runs the same. Tighe's easy presence takes him along and the audience appeared to relish some of Miss Leedom's nuttisms.

Jack and Kitty Demaco closed the show and held well, through the "Topics" carrying a rider asking the house to be seated, at the same time illustrating in moving picture the annoyance and disturbance of a person shoving through aisles and walking out. But that's about all the "Topics" did have of any interest or amusement. Whoever is editing the "Topics" has a funny sense of humor or hasn't been around much in vaudeville or elsewhere. Neither did the Kinograms interest in its "film news." What were at one time two bright spots on a vaudeville bill have deteriorated into two blights.

RIVERSIDE.

Monday night at 7:55 they were turning people away from the box office. The house was completely sold out. Ethel Levey must be given the lion's share of the honors for drawing them in. Only three names were advertised, Claire Whitney and Robert Emmett Keene and "Flashes" being the other two. A consensus of opinion would be that the show this week is a good one. All the acts came off to a fair share of appreciation and all are good acts, but still the show lacks what almost every big-time bill around New York seems to be shy of, some real hokum comedy. There are plenty of laughs throughout, almost every act getting some, but the comedy of the rougher type is missing. "Class" seems to be the aim, and big-time vaudeville seemed to be undergoing or has undergone a process of overrefining.

Ethel Levey down next to closing is a fine example of brains in vaudeville. Her routine is almost the same as she used at the Palace, with the daughter and the "Mary Rose" number eliminated. Those who thought the introduction of the daughter had any bearing on her success will be put straight by Miss Levey's showing this week. A new twist here, a bit of comedy there, and the routine has almost a new aspect. The singer has caught the vaudeville atmosphere and is giving it to them as they like it. A little more dancing is also introduced, there is now just enough to show that the old timers who claim that the old days were those of real artists come very near being right. Ethel Levey is a headliner who will be talked about. Vaudeville cannot boast of another single woman like her.

Another talking point on this bill will be the new act of Claire Whitney and Robert Emmett Keene, reviewed under New Acts. A dandy skit with a question that involves every man and woman. Jolly Johnson who opened the show is also under New Acts.

"Flashes," Moore and Megley's production, that played for many seasons in the Middle West under the title of the "Magazine Girls," comes into the Riverside in a revised and recostumed edition. It is easily one of the best of the revue type of acts. It has four distinct punches in its 15 minutes of running time. Doc Baker is the big punch with his rapid fire costume changes. Besides this Doc is a performer and puts over his number and talk in fine style, keeping the act moving all the time. Polly Walker, the little Western girl who, when the act was first looked over for big time, was pronounced too weak for the better house, is making a fool out of someone's judgment, for she is coming very close to making Doc Baker's task of keeping in the front a tough one. Plenty of good looks, a great personality and ability with it puts Polly in line as a find for a musical show. Two boys who dance also lend a punch and the dressing supplies the fourth element of strength.

Polly and Oz, formerly Polly, Oz and Chick, did very well No. 4. Polly making a little speech after the couple had run through five numbers. This is rather a peculiar

combination. It seems to take some time for people to figure this little girl out. The ultimate results, however, are generally the same, for at a second showing she is more likeable even than when first seen. Oz is a corking accompanist, working all the time and hitting the points hard with his partner.

Whipple and Huston are playing "Shoes" in somewhat subdued manner, probably more so than they realize. The trio have a quiet style of working and have dropped into playing the piece so quietly that at times it is hard to understand what it is all about. The assistant cannot be heard at all.

Sutter and Dell, a two-man bicycle act closed the show, playing to many backs. Just a fair comedy bicycle act that is an opener at best.

Dotson with his continuous stepping caught quite a bit of applause early on the program. One or two remarks also caught on and gave him a breathing spell. An excellent dancer, Dotson gave the show a good start No. 2.

JEFFERSON.

Running past the customary 11 o'clock closing, the Jefferson bill Monday evening provided too much show for an audience that but lightly filled the large 14th street house. The ten-act policy appears a bit long for a neighborhood theatre, although the Jefferson clientele demands much for their money and are surely getting it with the current program.

The bill was overlaid with men, starting with the Thames Brothers, who have routined their equilibristic work in a capable manner, rounding out their offering in eight minutes, with Jack Joyce, a nimble monoped dancer, holding No. 2 in clever style. This chap possesses a personality that carries him over, with his dancing and chatter proving gilt edge.

Frank Mathews and Ada Ayres in "Hard Boiled" landed their comedy lines from the offset, garnishing one of the laugh and applause hits of the evening. The couple are working together better and better as time goes on and are securing the proper results from Ben Ryan material that provides a punch. Jack Kennedy and Co. in "A Golf Proposal" got away nicely from the first curtain. The piece is timely and well handled by the company of four. The juvenile could eliminate a bit of his staginess to advantage with the entire working up of the piece done creditably. Harry Breen, ever an idol on the East Side, knocked out a smashing hit with his familiar but enjoyable humor.

Riggs and Witche, in a dancing offering of distinction, closed the first half. The couple have placed themselves high in their line, with their present turn putting them up another step or two. Should the act be cut down a trifle in running time it might be advantageous. The cut should not be made in any of the dances, but between.

Raymond and Schram opened after intermission with a popular number program that found the audience expecting something of this order. The show was devoid of songs prior. The boys are developing nicely and carried their spot perfectly. The travesty and burlesque business is well handled and scored many a laugh. Tempest and Sunshine found a somewhat difficult audience for a dainty offering of this order. The girls handled the situation well, taking down their customary applause hit.

Morgan and Gates, a slapstick male team, proved a comedy riot with a turn that has all of the elements of a form day burlesque. Next to closing, following Tempest and Sunshine, they wallowed in laughs and screams from start to finish. If there are sufficient houses catering to audiences similar to the Jefferson these boys are sure of steady work, although the turn cannot be classed as a masterpiece for the two-a-day. The Four Mellos with their aerial presentation closed the show, holding a house anxious to start for home.

ALHAMBRA.

The Harlemites were out in force Tuesday night, congregating at the Alhambra to the extent that outside of the final lower floor rows it looked like capacity. There were two substitutions, or possibly a misprint on the program similar to that which happened at the Colonial some weeks ago, inserted in the running order of the show. Arnold and Lambert filling in for Ida May Chadwick for the No. 4 spot, and later Harry Breen showing unexpectedly down next to closing, replacing Morris and Campbell, who were scheduled for that position.

The evening's entertainment ran along evenly, though somewhat heavy with dancing during the first half due to the footwork in the center trio of acts showing in the initial stanza. The later portion contributed its share towards a successful performance, though the card announcing Harry Breen caused some comment, he being the second unprogrammed act to appear. It was fully ten minutes before a majority of the natives knew what it was all about. At the finale of the show they were still talking about Breen on the way out, the remarks differing in character, but the

"nut" comedian registered his material beyond a doubt and finished well up in the running. Breen continues to use the brief sob speech at the close and while it may be good judgment and probably a necessity out of town, there seems to be no evident reason for it around these parts, as it only serves to take the edge off all the clowning that has gone before, which contains enough laughs and strength to allow the comedian to either stand or fall with it, minus the "If I've got to make a fool out of myself to do it, I'm only too glad," etc.—and there isn't much for Breen to worry about.

Marie Nordstrom closed intermission with her trio of characterizations, plus the opening number, receiving a reception and keeping her stock at par with the uptown inhabitants. The slang bit, done at a table, was especially to the liking of the house, while the finishing incident of the cabaret singer carried sufficient seriousness to top off her performance nicely, and to the taste of those assembled. Miss Nordstrom is an artist with a sense of showmanship that permits her to overcome a cool audience long before the close of her turn.

Greenlee and Drayton, two colored youths, flashed forth early in the evening, No. 2 to be exact, and with their conversation, songs and dancing came very close to applying the brakes to all concerned. The boys' main asset was their fast stepping, which they went through at abnormal speed. It about ruined the upper portion of the theatre, with the downstairs collection contributing mightily as well. Previous to them Sherwin Kelly opened proceedings.

Arnold and Lambert, filling in, pleased, mainly due to Miss Arnold's work, Lambert finding it exceedingly difficult to follow the dancing of Frank Mellon of the "Yip Yip Yaphankers." It was a tough spot for any hoofing and it was surprising that Lambert got as much as he did with his contribution.

The "Yaphankers" had a spot to their liking, third, and went right after it without stalling. It was a "pipe" for 'em.

Joe Howard's revue took up the major portion, following the Topics film, and he proved himself to be a prime favorite with the northern residents. Practically all his old songs received recognition and a short "plug" for a new one was taken up, willingly, by the throng. Johnnie Dale, if he's the dancer, added more acrobatic stepping to the already "loaded" bill and made 'em like it. The setting, costumes and company combine for a satisfactory illusion, which is all that's necessary with Howard and Dale in there. The Apache dance failed to appeal and could stand improvement or be done away with, as at present it's below average in presentation, leaving the impression it is superfluous in the routine of the revue.

Rae Eleanor Ball, assisted by her brother, provided the balance, following intermission, with their violin and cello offering. Both possess ability upon the stringed instruments and with their choice of selections found no trouble in gaining acknowledgment. The act runs exceedingly smooth, with Miss Ball's appearance being no small asset.

Lohse and Sterling closed with by far a greater portion than usual remaining seated, which may be the result of the request flashed upon the screen to the audience in regard to closing acts which has actual demonstrations pictured, of people walking out, supporting the plea. The act remains a corker of its kind, with those who remained well repaid for waiting.

BROADWAY.

A variety show in the strict sense is what is offered at the Broadway current week. It is pretty good entertainment, without any attempt at sensationalism. Kinogram opens shortly after 8 o'clock and the initial vaudeville turn is Robbie Gordone, with her effective posing act and artistic settings. A. C. Astor, apparently an Englishman, judging by his accent, offers a pleasing ventriloquial act, though patterned along the regulation lines and lacking in novelty. It is, however, replete with comedy bits.

Jovedah Rajah Co., an Oriental card pair, backed up by a beautiful special setting, effectively lighted, presented the regulation mind-reading act, in which the usual questions were asked and quickly answered. Why do all the women in such acts intone in the same monotonous fashion? Is it because they are merely automatons who have memorized a routine and go through it mechanically?

James Kelly and Emma Pollock scored strongly with their singing, dancing and cross talk, patterned along the lines of the old Kelly and Kent act. Larry Harkins company, a jazz band of five musicians and singers, would probably be a much more effective turn if it had one member of it who could put over a vocal number.

The laughing hit of the bill is Billie Burke's "Tango Shoes," a unique idea for a framework for a dancing act, in which all of its participants would ordinarily be decorated by age. But as presented they are not only accepted, but wel-

comed with open arms. It is screamingly funny.

Next to closing are Burns and Frabito, "weep" impersonators, in sidewalk conversation, etc. Each in turn, and finally both, drop their Italian dialect and lose their characters, which detracts from the artistic merit of the offering. Martin and Dore (New Acts) closed.

Jolo.

81ST ST.

In last Sunday's New York Times there was published a letter of protest from a "tired business woman," in which she complained the "tired business man" had plenty of female pulchritude on which to feast his eyes in the musical shows now running in the metropolis, but that she was unable to find its parallel in the male contingent.

She is referred to the 81st Street theatre the current week, where Ona Munson and Co. are presenting "A manly revue." Miss Munson, a cute little girl with pretty costumes, is supported by six young men who sing and dance pleasingly. LeRoy Duffield, her tenor, offered a solo with a fine voice, well-phrased, and stopped the show. The next number in the act was on for a full minute and still the audience refused to desist until he sang it again. Harry Holbrook, her baritone, also rendered a solo with an excellent voice. Miss Munson also has a couple of boys who do a good routine of double stepping.

The headline act is William Kent in a comedy skit, "Shivers," assisted by Elsa Shaw and an unnamed "butler." It starts off as a first-rate imitation of Leon Errol's "souse" sketch, "The Guest," but veers off as it progresses for a lot of Kent's own character bits. The dialog can stand a little revision to bring it up to date. Kent explains to his "wife" that the reason he did not come home from business in time for dinner was—and so forth, and offers no reason for appearing in his evening clothes. He is too high class a comedian to make such errors.

The Kinogram news weekly opened and "Topics of the Day" closed the show—that is, closed the first part and the feature picture, "The Faith Healer," was offered after intermission. "Jim," a trained bear, started the vaudeville festivities and entertained hugely. His trainer has good comedy chatter. He is a good showman and gets a lot out of the animal. The bear's wrestling with a trio of "stoos" is ludicrous in the extreme.

Russell and Devitt scored strongly with some neat loose acrobatic stepping, which included cartwheels, somersaults and high kicking, finishing with brilliant, neat comedy acrobatics.

Jos. M. Norcross, minstrel basso, who owns up to 80 years, assisted by a darling little soubrette-wife aged 64, registered emphatically with old-time ditties, finishing with a bit of a cake-walk. Old Man Norcross has a wonderfully virile voice for his age and gives evidence he knows how to sing.

George M. Rosener presented character studies, rather legitimately acted and with a fine sense of travesty. He is an adept at make-up, his characters are properly costumed and he has employed rare judgment in the selection of his wigs. The act is primarily protean in its type and is effective in all branches of that field of endeavor, excepting its main essential—the trick of changing the voice to suit the respective characterizations. Call it a gift of histrionic art—call it a trick, or by any other name. The fact remains that few artists possess it.

Jolo.

FIFTH AVE.

Business holds up at the Fifth Avenue regardless of the weather, industrial conditions, the League of Nations and other things.

Lavere and Collins, a corking acrobatic team with the woman as the understander, started the proceedings. The woman opens soloing after an announcement that she will work alone. Her partner interrupts her, and they get down to business. The effort at a novelty opening was rather crude, but the excellence of the acrobatics, including hand-to-hand stuff, excused.

The Transfield Sisters jumped into instant favor in the deuce spot and could have been dropped down a few notches in the bill. The girls sing and play saxophones, mandolins and xylophones, making three pretty changes, one in view of the house. The shorter of the two radiates personality and charm. They could have encored some more, but wisely refrained. The turn will hit them in the biggest of the houses.

Holliday and Willett peddled their routine of mostly released gags and hoke following and also were among the favored. The characters of the widow and the rookie policeman are the same as this pair have been using for some time. The talk is about due for an overhauling if they ever expect to advance beyond the three-a-day.

Stella Mayhew and Billy Taylor followed (New Acts) and caught on after a quiet start. They didn't seem to remember Stella at this house, but the pair made them like them before closing and registered strongly.

Senator Murphy, next, had an up-

hill battle with his sprained dialect and fractured vowels. They laughed at the most obvious gaffe in the Senator's repertoire, passing up the more subtle stuff without a ripple. Murphy hooked them eventually and did well for this neighborhood. The talk runs the gamut from politics to most of the topical subjects of interest and is always up to date and timely. Murphy has a Class A delivery with it.

Yvette, with her two assistants, next failed to rouse enthusiasm with her violin playing. A new finish in "one" was on exhibition and improves the turn considerably. Yvette and her two co-workers, each handling an instrument, sing a well-written lyric, "Back Yard Romance," with each illustrating portions on the trap drum, clarinet and violin.

Avey and O'Neil, the blackface comedians, next to closing, had some difficulty for a while. The opening with the "crap game" pulled a few laughs and the straight dancing that followed built up a few more, but there wasn't a healthy unanimity until they went into their burlesque tango, with one of the pair doing a "dame." It is a funny piece of business as handled and as sure fire as the national anthem.

Joe Fenton and Co. (New Acts) on the flying rings closed the vaudeville portion.

Con.

GREELEY SQ.

"The Gilded Lily" drew 'em Monday night. This Paramount feature is a superb production and the best thing Mae Murray has ever done. Ballyhoo stunts of the sort like a barrel in the lobby with the inscription, "this barrel filled with silver dollars would not pay for Miss Murray's gorgeous creations shown in 'The Gilded Lily'" (or words to that effect) evidently reacted favorably judging from the capacity attendance. Loew is also laying stress on the fact this is a picture one can look at twice, to get 'em coming again the last half of the week for Miss Murray's personal appearances Friday.

The vaudeville section was seemingly slighted, accordingly, and became subordinate to the attractions of the feature film. Sinclair and Gray opened with a double vocal number and then went into their bike routine in "four" which proved a more or less familiar cycle of stunts although executed with marked precision that qualified it for an acceptable opener. Reed and Lucey, piano act, deuced it, the man reeling off a quartet of pop tunes before making way for his accompanist's solo at the grand. The team is an average No. 2 turn, although it bespeaks of possibilities with the acquisition of something more hefty than just straight vocalizing.

George Gifford (New Acts), No. 3, redeeming himself with his stepping following a weak monologic spell.

Harry Felman and Co., an extra starter, subbing for Ruloff and Ballet, showed their mellerette to kind attention. The Jones Family, a small time Eddiefoxy troupe, went big and stopped proceedings. A precocious youngster was mainly responsible for this. The quintet—parents and three of their offspring—are in sailor uniform, their stuff consisting of instrumental, vocal and dancing feats. The girl runs second to the lad for honors, the elder chap also distinguishing himself with a banjo solo. The turn makes no pretense for ambitious aspirations and for the small time it is a sure-fire frame-up.

The Dixie Four, a dude colored quartet, walked off with the second big hit of the evening, following their song and dance capers. They should fit in nicely on the better bills having appearance in addition to undoubted entertaining abilities. The feature film closed.

58TH ST.

One of those exceptional lay-outs, arranged in a way that brought out its entertainment values in the fullest measure, at the 58th Street, the first half. The addition of a name headliner would have made it a bill that would have overshadowed many a big time show. As it was the show constituted an unusually bright entertainment, featured with specialties of the better sort and comedy that compelled laughs of the hilarious variety.

Starting with Ray Huling's Clown Seal, the show got off at a comedy canter, trotted along evenly with Menke Sisters (New Acts) second, jumped into a gallop with Henry and Moore third, following which it hit a break-neck pace with Dave Harris, Kennedy and Rooney (New Acts), Dunbar and Turner and the Fills Family (New Acts) in the order named, with the going sustained at top speed to the finish.

Dunbar and Turner, next to closing, following three turns containing comedy, cleaned up laughs galore. It's an odd combination—man and woman, both doing nut stuff, both making it funny and neither interfering with the other. The man has a splendid voice, shown to advantage in a ballad, and both are corking eccentric dancers. What they do doesn't matter. They're the type of turn that betters its material. Just a bunch of clowning put over in a manner to suggest it's impromptu, although routine, but clowning that doesn't tire and which

(Continued on page 27)

THE PLAYGOER'S STRIKE

An editorial from the New York Times of Wednesday, April 13.

Current reductions in the price of theatre tickets are less remarkable in themselves than in the fact that they have come so tardily. According to all precedents, luxuries should be the first to suffer. But in food, clothing and other indispensables the buyers' strike came many months ago. Silks, automobiles and dispensable articles in general have endured their spasms and are on the road to recovery. The theatres, meanwhile, have been selling out steadily at prices that a few years ago would have been prohibitive. Even now only a corporal guard of productions have reduced the price of tickets to \$3 for musical comedy and \$2.50 for drama; it is for next winter that a general reduction to these by no means moderate figures is prophesied.

A return to pre-war prices is unlikely, if not impossible. All materials and wages cost more. Actors' salaries have been raised by the competition of moving picture producers to hitherto incredible figures and will doubtless remain there. For a variety of reasons the road tour, which used to net the chief profits, has tended to become unremunerative. Transportation rates are high; the salaries of leading actors prevent sending a true "Broadway cast" on tour; the competition of local moving picture houses is destructive. Many once profitable one-night stars are "dead," and even large cities are less hospitable to the spoken drama than they were. Once it was possible to "break even" on a Broadway run, or continue it at a loss, and still make adequate profits on the road. Nowadays sound policy requires that a profit shall be made from the start. Broadway itself must pay for what Broadway gets.

Yet this does not explain the persistence of war-time prices. In all probability it is related to the dying out of the road tour. The small town, and indeed many cities, have become dramatically arid wastes, from which play lovers swarm to the metropolis to slake their thirst. It was lately noted that in Boston and other of the nearer cities "Broadway parties" have become frequent and fashionable. The visiting buyer and the tourist transient we have always with us. All these are of the class that feels tardily if at all the blight of commercial depression. They are the ultimate spenders, and the last stronghold of their extravagance is a visit to the Great White Way.

Yet even these now show signs of exhaustion. For the more successful productions business is still profitable, but those that are less popular are feeling the pinch. And, as always in such a predicament, the producing manager has begun to shed a tear over the sad plight of the local public—by far the most numerous and the only permanent public, which the mad competition of the stranger within our gates has largely driven out of the play-going habit.

In the future as in the past Broadway will doubtless cater, when it can, for the transient spender; to the theatrical temperament quick profits are irresistible. Yet it is steadily becoming more apparent that there is an opening for a theatre which, in the quality of its offerings as in its prices, addresses itself to our very considerable public of sober and intelligent lovers of the drama.

SPORTS

(Continued from page 9)

ing that in the event Valger can be developed to the standing in the lightweight ranks that he occupied in the lighter division, Benny Leonard is to retire and endow Valger with his title.

The Jerome H. Remick baseball nine will cross bats with the Irving Berlin aggregation Sunday afternoon at Van Cortland Park as the first match of the Music Publishers' League season. Billy Stone is piloting the Remick crew and Murry Ritter is captain of the Berlin songsmiths.

Nathaniel Evans, who was arrested in St. Louis early last week in connection with the world series baseball scandal, has been brought back to New York State to answer the charge of having been proprietor of "The Brook," an alleged gambling house in Church street, Saratoga. He is said to be the most prominent of the gamblers who have thus far been connected with

the vice crusade at the Springs. The house which Evans is accused of running formerly belonged to Mrs. George A. Spota, wife of the well-known horseman. He secured title to it in 1916 by payment of \$60,000. Large sums were spent in refurbishing and redecorating it and in installing the indirect lighting system used by Richard Canfield in his establishment. The joint was supposed to be the most elaborate and exclusive in Saratoga since the days of Canfield. A bench warrant was issued for Evans' arrest last August, but he is believed to have been hiding in Europe until recently.

Ray Doyle, a local bantam-weight, has been taken under the managerial wing of Mickey Curran and will start as a stablemate of Joe Bishop at Patterson, N. J., April 18, against "Young" Tirano. Doyle is a youngster of promise, having met Jimmy Burns, Paul Richmond, Harry London and Jack Reno. Joe Bishop, Curran's other battler, is now on the west coast having signed up for four four-round bouts out there. He will appear in New York at one of the local clubs in May.

Boxing, as conducted in Troy, was given a thorough airing by Marty McDonagh, sporting editor of the Record, at the conference between the sporting writers of the state and Governor Miller last week. "Right at Troy," he said, "we have had hippodrome after hippodrome until the sport up there stands discredited and the commission which is supposed to be active does not clean it up. The commission permits, week after week, a stable of boxers from New York or Buffalo or anywhere in the state, to come there and have one, two three or four bouts in an evening, and all are decided before they are put on. It is an easy matter, if the commission had a representative or a deputy; if we had them in each city, this matter could be taken care of. I know the commission permits contests to go on with men who are not skilled and the matches are not arranged for the best interests of the fans and unless we serve that purpose, we are not going to get anywhere." Vincent Trainor of the New York World and others fell on him for this statement, one of them despairingly referring to him as the "young man from Troy." This made those who know "Marty" smile, for he not only knows the sport game, but has done more for its advancement than most of the so-called experts. He has followed it up as an active participant, coach and writer for 10 years or more. Everything that he said about the situation at Troy was true and a lot more.

Half a dozen friends of Benny Leonard tendered him a beefsteak dinner on the occasion of his 25th birthday on Thursday evening of last week. The affair was held at Healy's Jungle Room and about 150 guests were invited. It was one of the best conducted affairs of that kind ever pulled off. Among the speakers were Judges Louis Gibbs and John P. McGeehan, Billy Gibson, Walter C. Kelly, Abram Jacobson, Albert Goldman, Sam Marks. The addresses were interspersed with professional entertainers.

Called on for a few remarks, Leonard said, among other things, that he would shortly retire from the arena and enter commercial life. The sponsors for the affair were Leo Friedman, Ben Goetz, Arthur Stebbins, "Chuck" Feinberg, Jack Ferber, Jack Rosenberg.

BURLESQUE CIRCUITS

(Continued from page 10)

ganizations the same as are the players.

It is claimed no other established amusement circuit or combination of interests is in a position to apply this system to its business. All of the local managers know precisely just what is required by each of the companies as regards hand and perishable props and these will be found in readiness when the companies come along. Everything in the way of scenery and ordinary props will be carried and the uniformity in the switchboards in the different theatres and precise knowledge of house electrical equipments, generally, will overcome any possibility of confusion or delay in these particulars. The same familiarity with orchestra pits will enable the musicians to step in and occupy their positions without delay of any kind.

This departure, it is said, is simply in line with the general

policy of the Columbia and the American Circuits to enhance the attractiveness of their productions.

SUMMER SLUMP COMES EARLY

(Continued from page 1)

continued for the summer earlier than ever, with evidences that regulations having already passed for some attractions.

The slump is not alone confined to Broadway. Reports from most of the out of town stars tell of similar conditions. Philadelphia was regarded worse than the others, conditions being in no way bettered by the rival booking which brought six openings to oppose each other. The "Follies," which usually goes to \$4,000 for the premiere there, failed to sell out and drew \$2,700. The show is topped at \$3.50 instead of last season's \$4 scale but this does not account for the difference in gross. "Abraham Lincoln" was second in first night receipts with \$1,500 in. "The Son-Daughter" drew around \$1,000 and the others trailed.

A leading political economist, high in the confidence of official Washington recently stated that conditions around the country are considerable worse than generally believed. Showmen say that the public is just starting to react to actual conditions and this explains the general slump.

Broadway now has but three attractions (musical) getting \$3.50 top, with "Sally" at the New Amsterdam; "Tip Top" at the Globe and "The Passing Show" at the Winter Garden. "Sally" heads the lists of five or six attractions not hit in the slump. It went to \$33,181 last week. For its 16 weeks to date it has grossed over \$500,000. In the ticket offices it is a constant source of wonder, the demand holding as strong as ever and no other attraction going even close to it, either in business or demand. The forced withdrawal of Fred Stone from "Tip Top" found immediate response in the agencies and the demand fell off sharply. "The Passing Show" appears "shot" for real business; and a new Winter Garden show is reported being readied.

"Irene" at the Vandervilt has eased off a bit in the last month but is still in the running. Monday next it breaks the consecutive performance record in America for musical shows, formerly held by "Evangelina," which ran 603 times.

Next week's premiere of "Clair de Lune," with John and Ethel Barrymore, at the Empire is building in demand. Predictions of business at \$5 top are withheld, but the call is equal to that of Lionel Barrymore's premiere with "Macbeth," and the chances favor the dual starring of the Barrymores if the piece proves satisfactory. The engagement is for eight weeks only, but the risk of opening so late in the season is a feature.

A further entry of special pictures in Broadway houses will be made Sunday when "Mother Eternal" arrives at the Casino, succeeding "Take It from Me," which stops Saturday, with a three weeks' run. "Queen of Sheba" bowed in at the Lyric last Sunday, heavily plugged. It was voted a spectacle, but there is some doubt as to it having really registered. "The Four Horsemen" moved over to the Astor and continues its great draw. It grossed \$20,000 last week, holding its place above the business of all the legitimate offerings except "Sally."

Walter Hampden will open a season of Shakespeare Monday at the Broadhurst. "Over the Hill," which has been showing there for several months, moves up to the Park—the seventh house for this picture on Broadway. "Macbeth" will be the first Hampden offering. His season is set for a month.

"Nemesia," the new George M. Cohan drama at the Hudson, played to a fairly strong first week. Clever extra advertising brought hearty response early this week, with the box office turning away money Monday evening, and the management is now claiming the piece has a strong chance. "The Trial of Joan of Arc" started regular presentation this week, with the Shubert taking the Margaret Anglin piece. "Smooth as Silk," revived, commenced at the Frazee, while "Bringing Up Father" landed a two weeks' date at the Manhattan. "A Revue of the C's" at the Greenwich Village was so amateurish the reviews passed it unthinkingly.

April 30 is lining up as a general exciting date, with half a dozen attractions on the current list being due to close then. That is the date set for the closing of the Hippodrome. "Wake Up, Jonathan," leaves the Miller Saturday making way for "Mr. Pom Passes By," a

Theatre Guild production, moving up from the Garrick. The Guild will offer a new production next week in "Liliom," an adaptation. The piece is being advertised liberally, something exceptional for this co-operative organization. Joseph Shilkraut will be featured.

Three attractions' agency buys end this week—"Lady Billy," at the Liberty (which may be renewed again), "The Ghost Between," at the 39th Street, and "It's Up to You," at the Casino. There are but 13 additional attractions on the buy column, a low mark of seasons. They are "Deburau" (Béatrice), "Toto" (Bijou), "Green Goddess" (Booth), "In the Night Watch" (Century), "The Bad Man" (Comedy), "Ladies Night" (Eltinge), "Tip Top" (Globe), "Nice People" (Klaw), "First Year" (Little), "Gold Diggers" (Lyceum), "Sally" (New Amsterdam), "Romance" (Playhouse), "Mary Stuart" (Ritz).

The cut rates did not offer as many attractions as last week, closing having depleted the list. For the first time "Welcome Stranger" (Sam H. Harris) made its appearance. The others are "Rose Girl" (Ambassador), "Love Birds" (Apollo), "It's Up to You" (Casino), "In the Night Watch" (Century), "Peg o' My Heart" (Cort), "The Broken Wing" (48th Street), "Smooth as Silk" (Frazee), "Wake Up Jonathan" (Miller), "The Champion" (Longacre), "Spanish Love" (Elliot), "Three Live Ghosts" (Bayer), "Little Old New York" (Plymouth), "Emporer Jones" (Princess), "Rollo Wild Oat" (Punch and Judy), "Dear Me" (Republic), "The Ghost Between" (39th Street), "The Right Girl" (Times Square), "Passing Show" (Winter Garden). The total is 19 attractions.

"MEANEST MAN" CLOSES

(Continued from page 1)

on the stage with his nose made up red. Another roused the risibilities of another, who went into uncontrollable laughter.

It is alleged that the offenses in Brooklyn happened before large audiences and the demand for some performances was so strong that chairs were placed in the orchestra pit. During Mr. Cohan's personal appearances in "The Meanest Man in the World" the show ran to big business. Upon his withdrawal several cast changes were made and the alleged offenses are charged against at least one of the new players.

Mr. Cohan admitted the poor performances of the company led to the season being ended. The show will be recast and sent on tour in the Fall.

BEN HUR PROTECTED

(Continued from page 12)

Ben Hur company upon the ground that we had dissolved, and I at once became suspicious. For that reason I reassembled the company two months ago for rehearsals and asked Mr. Erlanger's co-operation. There never was a time when either one of us could have wrecked its value that way. Mr. Erlanger refused his co-operation, but I feel there was a moral obligation due the widow of a dead partner (Joseph Brooks), and I called upon Mr. Paskus of Rose & Paskus, counsel for the Brooks estate, and subsequently attention was called to the fact that Ben Hur was owned by Klaw, Erlanger and Brooks. This brought forth an offer from Harper Brothers, buying out the Klaw and Brooks' interest. We never were fooled nor camouflaged, and realized from the beginning that the matter was being maneuvered in the interest of Mr. Erlanger.

"We got a price satisfactory under the circumstances."

"The million dollar figures are the usual showman's figures, which are always exploited everywhere except when it comes to income tax reports."

"The picture rights of Ben Hur have always been considered valuable, but the negotiations have been held up by Henry L. Wallace, son of Lew Wallace, who demanded a sum which the picture interests would not consider. The truth of the matter is that Ben Hur, in pictures or drama, is not protected by copyright, except in the United States, and anybody could put it all over Canada, Europe, South America, provided that he did not use the William Young version of dramatization."

"That version," Mr. Klaw concluded, "protects it fairly well for the spoken drama, but when it comes to the screen a version of the novel in foreign countries could be very easily made. I have written of this danger repeatedly to Harper Brothers and Mr. Wallace, and for that reason always urged selling it."

CABARETS

The State enforcement act operated promptly in New York city. Last week early the word went around to stop selling. Several liquor arrests were made by the New York police. Among them were places which surprised the wise ones. One Fifth Avenue restaurant that had never failed to sell since prohibition stopped temporarily. The places where a drink could be had customarily are now using the strictest judgment. One restaurant man said he might forbid guests bringing in liquor as the police, if present, could seize upon that excuse of liquor in sight to search, while he also stated that he would not be astonished if a cop arrested a person in a public place who exposed liquor. The wets believe the New York State enforcement act will bring a storm of indignation over personal liberty, if Commissioner Enright's orders are literally obeyed by the force, that will cause a profound revulsion of feeling on the prohibition subject. While Governor Miller stated that to ascertain the condition of the public's mind was one of the objects of his enforcement law, the wets say the effect will go far beyond expectation. They point to the publication last week of an organization based along personal liberty lines now under process of formation over the country, and claim that the many well-known names listed in its membership will be augmented by others from all sections, until the personnel of the organization will force recognition of it from the Administration at Washington.

"Beating it with booze" is a vocation in the North. Some of the vocations appear to know what they are doing and who they are doing it with, whilst others are in the Brodie class of taking a chance. As a rule large enclosed touring cars are the means. Any one will hold 22 cases or more. One chancer not so long ago thought he could beat it by over-building on his car's gas tank. He built a superstructure over the tank and came back with 30 gallons of Scotch in it. Proceeding along the State road, some locals started after him in a slow car. Instead of allowing them to catch up and look, guilt impelled him to speed. He easily outdistanced the pursuing car, but with fear of the booze, he took the first turn into a wagon road that led to the woods. Some jolt must have loosened the superstructure. While plodding along the trail the beat he could, awaiting the end and a good road, a couple of wood choppers called after him that his car was leaking. Investigating he found a slow leak from the gas tank. The choppers brought a couple of pails and they let it leak, but there were only about two gallons left by that time. Another chancer, in a closed car and with 28 cases aboard, thought it best to stop for gas about 75 miles this side of the border, so he could make a straight dash for his destination. He stopped at an inquisitive point. While the gas was going in a yoke came up, rubbered about, told the car's driver he was the sheriff, and said he suspected there was booze aboard that car. "Well, supposing there is?" answered the dodger. "You wouldn't interfere with me, would you? You must be an Elk or a Mason." "Yes, I'm an Elk," replied the Sheriff. "Well, so am I," answered the driver. "Is that so?" said the Sheriff. "Then you are all right, you go right ahead, and if anyone bothers you down the road, mention my name." The roads there though are a bit dangerous at nights, from reports. Cars speed south without lights or numbers. Drivers going the other way have to keep a keen watch ahead in the lanky darkness of the north country on a moonless night.

Liquor is up again. Single cases of Scotch are bringing from \$115 to \$140, while Scotch in lots is selling at \$95 or \$100, delivery in New York. Rye is also jumping. Guaranteed rye is \$105, single cases, and expected to rank in price with Scotch before long. The cheapest thing about comparatively, is champagne, at \$110 to \$120 single cases. The large quantity of phony wine, however, is bearing the champagne buying. The phony rye also is in part responsible for the high price of genuine rye. The police supervision over liquor sent up the prices this week. Cordials and liquors are coming in and held at various prices, depending mostly on how badly the purchaser may want them.

BILLS NEXT WEEK (April 18)

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

1st half (14-20)

Little Miss Sashine

Avey & O'Neill

*Kale & Indetta

Lads & Lassies

(Others to fill)

2d half (21-24)

Yvette Co.

4 Nightingales

Carpos Bros

(Others to fill)

Proctor's 5th St.

Matthews & Ayres

Jim

Margaret Ford

Thornston Sls

(Others to fill)

2d half

Burke & Burke

Page & Gray

"At the Party"

Newhoff & Phelps

3 Andorra Girls

Dorothy Earle

(One to fill)

Proctor's 5th Ave.

2d half (14-17)

Walter Fish

Co Dunham & O'Malley

Handers & Millis

Canary Opera

Joe Darcy

DeWitt Young Sls

Princess Redjah

(One to fill)

1st half (18-20)

Dunbar & Turner

(Others to fill)

2d half (21-24)

Presler & Klamis

*Thon Hoier Co

Greenlee & Drayton

Lads & Lassies

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

Max Holcen

Eckoff & Gordon

Werner Amoros 3

Miller Kent Co

Morgan & Binder

Dillon & Parker

(Others to fill)

ATLANTA, GA.

Lyric

(Birmingham split)

1st half

Road & Francis

Scandlon D Bros & S

Morton Jewell

Fred Elliott

Nathano Bros

(Others to fill)

AUBURN, N. Y.

Jefferson

Monroe & Grant

Betty Washington

Williams & West

(Others to fill)

2d half

Burke & Burke

Page & Gray

"At the Party"

Newhoff & Phelps

3 Andorra Girls

Dorothy Earle

(One to fill)

Proctor's 5th Ave.

2d half (14-17)

Walter Fish

Co Dunham & O'Malley

Handers & Millis

Canary Opera

Joe Darcy

DeWitt Young Sls

Princess Redjah

(One to fill)

1st half (18-20)

Dunbar & Turner

(Others to fill)

2d half (21-24)

Presler & Klamis

*Thon Hoier Co

Greenlee & Drayton

Lads & Lassies

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Clara Co

Wardella & LeCosta

Bohn & Bohn

(One to fill)

CLEVELAND

Hippodrome

Lorimer Hudson Co

Zardo

Donald Kerr Co

Hall & Shapiro

White & Leigh Co

Kitty Doner Co

Gallagher & Kelley

Ruth Royce

Five Avalons

(Others to fill)

COLUMBIA, S. C.

Columbia

(Charleston split)

1st half

The Faynes

Fargo & Richards

(Others to fill)

2d half

Burke & Burke

Page & Gray

"At the Party"

Newhoff & Phelps

3 Andorra Girls

Dorothy Earle

(One to fill)

Proctor's 5th Ave.

2d half (14-17)

Walter Fish

Co Dunham & O'Malley

Handers & Millis

Canary Opera

Joe Darcy

DeWitt Young Sls

Princess Redjah

(One to fill)

1st half (18-20)

Dunbar & Turner

(Others to fill)

2d half (21-24)

Presler & Klamis

*Thon Hoier Co

Greenlee & Drayton

Lads & Lassies

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

(Others to fill)

Proctor's 23d St.

2d half (14-17)

Sara Madden Co

Johnny Dove

Vine & Temple

Grace Nelson

Mr & Mrs S. Darrow

(Others to fill)

1st half (18-20)

Frederick Allen

Hilton & Norton

Yvette Co

(Others to fill)

Proctor's 23d St.

2d half (14-17)

The Caninos
Mang & Snyder
Kennedy & Hollis
Long Tack Sam Co
Belle Montrose
Johnson Baker & J
Bigelow & Clinton
State-Lake
Wm Seabury Co
Bart Trine
Elliott & Williams
McCrack & Irving
O'Donnell & Blair
Klass & Brilliant
Chas Henry's Pets
Herbert Brooks
Paul Levan & M

DENVER
Orpheum
(Sunday opening)
A Ranch
"Moonlight"
Bessie Brownling
Emerson & Baldwin
Roy Conlin
Alfred Latell Co
Page & Green

DES MOINES
Orpheum
"Bubbles"
Senator F Murphy
Poley & La Tour
McCallen & Carson
Bobby & Betty
McCallen Revue
"Hungarian Rhaps"

DR. JULIAN SIEGEL
Official Dentist to the N. V. A.
143 Broadway (Peterson Building), New York

Carl McCullough
DULUTH
Orpheum
Singer's Midgots
Hugh Herbert Co
Holly & Cross
Gibbs & De La
Sidney Grant

EDMONTON, CAN.
Orpheum
(18-20)
(Same bill plays)
Calgary 21-23
Wilton Bros
McCall & Kost
The Langdons
Hibbitt & Malle
Irene Franklin
George Yeoman
El Rey Sisters

KANSAS CITY
Orpheum
Tuscano Bros
Vokes & Don
"Faint of France"
C & F Usher
C & C Walters
Bradley & Ardine
Trinkle Friganza
Ce Dora

LINCOLN, NEB.
Orpheum
John Burke
Harry Kahne
"Grey & Old Rose"
Joe Lewis Co
Mae & Newton
Maytag Mayos

WEAVER BROS.
ARKANSAS TRAVELERS
ORIGINATORS OF
HAND SAW MUSIC

Bushwick, Brooklyn, this week (April 11)
Next week (April 18), Alhambra, N. Y.

LOS ANGELES
Orpheum
Alice Lloyd
Bobby O'Neil Co
B & Wheeler
Creamy & Dayne
Ash & Hyman
Oscar Mirano Trio
Paul Nolan Co
Arman Kaliz Co

MEMPHIS
Orpheum
Lightner Sis & A
Anna Chandler
Joe Towle
Jack La Vier
De Haven & Nice
Davis & Belle
"Once a Thief"

MILWAUKEE
Majestic
R Santry Band
Shella Terry Co
H & A Seymour
Mrs G Hughes Co
Geo A Moore
Jean Boydell
Sealo
Lord & Fuller

Palace
Bert Baker Co
Adams & Griffith
McKay & Ardine
Anger & Packer
E & M Williams
Princeton & Watson
Monroe & Bus

RAYMOND BOND
"AMERICAN HUMORIST"
"Story-Book Stuff" the out-standing
feature of this week's bill... ex-
ceptionally clever.
Youngstown, O., "Vindictive"

MINNEAPOLIS
Orpheum
June Elvige
Frances Kennedy
Samson & Douglas
Kirksmith Sis
Joe Laurie
Herbert's Dogs
Peggy Brecken Co
Frances Pritchard

NEW ORLEANS
Orpheum
E A Wellmann
Grace De Mar

WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago

ALTON, ILL.
Hippodrome
Brice & Raub
Melvin Bros
2d half
Ishikawa Bros
Casson & Lirke

DTLEVILLE, OK.
Orpheum
Maidie Long

4 Casting Lamsy
W Haie & Bro
Dewey & Rogers
OAKLAND
Orpheum
Four Fords Revue
Tom Smith Co
J C Morton Co
Bert Melrose
Delmore & Kolb
Edith Clifford
Murray Girls

OMAHA, NEB.
Orpheum
Wilfrid Du Bois
Rose Clare
"For Pity's Sake"
Moody & Duncan
Stuart & Barnes
Trip to Hildred
Hampson & Blake
Delmore & Leo

PORTLAND, ORE.
Orpheum
Blossom Seely Co
Lena Adler Co
Four Gossips
Prosper & Moret
Ned Norworth Co
Larry Comer
Selbini & Nagel

SACRAMENTO
Orpheum
(18-20)
(Same bill plays)

DR. JULIAN SIEGEL
Official Dentist to the N. V. A.
143 Broadway (Peterson Building), New York

CHAMPAIGN, ILL.
Orpheum
Redford & Winch
Princess Nat Tal
Imhoff Conn & C
Wm Gaxton Co
Black & White Rev
(One to fill)
2d half
Jed Dooley Co
Lillian Walker
Langford & Franks
(Three to fill)

CHICAGO
American
Joe Melvin
Hart Wagner & E
Tracey & McBride
Olson & Johnson
(Two to fill)
2d half
Sargent Bros
Hunting & Francis
Billy McDermott
(Three to fill)

Chicago
Three Ankers
Gordon & Delmar
Arthur Terry
Wm Gaxton Co
Jeanette Childs
Cameron Sisters
2d half
Ward & Dooley
"Four of Us"
Dameron & Vail
Stanley & Nell
Neivins & Mack
3 White Hussars

Empress
Rose Kress Duo
"Walters Wanted"
Harry Conroy & Co
"4 Nights on B'way"
2d half
Herman & Shirley
Lewis & Hendricks
Oliver & Oip
Murray & Bennett
3 Ankers

Lincoln
H J Conley Co
Sargent Bros
Bevan & Flint
Bobby Randall
(Two to fill)
2d half
Walsh & Austin
Gosler & Lusby
Kimberly & Page
4 Volunteers
Redford & Winch
(One to fill)

Logan Square
Adonis & Dog
Martell
Mathew & B'kney
The Volunteers
Glaier & Lusby
Sylvester 2d half
"Walters Wanted"
Jim Doherty
Frank Stafford Co
(Two to fill)

DAVENPORT, IA.
Columbia
Kennedy & Nelson
Waiman & Berry
Jimmy Dunn
(Three to fill)
2d half
Story & Clark
Orren & Drew
Tracey & McBride
Geo McParlane
(One to fill)

DECATUR, ILL.
Empress
Snell & Vernon
Mack & Lane
Langford & Franks
Swor Bros
Frear Bagget & F
(One to fill)
2d half
Gordon & Delmar
Will Stanton Co
Bobby Randall
Mullen & Francis
The Barlows
(Two to fill)

DES MOINES
Majestic
Novelty Trio
Orren & Drew
Weston's Models
(One to fill)
2d half
Jewell & Ramond
Dan Holt Co
Waiman & Berry
(One to fill)

DUBUQUE, IA.
Majestic
Schep's Circus
Doria Duncan Co
"Ruffs"
Mme Sch'm'n Helnk
Butler & Parker
Neivins & Mack
Kay Hamilton & K

E. ST. LOUIS, ILL.
Eber's
Samaroff & Sonja
Bernard & Ferris
Will Stanton Co
Murray Bennett
Three Lordens
2d half
Sullivan & Mack
Shaw & Campbell
The Le Grohs
Nick Hufford

Black & White Rev
ELGIN, ILL.
Bialto
Walmaley & K'ing
Welch Mealy & M
(One to fill)
2d half
Adonis & Co
Hall Ermine & B
(One to fill)

EVANSVILLE, IND.
Grand
(Terre Haute split)
1st half
3 Blythe Girls
Gertrude Newman
H Harrington Co
Cameron & Rogers
Bert Fittigbombs
7 Bracks

FLORENCE, KAN.
Mayflower
Merriman Girls
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos

GALESBURG, ILL.
Orpheum
Taylor & Frances
Brosius & Brown
(One to fill)
2d half
Follette's Monks
Bobby Harris Co
Jazzland Naval 8

G'NITE CITY, ILL.
Washington
Ferguson & S'nd
Nick Hufford
2d half
Kahn & Boone
(One to fill)

HUTCHINSON, KAN.
Midland
Merriman Girls
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos

JOLIET, ILL.
Orpheum
Norton & Meinotte
Willie Bros
(One to fill)

Managers and Producers
1433 B'way, N. Y. C. Suite 211. Phone: BRYANT 9496.

ST. LOUIS
Columbia
Walsh & Austin
Parches
Anderson & Goines
Frank Stafford Co
2d half
Smith Imman
Allman & Nevins
J Levy & Girls
Three Lordens

Grand
Three Alexs
Davis & Chadwick
Reine & Florence
Elly Co
Ray Snow & N

KENOSHA, WIS.
Virginia
Rose Kress 2
Byrd 2d half
Musical Christmas
Mathews & B'k'n'y

LINCOLN, NEB.
Liberty
King Sauls
Howard & Atkins
W B Patton Co
Dunlay & Merrill
Jupiter Trio

Madison
Orpheum
Challen & Keke
Lew & Henderson
Stanley & Birnes
"Summer Time"
Bill Robinson
(One to fill)
2d half

NEW YORK CITY
American
Casson Bros
Gilbert Sis
Margot & Francis
Curt Galloway
Polly's Pearls
Paul Earle
Dixie 1

Delmore & Moore
Bart Doyle
Little Cinderella
Lincoln
Rose & Dell
Crane Sis
Ungaro & Romano
Leigh DeLacey Co
Kee Tom 4

DORIS DUNCAN
"THE LOVE BANDIT"
Offering a Musical Prescription.
NONALCOHOLIC BUT INTOXICATING
Opening ORPHEUM CIRCUIT, April 23.

NEW YORK CITY
Foley & Mason
(One to fill)
2d half
Pedrick & Devere
Crane Sis
F & S Barrett
Ungaro & Romano
Al H White Co
Geo Gilford

Peoria, Ill.
Orpheum
Garcentti Bros
Story & Clark
Rawson & Clare
Chas Wilson
Bothwell Browne Co
2d half
Beatty & Evelyn
Boydwell Browne Co
Roy La Pearl
(Two to fill)

QUINCY, ILL.
Orpheum
Follette's Monks
Bobby Harris Co
Jazzland Naval 8
Taylor & Francis
Brosius & Brown
(One to fill)
2d half
Follette's Monks
Bobby Harris Co
Jazzland Naval 8

PEORIA, ILL.
Orpheum
Garcentti Bros
Story & Clark
Rawson & Clare
Chas Wilson
Bothwell Browne Co
2d half
Beatty & Evelyn
Boydwell Browne Co
Roy La Pearl
(Two to fill)

SO. BEND, IND.
Orpheum
Frazier & Peck
Sam & Francis Ross
"Four of Us"
Oliver & Oip
Chabot & Tortoni
Sebastian & M Sis
2d half
Ross Kress Duo
Wm Gaxton Co
Walmaley & Keat's

BOB BAKER
Booking Acts of Merit My Specialty
COAST TO COAST
SUITE 330 - 1493 BROADWAY, N. Y. CITY

Will Fox Co
Hunting & Francis
2d half
Jack Roslier & M
O'Hair & Nevelly
Byron & Haig
Leo Beers
Kimberly & Page
Bottomley Troupe
2d half
Challen & Keke
Sam & B Ross
"Summer Time"
Bill Robinson
Brown Gardner & B

SPRINGFIELD, ILL.
Majestic
The Barlow
Jed Dooley Co
Lillian Walker
O'Brien Mgr & P
Billy McDermott
Brown Gardner & B

Rockford, Ill.
Palace
Jack Roslier & M
O'Hair & Nevelly
Byron & Haig
Leo Beers
Kimberly & Page
Bottomley Troupe
2d half
Challen & Keke
Sam & B Ross
"Summer Time"
Bill Robinson
Brown Gardner & B

ST. LOUIS
Columbia
Walsh & Austin
Parches
Anderson & Goines
Frank Stafford Co
2d half
Smith Imman
Allman & Nevins
J Levy & Girls
Three Lordens

Grand
Three Alexs
Davis & Chadwick
Reine & Florence
Elly Co
Ray Snow & N

TOPEKA, KAN.
Novelty
Three Romanos
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
2d half
Bedell
G & M Brown
Hill & Quinell
Harrison Dakin & H
Six Belfords

TOPEKA, KAN.
Novelty
Three Romanos
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
2d half
Bedell
G & M Brown
Hill & Quinell
Harrison Dakin & H
Six Belfords

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

Geo Gilford
Yorke & Maybelle
Wardell & Doncourt
Laurie Ordway Co
(One to fill)
2d half
Richard Wally Co
Gilbert Sis
Racing Stars
Via Lowenstein Co
Connors & Boyne
Clark's Hawaiians

National
Aerial Macks
Sonia Meroff Co
Halley & Noble
Ben Linn
Clark's Hawaiians
2d half
Collins & Dunbar
Leonard & Porray
Geo. Randall Co
Tilguy & Rogers
"Holiday in Dixie"

Orpheum
Bollinger & R
Muichay & Buckley
Al H White Co
Armstrong & James
Timely Revue
2d half
Lew Huff
Ryan & Weber
V & C Avery
Laurie Ordway Co
"Around the Clock"

Boulevard
Lainne & Tollman
Bart Doyle
"C & C Avery"
Bobby Henshaw Co
"Holiday in Dixie"
2d half
Bollinger & R
Ben Linn
Lainne & Tollman
Fisher & Lloyd
Kinkaid Kitties

ST. LOUIS
Columbia
Walsh & Austin
Parches
Anderson & Goines
Frank Stafford Co
2d half
Smith Imman
Allman & Nevins
J Levy & Girls
Three Lordens

Grand
Three Alexs
Davis & Chadwick
Reine & Florence
Elly Co
Ray Snow & N

TOPEKA, KAN.
Novelty
Three Romanos
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
2d half
Bedell
G & M Brown
Hill & Quinell
Harrison Dakin & H
Six Belfords

TOPEKA, KAN.
Novelty
Three Romanos
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
2d half
Bedell
G & M Brown
Hill & Quinell
Harrison Dakin & H
Six Belfords

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

WICHITA, KAN.
Princess
Merriman Sisters
Gillmore & Castle
Jack Russell Co
Hamilton Walton
Four Milos
2d half
Arnelma Sisters
Eddie Carr Co
Thesay & Powell
"30 Pink Toes"
(One to fill)

MARCUS LOEW
Putnam Building, New York City

DENTIST
McVicker's Theatre Bldg.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

NEW OF THE DAILIES

The Joan of Arc Statue Committee of New York city gave Margaret Anglin a gold medal last week at the Shubert when "The Trial of Joan of Arc" opened.

Alice Delano Weekes, society debutante, after trying out as a dancer in "Aphrodite," is going to give an exhibition all her own at the Town Hall tonight.

The Society of Restaurateurs object to the new traffic rules because they send people coming from theatres along so fast they do not stop anywhere for supper.

The Authors' League has now revised itself into a six-guild body, guilds respectively representing writers, dramatists, free lancers, screen writers, members-at-large and newspaper people.

"The Belle of New York" is to be revived by the Shuberts.

The Mask and Wig Club has in "Somebody's Lion" its funniest show in years, according to critics who saw the performance at the Metropolitan this week.

Paris restaurants have been warned by the Secretary of Supply to reduce prices or look for trouble.

Peggy Hopkins says her husband can have his freedom for \$1,000,000, averring she had married Stanley Joyce to get rid of him.

Adelaide and Hughes are to be starred in a new musical comedy named "The Cameo Girl."

David Belasco has recovered from a severe cold that kept him from his office several days last week.

The telephone to Cuba this week carried the voice of President Harding 5,700 miles to the ear of President Menocal of Cuba.

Peggy Hopkins was sued last week for annulment of her marriage. J. S. Joyce, Yale graduate and millionaire, also wants part of his fortune back, and accuses his wife of bigamy, cruelty and misconduct with a dozen notables on both sides of the Atlantic.

Maude Adams is experimenting with a new color process and will direct her first motion-picture this fall. It will be based on her own scenario and called "Aladdin."

Norman Forbes Robertson won a verdict for six cents in his suit against Charles Frohman, Inc., but costs of the action were laid on him amounting to \$119.83.

The U. S. mail, according to news dispatches, lost \$50,000 last week in Chicago, while those in charge of it obligingly posed for what they thought was a movie hold-up. It turned out to be the real thing.

The new Anti-Blue Law League of America aims to restore the use of beer and wine.

Dr. Emil J. Salabous has also been sued by Octave Dua, formerly of the Metropolitan, for \$100,000. Mr. Dua says his health has been impaired by the doctor's carelessness in operating.

Norman Trevor and three employees of the Fulton, all concerned in giving a benefit performance of "An Ideal Husband" for the Post Graduate Hospital, were released by Magistrate McQuade when brought up on charges of violating the Sunday law.

The Robsevelt theatre in Harlem has been bought by the syndicate headed by Leo Brecher.

According to a rumor the dailies printed last week, Charlie Chaplin is going to marry May Collins, 17-year-old New York girl, now on the coast in pictures.

Nan Halperin will appear in a legitimate play by George Scarborough next season.

Arthur Ashley last week called off his production for the road of "East Lynne." Julia Dean was to have been featured. One by one Equity members of the cast stayed away from rehearsals.

Dispatches from Albany declare politicians are agreed to pass the bill for picture censorship and will do no more than listen politely to protests.

Alice Delysia, sailing for Europe, gave the press an interview in which she said American women were the loveliest in the world, American men great money makers and graceful spenders, but the worst lovers known.

D. W. Griffith showed "Dream Street" at Mrs. Vincent Astor's Sunday, April 4, in aid of the League for Foreign Born Citizens.

A strong telegram was sent Gov. Miller last week protesting against censorship and signed by the following authors: Rex Beach, Owen Davis, C. E. Falls, Luther E. Reed, Booth Tarkington, Charles Dana Gibson, Augustus Thomas, Mary

Roberts Rinehart, Ida M. Tarbell, Arthur C. Train, George Ade, Gertrude Atherton, Irvin Cobb, Rupert Hughes, Cosmo Hamilton, Stewart Edward White, Jesse Lynch Williams, Edward Childs Carpenter, James Forbes, Montague Glass, Thompson Buchanan, Jerome Kern, Arthur William Brown, Louis A. Hirsch, Clayton Hamilton and Bayard Veiller.

Josephine Walder, the singer, is suing Dr. Emil J. Salabous for \$100,000 damages, accusing him of performing an unskillful operation after an incorrect diagnosis, and alleging the same cost her her singing voice.

"Miss Lulu Bett" will be taken to Northampton for two performances during the commencement week of Smith College.

The Four Marx Brothers are going to make two reels for Caravel Comedies, 130 West 46th street.

The will of Annie Louise Cary, noted prima diva, was probated at

South Norwalk last week and includes bequests of \$100,000 to charitable institutions. The total estate is estimated in value at \$350,000.

The largest bequest is \$50,000 to the People's Symphony Orchestra of New York. The Good-Will Farm for Boys, in Maine, gets \$10,000, and another \$10,000 bequest is to the village library at Scarboro, Me. The public library at Scarboro, Me., is to receive the income from a trust fund of \$5,000. The residue of the estate is left to four hospitals, three of them located in Maine.

Miss Cary (Mrs. Charles M. Raymond) died last Sunday at the age of 78.

The Circus will give a special show for crippled children the morning of April 18 at the Garden.

Newspapers helping fight censorship in New York number the Globe among those doing it most effectively.

James K. Hackett has been invited by the French Government to give

his production of "Macbeth" at a national theatre in Paris. He will do so this spring.

Baroness de Grandcourt is going to resume her stage name of Patricia O'Connor and go into pictures. Her husband, Baron Grivat de Grandcourt, is on the staff of the British general, E. C. Caldwell, with the army of occupation in Germany.

In a speech before the Advertising Club last week, Dr. James J. Walsh called attention to the fact that only 800,000 last year sought admission to the Metropolitan Museum of Art against 310,000,000 who went to the movies here.

When Keith opens the new \$1,000,000 Bronx Theatre April 14, Bronx officials will co-operate to make the occasion an event.

Judgment against the Hammerstein Opera Co. and Mrs. Emma Swift Hammerstein for \$141,158 in favor of Mrs. Stella H. Keating and Mrs. Rose H. Tostevin, daughters of

the late Oscar Hammerstein by a former wife, was entered last week. Action was brought by the daughters based on a separation agreement between their mother and father protected by the Manhattan Opera House property.

Police Captain John H. Ayres in a lecture last week announced that Dorothy Arnold was no longer carried on Police Department records as lost. She disappeared ten years ago and the case created a sensation.

It is proposed to erect an opera house seating 10,000 on Broadway and extending from 39th street past 38th street. The extension would be accomplished by an arch over 38th street. A permit for this easement was asked last week by parties unnamed.

Irving Berlin commented last week when J. Tannenbaum, alias Benjamin Spector, was arrested in Mobile charged with impersonating the song writer and trying to bor-

A WORD TO THE WISE

YOU NEED STAGE SONGS

HERE IS ONE WE CAN GUARANTEE IS BRAND NEW. FOUND BY KEITH THORNTON AND J. H. B. FILE. DON'T WAIT AND BE SURE AFTER THIS SONG WILL BE ONE OF THE FASTEST HITS IN RECORD. BE ONE OF THE FIRST TO HEAR IT.

ARTIST COPY

Who'll Dry Your Tears When You Cry?

Words by
JOE YOUNG &
SAM M. LEWIS

Music by
HARRY AKST

Moderato

Can you forget all that I've been to you and take me right. There comes a time when we look back and grieve and think of each other out of your heart words said in haste. Can you forget all the joys that we knew. May be it's there comes a time when we hate to believe That all our easy to part tears go to waste. To-day you may laugh To-day you may We all know a heart first learns how to sing Who knows what to-morrow may bring? sigh When some one it loves says good-bye

Chorus

Who'll dry your tears when you cry lit-tle (Girl) Who'll make you glad (Boy)

When you are sad Will some one cherish what once belonged to me

Will you be happy, as I hope you'll be Sometimes a friend says "goodbye" little

(Girl) When there's a cloud up in the sky (Boy) In af-ter years When your smile dis-ap-pears Who'll dry your tears when you cry. cry.

Copyright MCMXXI by Irving Berlin Inc., 1587 B'way, N.Y.C.

WRITE, WIRE, PHONE OR CALL AT ONCE

COR. 48th STREET

NEW YORK
CHICAGO

IRVING BERLIN

BOSTON
PHILADELPHIA

IS SUFFICIENT

YOU NEED STAGE SONGS

THIS ONE PROVES IT

"MY MAMMY"

WHEN YOU ONLY GO DOWN TO MY MAMMY, WHEN YOU MAMMY, AND EVERYBODY'S MAMMY. IF YOU'RE
 DOWN THERE, YOU CAN SEE THAT EVERYBODY THAT EVER HAD A MAMMY WILL APPLAUD YOU.

YOU NEED STAGE SONGS

AN ACT BUDDIE

"Home Again Blues"

IT'S THAT WHEN YOU GO HOME AND COME BACK, A PATTERN OF LAUGHS, A PATTERN THAT IS NOVEL AND
 FROM THE MINUTE, BUILD UP YOUR ACT WITH IT.

YOU NEED STAGE SONGS

THE MELODY CPAZE

"ROSIE"

ROSIE IS ONLY IN THE BUD BUT IT IS BLOSSOMING FAST INTO A GREAT HIT. YOU KNOW HOW ROSES STAND
 OUT IN A GARDEN. THAT'S THE WAY "ROSIE" WILL STAND OUT IN YOUR ACT.

ERLIN, Inc.

1587 BROADWAY
NEW YORK

SLOW

ORCH

DISCO

BALTIMORE

MINNEAPOLIS

DETROIT

CINCINNATI

row on a \$50 Liberty bond: "It couldn't be me. I haven't that much money."

Mrs. Theodore P. Shonts has withdrawn her charges against Mrs. Amanda Thomas, former show girl, and apologized. Mrs. Thomas was accused of having alienated the traction magnate's affections. She inherited his estate.

A large patch of ornamental work fell from the ceiling in the Grand Opera House last week during the showing of a picture. Three men and a woman were injured, but not seriously.

Miss Margaret Anglin was slightly injured at the Manhattan Opera House April 8 during the performance of "Iphigenia in Aulis."

Little Jackie Coogan, who was with Chaplin in "The Kid," is in New York on a trip, and has been getting reams of space in the dailies. It was a surprise to him that they expected to find a "tough" kid.

He informed reporters that his mother brought him up to be a gentleman. What he misses most is a little girl named Patricia who lived next door to him in Los Angeles and was his playmate.

Percy Grainger will play at the Capitol during the week of April 17.

Rita Riches, 18, of 44 Fifth avenue, was arrested last week on complaint of Edna Lukes. The latter charged the former with stealing four diamond rings. Both described themselves as actresses.

Mrs. Henry B. Harris plans to produce "The Broken Wing" in England.

H. H. Frazee has leased the Lyric for 63 years.

Alexander Milne, the golden-voiced lad from Scotland, is making such an impression with his voice at Ellis Island, where he is detained with his parents, that special efforts are going to be made to

get him into the country, where he has been offered \$300 a week for stage appearances. Several have offered to adopt him. One man will put up a \$100,000 bond for him if necessary.

George M. Cohan will write a play, using as his central character, Fred Zeddies, for 40 years head usher at Cohan's Grand Opera House, in Chicago.

Rooney and Bent were the guests of the cast of "Love Birds" at the Apollo, April 11. It was the seventeenth anniversary of their marriage.

Caruso is so far recovered, it is announced, he will sing for the phonograph in September.

Clara Carroll, the little chorus girl who is suing C. S. Montanye, the writer, for \$100,000 for breach of promise, got a full page spread in the American Sunday. Her story has unusual features, in that Montanye is said to have courted her

mostly by telephone, never to have kissed her and still to be willing to marry her.

Rev. Thomas H. Saunders, of the Universalist Church, Middletown, N. Y., gave two motion pictures in his church Sunday, April 10, and announced that would be his future policy and should be the policy of all churches.

The Producing Managers' Association last week voted to pay understudies at the pro rata rate for their performance.

Edward Rochie Hardy, 12-year-old freshman, is going to appear in the annual Columbia University show if the management can find something to do for him worthy of a prodigy.

"Married by Wireless," a sketch produced by Jack Morris in the Shubert office, was taken off this week after a three-day tryout to be revamped and recast.

WITH THE MUSIC MEN

Before Harry Askt's \$420 suit against Ben All Haggin reached hearing last week the defendant settled with the song writer-plaintiff. Askt sued for services rendered in furnishing an orchestra at a dinner function at Delmonico's, which he personally directed, at the artist's request, but claimed he was not paid the amount stipulated.

Charles Warren, Witmark's London representative, is in New York for a several weeks' stay.

The Plaza Music Co. has received its discharge in bankruptcy. The firm settled with its creditors, including many of the music publishers, at 40 cents on the dollar.

According to "King," a new corporation incorporated under the laws of the State of Delaware, King Vidor, the picture director, is going into the music publishing business. Besides Vidor, Lee Burke and R. L. Reest are the incorporators. The new company is capitalized at \$25,000.

The Pace & Handy Music Co. will undergo a change in corporate title this month to that of Handy Brothers Music Co. H. H. Pace has left the publishing company to embark in a phonograph recording venture.

Jack Mills, head of the music house bearing his name, is making a coast-to-coast business trip.

A rebate system has been inaugurated by all U. S. Player Music Roll Co. dealers whereby they allow 33 cents on every old music roll returned by the purchaser (no matter what the make may be) which is applied on the purchase of a new U. S. roll retailing at \$1.25. This innovation is said to be boosting this firm's roll sales noticeably.

The Music Publishers' Association of the United States will hold its annual convention at the Hotel Astor, New York, week of June 14. The week preceding this, on June 6 and 7, the National Association of Sheet Music Dealers will hold its annual convention at Chicago. The music publishers will send a committee to the dealer's convention, and vice versa.

With Jack McCoy's resignation from the Fred Fisher staff to embark in the publishing game on his own account George Plantadosi has been promoted to the post of professional manager of the Fisher house.

The Ted Garton Music Corporation of Boston has resumed activities following a several months' temporary quietude, with a new "Listening" number by Harry Harris, Tom Bell and Joseph Solman.

The Billy Smythe Music Co. of Louisville, Ky., has established local offices in the Astor Theatre Building, with Nib King in charge. Mr. Smythe is due from Louisville this month.

The Strand Music Co. has located in the Roseland Building. Charles E. Hochberg is in charge. Mr. Hochberg at one time headed a music publishing house bearing his name, with headquarters in Brooklyn. He has also written the major portion of the firm's catalog.

Leo Lewin, Waterson, Berlin & Snyder's band and orchestra manager, has been invited by the Federated Musicians of America to attend their annual convention in St. Paul week May 2. Mr. Lewin will leave next week to accept the invitation. He will be gone three months.

Con Conrad has placed two new numbers with Waterson, Berlin & Snyder, titled "Moonlight" and "Peaches."

Max Fischer, who opened with the Zigfeld Frolic atop the New Amsterdam, has written a new number, "Keep a Thought for Me" (Remick).

George Joy, Fred Fisher's Boston representative, will arrive in New York this week to join the New York professional staff. Billy Moran, Joy's former assistant, will be in charge in Boston.

F. Wallace Rega, conductor of Rega's orchestra, a dance recording combination, has gone into the music publishing business with headquarters in the Exchange Bldg. Ray Miller and Ring Hager of the Okeh Phonograph Co. have written the first number, "Molly."

Jack Silkret and his Little Clu musical aggregation have signed to make records for the Emerson Co.

Al Wilson is now in charge of the professional staff of the E. B. Marks Music Co., succeeding Jack Edwards.

The two committees of 12 each, representing the publishers and the authors of the American Society of Composers, Authors and Publishers, which are at work on the matter of subdividing the \$25,000 accrued royalty melon among its members, are due to hand in a formal report yesterday (Thursday).

The publisher's \$12,500 half will be divided according to A, B, C and

PUTTING THE N. V. A. WHERE IT BELONGS

Editor Vaudeville News,
1562 Broadway,
New York City.

982 Rogers Place,
Bronx, N. Y., April 8th, 1921

Dear Sir:

I have just finished reading a letter signed "Thomas J. Ryan" in your newsy little paper.

I am strictly in accord with everything Tom says. There is no joker in that letter. It's a true statement of facts and straight from the shoulder, but that's just the kind of a letter one would expect from a fellow like Tommy Ryan, a true artist in every sense and one who has enjoyed the sweets of Variety and Vaudeville for the past decade.

Tommy Ryan might have added that Mr. Albee is very fortunate in having a man like Henry Chesterfield to carry out his every wish. I know personally that when Tommy Ryan was offered a check for \$1,000 insurance upon the death of his good wife, Mary Richfield Ryan, he did not care to accept it, but Mr. Albee insisted, saying he was entitled to it, and must accept it.

A few more letters from artists of the standing in the show game that Ryan enjoys will put the N. V. A. where it rightly belongs. Oh, yes, I played for the N. V. A. Benefit April 8th, and deem it an honor to do so, and I will do it again.

Yours very respectfully,

TOM GILLEN
(“Finnigan's Friend”)

D classes, following in a measure the classifications of the publishers in the M. P. P. A. The authors' \$12,500 will also be subdivided into four classes, those writers with many hits to their credit falling into the prime class and so on down to "D," which will include those members who have failed to deliver strikingly the past year. While not slightly entirely in the division, they will come in for only a small portion. As they develop or become active once more, they will be moved

**ACTS — PLAYS — SKETCHES
WRITTEN
CALL or TERMS FOR A STAMP
E. L. GAMBLE
"THE CHICAGO WRITER"
301 LOOP END BLDG., CHICAGO**

upwards on the scale until in the prime class, and thus qualify for a larger amount of the royalties. This royalty division will be a quarterly matter dating from April 15.

Fred Fisher, the music publisher, is dabbling in real estate these days. Last week Mr. Fisher acquired two lots on West 51st street, between Broadway and 6th avenue. It is the songwriter's intention to erect a theatre on these lots shortly.

Ballard MacDonald has been engaged to complete the lyrics of "The Cameo Girl," substituting for Grant Clarke, who was forced to cease work on the show through having to undergo an operation for

an abscess on his intestines at the Post Graduate Hospital last week. Clarke is now convalescent and expects to be around in a week or so. Jimmie Monaco is writing the music of the show, part of the lyrics having already been written by Clarke when taken ill. The piece will be produced by A. L. Erlanger.

When the suit of Dalton Enterprises Co., Inc., against A. Baldwin Sloane, M. Witmark & Sons and Witmark Music Library came up for trial before Justice Bijur in Special Term, Part III of the Supreme Court, this week it was marked settled, a settlement having been effected out of court.

The Dalton company, which produced "Tillie's Nightmare," starring Marie Dressler in 1917, sued the defendants for an injunction and \$30,000 damages alleged sustained by virtue of the attachments levied by the Witmarks against the show for non-payment of royalties. The injunction prayed for, which was eventually granted, was for the purpose of restraining the music publishers from further interfering with the progress of the musical production.

The suit dates back to 1917, when Sloane composed the score to "Tillie's Nightmare" (book by Edgar Smith), for which he was to receive three per cent. of the gross receipts as remuneration. In September 30, 1917, Sloane assigned his royalty interests in the show to the Witmark people, who, when the Dalton Enterprises Co., Inc., stopped payment of royalties, levied two attachments in Illinois and Michigan. The plaintiff contended that Sloane failed to provide new numbers, as stipulated, and by reason of the failure thereof sustained damages in delayed bookings and that part of the score furnished them proved inferior.

Although Sloane promised to do his share in furnishing new numbers, the plaintiff alleged he failed to do so, and accordingly they stopped payment of royalties, the complainant's affidavits stating they had to incorporate four original numbers from the pen of Clarence West, their musical director, to fill in the deficiency on the part of the defendant-composer.

The Witmark Music Library for

its separate defense and counterclaim asked for \$5,000 accrued royalties due it, the other defendants, all answering through Nathan Burkan, entering general denials.

A court stipulation provided for the deposit of each week's accrued royalties with a trustee, plus the furnishing of a weekly box-office statement to the defendant's counsel, pending a settlement of the action, the moneys to devolve to the plaintiff in case of a victory for them, or the defendant in case of defeat.

Thos. Egan Won't Tour Ireland.

Thomas Egan, the Irish tenor, has abandoned his contemplated spring tour of Ireland and will spend the spring and summer season on the Pacific coast.

JAMES MADISON says:

Ask Nora Bayes, or Frank Tinney, or Howard and Howard, or Charlie Dillingham, or Wm. S. Campbell (Rose Sydel Show), or Edmore and Williams, or George Yeoman, or Hunting and Francis, or Diamond and Brennan, or, in fact, nearly anybody I write for and they'll tell you I turn out good material. I'm still at
1493 BROADWAY NEW YORK CITY

OPEN LETTER No. 14

To Charlie Morrison,
Care Ray Hodgdon Office:

Name of act is "LOCATION," Travesty on movies. Real comedy novelty. Three (3) people. Yes, we have been doing exceptionally. Opened last July, have lost but six (6) weeks.

It's a laugh in all houses, but really needs intelligence. When the hair grows down to the eye brows, and is cut around in back, it isn't fully understood; but they laugh. Must be something to it, eh?

Wilmer & Vincent for Frank O'Brien; Keith Southern for Jule Delmar; Keith Western for Tink Humphrey; Jr. Orpheum now; solid till June 1st.

House Managers all like it—can't fool those fellows—they don't spell "busy" with an i. Regards to Ray.

Yours very truly,

KIMBERLY & PAGE

P. S.—Would quote salary here but every laugh is worth money.

Actors and Actresses Everywhere

are using Angelus Lemon
Cleansing Cream because it removes make-up instantly. That alone makes it a valuable cleansing cream; but in addition, Angelus softens the skin, leaving it smooth and fair—ready to take powder and rouge evenly.

The finest oil emollients have been blended with soothing lemon to make this daintily fragrant theatrical cream. It is refreshing and effective.

4 oz. Jar (Single Strength) \$.50
½ lb. tin (Single Strength) .90
1 lb. tin (Single Strength) 1.50

At all Drug and Department Stores

Park & Tilford, Sole Agents, 529 W. 42d St., N.Y.

Angelus
THE LEMON
Cleansing Cream



Angelus Rouge Incarnat

No matter what rouge you are now using, try Angelus Rouge Incarnat. One trial will convince you that it is the ideal theatrical rouge that satisfies every demand of screen and stage.

Price \$.50

**MINERS
MAKE-UP**

Est. Henry C. Miner, Inc.

AN OPEN LETTER FROM SOPHIE TUCKER

To My Many Friends in the Profession:

I wish I could write all you individually, but I am glad to say that there are so many of you that it is necessary to use this page in order to reach you all.

Perhaps you have heard that I have fallen victim to "Songwritis" and, as luck would have it, my first effort as a songwriter looks as if it is going to be a real hit.

The title is

"LEARNING"

It is a fox-trot ballad, and you'll pardon me for saying so myself, but it is really a very good song. The melody is beautiful and the lyric means something.

I want my friends to help put this song over. If you sing a ballad, give "LEARNING" the once-over. If you use a fox-trot in your act as a dance or instrumental, just give it a trial.

And when you go "stepping" and want to dance to a great rhythmic fox-trot, just ask the orchestra to play "LEARNING."

I shall greatly appreciate whatever help you can give me. Every little boost helps.

The publisher is Forster Music Publisher, Inc., Chicago, whose New York offices are at 1552 Broadway, corner 46th Street.

With all good wishes and thanking you in advance,

Sincerely yours,

Sophie Tucker.

FORSTER
1552 BROADWAY

JOE BENNETT, Professional Manager

MUSIC PUBLISHER
INC.

Corner
W. 46th St.

NEW YORK

177 NORTH STATE ST.
LOOP END BUILDING **CHICAGO**

58TH ST.

(Continued from page 20)

scored a succession of bull's eyes at the 58th Street Tuesday night. The Clown Seal, opening, ran through the regulation routine with

EVELYN BLANCHARD

1402 BROADWAY, NEW YORK CITY
has for his time restricted material, sketches, comedy acts, singles, scenarios, Etc.
ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED

clock work precision. A trick of picking up lemons and juggling them on his nose between tricks brought the seal applause and laughs each time. The playing of "River Shannon" on electric bells and the balancing of a large ball while descending a ladder were the high lights of a series of striking tricks. Henry and Moore, third, with comedy singing, dancing and violin playing hit 'em hard and heavy. Mr. Henry just gave 'em enough

of the fiddling to make 'em want more. The reading of topics from a magazine is a revival of the old newspaper stunt, but it's so old it's new. It landed laughs consistently. A natural comic, this chap Henry, with lots of possibilities for development. As long as he credits Ben Bernie with the "Over There" violin bit, Mr. Henry should extend the same credit to Pat Rooney for the "Gimme" dance done by him as an encore bit. It's so vividly reminis-

cent of Rooney's "Gazotzky," that it's hardly possible the resemblance is accidental.

Dave Harris is an entertainer, formerly of Harris and Mowry. He owns a good tenor voice, and plays piano, clarinet, uke, guitar and bass viol. Besides his musical accomplishments and voice, Harris delivers a couple of stories in first rate style. He was one of the hits of the show and deservedly so. There is just enough of each of the instruments to make for variety. A likeable single with personality and talent, combined with excellent showmanship. The feature picture was Elaine Hammerstein in "Poor Dear Margaret."

Tuesday night the 58th Street held capacity, but the standees behind the orchestra and balcony rails were considerably less in number than earlier in the season. *Bill.*

Charles E. Bray, of the Orpheum Circuit, is spending a week in New York, accompanied by his wife.

BIRTHS.

Berk and Sawn, April 9 at Misericordia Hospital, New York, son. Mrs. Berk is professionally Juanita Sawn. Mr. Berk will go into the Phoebe Whiteside act until his wife recovers.

MARRIAGES.

Paddy Rogers, electrician at the Colonial, to Catherine Hurley, non-professional, April 6.

The Wirth Blumenfeld office announce the following acts have been placed with the Ringling Brothers and Barnum and Bailey's circus now at the Garden—Four Roeders, Moll Bros., Silvas Bros., Olga's Leopards, Flying Cromwells.

CLUB JUGGLER

wanted for double act. Must do fast 6-club pass.
Address JUGGLER, care Variety, 154 West 46th St., N. Y. City.

HARLEM OPERA HOUSE, NEW YORK, NOW (APRIL 14-17)

PEARL HIGHT

With GEO. KELLY'S

"MRS. WELLINGTON'S SURPRISE"

This is to notify all Managers, Agents, Actors and all concerned, that on April 30, 1920, I copyrighted my act under the title,

HILDA

"CAN YOU IMAGINE"

COPYRIGHT CLASS D. XXc. NO. 54413

BILLY "SWEDE" HALL

with JENNIE COLBORN

Pirates will be dealt with to the fullest extent of the law. I use the gag line, "CAN YOU IMAGINE," all through my act. It is my TRADE-MARK. I opened with this act on the B. F. Keith Circuit last May and have been playing continually for them ever since.

Women's Tailored Suits

To be placed on Sale Monday at
exceedingly moderate price of

\$100.00

Their super-excellent character of tailoring coupled with a fine precision of detail give these suits an unmistakable individuality. Interesting interpretations of the Box-Coat, Mandarin, Short-Coat and Long, Slender silhouettes. In Twill Cord, Tricotine, Piquetine or Poiret Twill. Plain tailored and effectively ornamented types. Fabrics unusually rich in texture have been utilized in their development.

CLAIRE

CREATOR

130 West 45th Street

NEW YORK CITY



ILL AND INJURED.

Jack Ernest of the Loretta Twins and Ernestonians, an aerial turn, is reported to have broken his back while appearing in Porto Rico. The feature has been touring the island with its own show.

At the benefit staged at the Harris, Sunday night, the juvenile in Joe Woods' "Ming Toy," the opening act, became ill just as the curtain descended at the conclusion of the turn.

Salle and Robles reported ill at the National Monday, being replaced by Robinson and Williams. Hazel Kirk (Casson and Kirk) is confined with tonsillitis. Casson is also ill.

Ernest A. Lambert, professional manager of the B. D. Nice Music Co., who was touring the middle west in the interests of his firm, is recovering from a broken leg at the

Leo Surgical Hospital, San Antonio, Tex., as the result of a railroad accident. Lambert's automobile was hit by a locomotive at the railroad crossing near San Antonio, four of the party being killed instantaneously, and Lambert escaping with a broken limb.

Dorothy Phillips has recovered from her recent attack of the flu and will rejoin her former partner, Billy Link, Jr.

Lane and Moran canceled this week in the mid-west to permit Mickey Moran to come to New York to undergo an operation on his throat.

Sam Baerwitz was stricken Wednesday last week while in his office in the Putnam building. He suffered from a rupture, and was operated on at the Jewish Hospital, Brooklyn, the same night.

Vancouver from a siege of bronchial pneumonia and will resume his Orpheum route, being booked in the same bills as Blossom Seeley, both acts combining for an "impromptu revue."

Despite a severe illness, defined as pneumonia, Joe Jackson intends to finish out the season with "Good Times," the Dillingham production playing at the Hippodrome that has two more weeks to run. The comedian has been under the doctor's

care continuously of late, but refuses to quit.

IN AND OUT.

Nonette had to cancel the opening of the new Keith's Fordham Thursday on account of illness. Harry Carroll's Revue was secured as the headline attraction to replace her.

Ruloff and Rulowa Co. canceled the first half at the Greeley Sq. due to illness. Harold Selman and Co. securing the assignment.

Ruloff and Rulowa Troupe, ballet, out at the Greeley Sq. first half, Harry Felman replacing.

Ida May Chadwick was unable to open at the Alhambra Monday, due to illness. Arnold and Lambert took the vacancy.

Libonati was forced out of the bill at the Regent this week, due to an operation which will keep him idle for a short while. He was replaced by "The Man Off the Ice Wagon."

Ruby Norton did not appear at the Palace Monday because of trouble with her throat. Brown and O'Donnell substituted.

Grace Nelson dropped out of the running order at the 23d Street for the half hour on account of vocal trouble.

Frank Gabby, the ventriloquist, left the bill at the Bushwick after the Monday night show, Allman and Mayo replacing.

Ruby Norton was unable to open at the Palace, New York, Monday, having lost her voice at the morning rehearsal. Brown and O'Donnell doubled over from the Orpheum, Brooklyn.

The Ford Sisters were announced off the Palace, New York, bill for next week. One of the girls is ill.

GEO. M. COHAN

WAS RIGHT

Reprinted from Providence Journal.

THAT'S ALL THERE IS!

THERE ISN'T ANY MORE

Keith Vaudeville at the E. F. Albee after this week, but Oh, OH what a whopping bill it is that ends the season! And, ye Gods, how those two capacity audiences of yesterday did like it!

Every movie fan in town was there to see Francis X. Bushman and Beverly Bayne in person. The screen has never had two greater idols than this handsome couple and now vaudeville is taking them to its heart. Their little play, "The Poor Rich Man," sparkles with humor and delightful satire and yesterday's audiences liked it so much Mr. Bushman had to make a speech.

The Watson Sisters, Fanny and Kitty, breezed on in their characteristically humorous fashion, and were given a hearty welcome, for they are great favorites here. Their act, "Horspitality," just oozes fun and song—one of the real hits of the year.

D. D. H.?—Who knows, or who cares, what those initials stand for? A hit by any other name, etc. Perhaps it means "Delightfully Droll Hit"—gave what is positively the cleverest, funniest monologue vaudeville has had in ten years. With his marvelous encyclo "pay" dia, he talked about love, liver and laughter and a heap of other things, going on high every minute, so that not even a traffic officer could stop him. It's trite, but true, that to miss D. D. H. is to lose one of the season's treats.

Dick Duffy and Hazel Mann are a decidedly likable musical comedy couple and their smart, little romance of crossed wires, "Via Telephone," will make many a lad and lassie of Providence hope that some day the Telephone Company will atone for its shortcomings by some similar crossing of wires for them.

Jim McWilliams, "a Pianulist," is an engaging fellow, with a spontaneous, contagious brand of humor that made his songs and nonsense, and his very funny grand opera travesty, doubly enjoyable. The Baroness de Hollub is a fascinating creature, and with Harry Crawford she registered a solid success, in "Fifty Loves."

Nada Norrain, a girl with a really phenomenal voice, sings delightfully. Max' Comedy Circus, with its funny dogs, monkeys, squirrels, and other dumb creatures, not only pleased the little people but the grown-ups, too. Even the motion pictures and Bobbie Gray's Orchestra were better than usual.

You'll like every minute of this bill—and think it one of the best of all the year. And, as D. D. H. would say,

THAT'S NOT BUNK!

D. D. H.?

ENGAGEMENTS.

Lawrence Grossmith, Faure Binney, Claude King, Dorothy Cummings, "The Silver Fox" (Shubert), Irene Marcellus, Ziegfeld Midnight Frolic.

Warren Proctor, "Quality Street" (Shubert). Olga Barowska, "Clair de Lune"

(Frohman). She is the daughter of the Chicago music critic, appeared in "Mecca" and is a pupil of Michel Fokine.

Ruth Gillmore, "Rollo's Wild Oat."

Mary Callahan, "Tip Top." Edna Hibbard, "The Poppy God" (Selwyn).

A. HODGINI AND HIS TROUPE

PRESENTING

THE ORIGINAL MISS DAISY

AND

URSARDA and His Tribe

SELLS—FIOTO CIRCUS



Guerrini & Co.
The Leading and
Largest
ACCORDION
FACTORY
In the United States.
The only factory
that makes any set
of Reeds—made by
hand.
277-279 Columbus
Avenue
San Francisco, Cal.

TWO MORE SMASHING SONG HITS

FROM THE WEST

LOVE BEAN

ARABIAN MAID

FLORINTINE MUSIC CO., 55 Stockton St., SAN FRANCISCO, CAL.

(WE RECOGNIZE PROFESSIONALS ONLY)

A
BEAUTIFUL
WALTZ
SONG

CINDERELLA

YOU'LL LOVE
CINDERELLA TO
WHEN YOU
HEAR IT

I LOVE YOU

DOUBLE VERSION
CATCH LINES

"I'M GOING TO TELL YOUR SWEET MAMMA ON YOU"

ENOUGH BLUES STRAIN
PLENTY OF JAZZ

SMYTHE'S
SONGS
SATISFY

NATURE'S
OWN
MELODY

SLEEP-ON

MY BABY SLEEP ON

LULLABY WITH
FOX TROT
RYTHM

SMYTHE'S
SONG
SATISFIED

NEW YORK
1531 Broadway

BILLY SMYTHE
MUSIC PUBLISHER

LOUISVILLE, KY.
423 W. Walnut

FEIST

HITS

SHURE THIS
IS THE ONE THEY'RE RAVING ABOUT

PEGGY O'NEIL

A WALTZ SONG BUBBLING OVER WITH INDIVIDUALITY

By HARRY PEASE, ED. NELSON and GILBERT DODGE

THE QUICKEST HIT WE EVER PUBLISHED

NESTLE IN YOUR DADDY'S ARMS

A LULLABY FOX TROT

An Absolute Novelty—Cute—Single and Double Versions—Both Male and Female

By LOU HERSCHER and JOE BURKE

Willie and Eugene Howard's Skyrocket Hit in the "Passing Show of 1921"

UNDERNEATH HAWAIIAN SKIES

By FRED ROSE and ERNIE ERDMAN

For Singles, Doubles and all Harmony
Combinations

Call at our
Nearest Office

"You can't go wrong
with any 'FEIST' Song"

ST. LOUIS
401 Calumet Building

BOSTON
181 Tremont Street

SAN FRANCISCO
Pantages Theatre Building

TORONTO
190 Yonge Street

LEO FEIST, Inc.
711 Seventh Ave. New York

CHICAGO
Grand Opera House Building
DETROIT
140 West Larned St.
PHILADELPHIA
Globe Theatre Building

MINNEAPOLIS
2 Lyric Theatre Building
KANSAS CITY
Gayety Theatre Building

NEW ACTS.

Chick York and Rose King in
"The Old Family Tintype."
Edith Taliferro, who planned to

do dramatic stock over the summer,
will enter vaudeville in a sketch.
C. B. Maddock has placed in re-
hearsal a production act with seven
people including a jazz band. Mary

Moore will be featured with a girl
violinist.
Spencer Charters, playing the
"hired man" in "The Tavern," will
venture forth in the twice daily at
the conclusion of the piece's engage-
ment here due to end in about a
fortnight. It is expected that Mr.
Charters will offer a sketch for vau-
deville, and will have in support
his wife, Irene Myers.
Armstrong and James, blackface
comedians. Armstrong is Milt
Francis; James was formerly Willie
Segal.

Seymour Felix has been engaged
as staff number producer for Wm.

B. Friedlander. Among the new
acts Friedlander has in preparation
are "Dummies," six people; "On the
Elephant's Back," four people, both
musical farces, and "The Dog
Catcher," straight farce, four peo-
ple. "The Piffers," a dancing act
with four people is also in re-
hearsal.

E. F. Hawley and Co., burlesque
on the play, "The Bad Man."
Ernestine Meyers and Co. (four)
dancing.

Marion Harris, phonograph singer,
assisted by Fred Hoff's Symphonic
Jazzists.

D. D. H., the monologist, is writ-
ing a new act for Allen Mathies to
be called "The Cake Eater." It will
be a comedy talking skit of two
people.

Fred Pelot (Fred and Annie
Pelot), single.


Harry Gates has placed in re-
hearsal a new comedy three act
entitled "Even Stephen," with two
men and a woman.

THOMAS J. KEOGH
REAL ESTATE AND INSURANCE
OCEAN BEACH, NEW YORK



STAGE DANCING Taught by
WALTER BAKER

Assistant to Ned Wayburn and formerly dancing
master for Ziegfeld Follies and Capitol Theatre.
Call now to arrange for your new dances for next season. I spe-
cialize in creating new dances and original ideas for all acts.
Call. Phone or Write **WALTER BAKER, Dpt. V**
939 Eighth Ave., near 55th. Tel. 6290-6730 Circle



JACK M. KING AND GILSON EARL S.

"THE TWO SINGING FOOLS"

West Englewood Theatre, April 10-13.

Direction: KRAMER AND LEVY.

Chateau Theatre, April 14-16, Chicago

ANOTHER GOOD MAN GONE RIGHT!

JIMMIE McHUGH

IS NOW GENERAL PROFESSIONAL MANAGER

FOR JACK MILLS, INC.; FEATURING

“MAZIE”

THE SUPER SENSATIONAL SYCLONIC SONG SUCCESS

“STRUT MISS LIZZIE”

CREAMER & LAYTON'S LATEST JAZZAPATION SENSATION

“DING! DING! DING!”

“SWEET MAMMA”

“MAMMY'S TEARS”

(HERE COMES THE WAGON)
GREATEST NUT SONG IN CAPTIVITY(PAPA'S GETTING MAD)
BLOODEST OF BLOOZBEST BALLAD IN YEARS
SURE-FIRE SONG SUCCESS

JACK MILLS, INC.

MUSIC
PUBLISHERS

152-154 WEST 45TH STREET

NEW YORK CITY

CHICAGO
Mort Green
Grand Opera HouseSAN FRANCISCO
Johnnie Heinzman
Pantages Theatre Bldg.BOSTON
Sid Baker
351 Tremont St.

Jack Levinson, Traveling Representative

The Temple, Geneva, N. Y., has changed hands and will discontinue vaudeville week May 2. Billy Delaney, of the Keith office, booked the house, a split week. L. G. Brady recently sold it to R. A. McBoy, who takes possession the above date. Future policy not announced.

The father of Irving Pezet, author of "Save the Alimony," to be produced by the Shuberts, is American Ambassador to Peru.

BILLS NEXT WEEK

(Continued from Page 23)

Cantor's Minstrels
Marston & Manley
Hori & Nagami
SPRINGFIELD, MASS.
Broadway
Wright & Wilson
McConnell & West
Arthur DeVoy Co
Colia Weston Co
Tripoli Trio
2d half
The Ovandos
Lindsay & Hazel
Carlo & Nell
Jo-Jo Harrison

Erford's Whirl
SUPERIOR, WIS.
Loew
Frank Hartley
Play & Castleton
Wm E Morris Co
Van & Vernon
Sherman Van & H
2d half
Ergotti & Herman
Charlotte Worth
E & G Parks
Trovato
Robinson's Baboons

E. Galizi & Bro.
Greatest Professional
Manufacturers and
Repairers.
Incomparable Special
works. New
Idea Patented
Shift Keys.
Tel. Franklin 526
New York City
215 Canal Street

TAFT, CAL.
Hippodrome
(18-19)
Jack Gregory Co
Rector & Dena
Bond Berry Co
Harry Hines
Gypsy Trio

TORONTO
Loew
Sterling Rose 3
Boothby & Eydeen
Al Lester Co
Overseas Revue

Uptown
Johnny Clark Co
Wells & Montgomery
W & I Telsack
La Coste & Honaw
Newport & Strik
Dance Festival
2d half
Gaby Bros
Beaumont & King
Sol Horn
"Prosperity"
Miner & Evans
"Nearly a Prince"

WACO, TEX.
Orpheum
Ajax & Emily
Margaret Merle
Renard & West

GUS SUN BOOKING EXCHANGE CO.
1093 Broadway, New York City

BUFFALO
Olympic

Kawano 2
La Rose & Lane
Minery Manley Co
Reit Bros
"Fantasy Jewels"

CHICAGO, W. VA.
Plaza
Listette & Rooney
Mark & Rosa
Royal Five
Gertrude Taylor Co
(Due to fill)

Johnson Bros & J
Brower 2
2d half
Palermo's Animals
Gene & Menette
Alf Ripon
May Stanley
Pep-o-Mint Revue

WASHINGTON
Strand
Gordon 2
Arthur Dunn Co
Al Fielda Co
6 Musical Nosses
(One to fill)

LONDON, CAN.
Loew
Kramer & Patters'n
Alf Grant
Chas Deland Co
2d half
King Bros
DeWitt & Robinson
Harry Brooks Co

INDIANAPOLIS
Lyric
J & H Muho
Monti & Part
"Mixed Dates"
Morrow & Grey
Valentine Vox
Patrick & Otto
Japanese Revue

WINDSOR, CAN.
Loew
King Bros
DeWitt & Robinson
Harry Brooks Co
2d half
Kramer & Patters'n
Alf Grant
Chas Deland Co

CLEVELAND
Frisella
Roberts & Demont
Johnny Neff
Youki Trio
Hayes & Lloyd

COLUMBUS
Broadway
Morlen & Rex
Lorimer & Carberry
Fiske & Fallon
"Brazilian Heiress"
Mack & Nelson
Polador Bros

DETROIT
Columbia
Hoshi
Kelly & Stone
The Thorndykes
P & M Waddell
Crescent Comedy 4
Gaines & Jefferson
Columbia Mus Co
HITTON, W. VA.

Hippodrome
Allman & Hazel
Barra Sisters
Jones Family
Lewis & Leonard
Bell & Eva

INDIANAPOLIS
Lyric
J & H Muho
Monti & Part
"Mixed Dates"
Morrow & Grey
Valentine Vox
Patrick & Otto
Japanese Revue

LEXINGTON, KY.
Ada Meade
Allman & Hazel
Barra Sisters
Bell & Eva
2d half
Les Perrottes
Hobby Van Horn

CLEVELAND
Miles
The Glecters
Mason & Rooney
Saint & Sinner
Burke & Toohy
Powell Troupe

DETROIT
Miles
Franklyn Bros
Juliet Dika
"Sweet Sixteen"
Noodles Pagan Co

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
3 Falcons
Price & Bernie
Mareno & Maley
Victor Moore Co
Marie Stoddard
Miller & Bradford
"Everyman"

FT. WORTH, TEX.
Majestic
Hubert Dyer
Combe & Nevins

CLEVELAND
Miles
The Glecters
Mason & Rooney
Saint & Sinner
Burke & Toohy
Powell Troupe

DETROIT
Miles
Franklyn Bros
Juliet Dika
"Sweet Sixteen"
Noodles Pagan Co

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
3 Falcons
Price & Bernie
Mareno & Maley
Victor Moore Co
Marie Stoddard
Miller & Bradford
"Everyman"

FT. WORTH, TEX.
Majestic
Hubert Dyer
Combe & Nevins

Catalano Co
MARION, O.
Orpheum
Christy Trio
2d half
Gaynell & Mack
Two Yaquis

MILWAUKEE
Crystal
Adams & Borkomo
Gans & Perkins
Thelma
Morton Dennis & G
Frank Gardner Co
Frish Howard & T
Adolph
Robbins Family

ROCHESTER
Victoria
Miller Kemp & S
"Lovers' Lane"
2d half
Clarice
Lapan & Mack

TOLEDO
Rivoli
Panzer 2
Mudge & Morton 2
Garfield & Smith
G S Gordon
Shaw & Glass

MILES-PANTAGES
Pot Pourri
Regent
Fulton & Mack
Fred & Margi Dale
"The Bandit"
Boris Fridkin Tr
(One to fill)

ORPHEUM
Loretta Bros
"The Love Tangle"
Baker & Rogers
Four Fantinos
(One to fill)

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
3 Falcons
Price & Bernie
Mareno & Maley
Victor Moore Co
Marie Stoddard
Miller & Bradford
"Everyman"

DETROIT
Miles
Franklyn Bros
Juliet Dika
"Sweet Sixteen"
Noodles Pagan Co

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
3 Falcons
Price & Bernie
Mareno & Maley
Victor Moore Co
Marie Stoddard
Miller & Bradford
"Everyman"

DETROIT
Miles
Franklyn Bros
Juliet Dika
"Sweet Sixteen"
Noodles Pagan Co

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
3 Falcons
Price & Bernie
Mareno & Maley
Victor Moore Co
Marie Stoddard
Miller & Bradford
"Everyman"

DETROIT
Miles
Franklyn Bros
Juliet Dika
"Sweet Sixteen"
Noodles Pagan Co

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
3 Falcons
Price & Bernie
Mareno & Maley
Victor Moore Co
Marie Stoddard
Miller & Bradford
"Everyman"

DETROIT
Miles
Franklyn Bros
Juliet Dika
"Sweet Sixteen"
Noodles Pagan Co

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
3 Falcons
Price & Bernie
Mareno & Maley
Victor Moore Co
Marie Stoddard
Miller & Bradford
"Everyman"

DETROIT
Miles
Franklyn Bros
Juliet Dika
"Sweet Sixteen"
Noodles Pagan Co

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

Babcock & Dolly
Laura Pierpont Co
Corradini's Animals
HOUSTON, TEX.
Majestic
P George
Barry & Layton
Gibson & Connell
Lloyd & Goode
Corinne Tilton Rev
Keegan & O'Rourke
Wilhat 3

LITTLE ROCK, ARK.
Majestic
Osaki & Taki
Tuck & Clare
Harry Fox Co
Nate Leipzig
Lorraine Sla Co
2d half
Beeman & Grace
(Four to fill)

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
OKLAHOMA CITY
Majestic
(18-20)
Cavanna 2
Carleton & Bellew
Jack Trainor Co
Cahill & Romalne
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
OKLAHOMA CITY
Majestic
(18-20)
Cavanna 2
Carleton & Bellew
Jack Trainor Co
Cahill & Romalne
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

MUSKOGEE
Majestic
The Brants
Carleton & Bellew
Jack Trainor Co
Claude & Marion
Anatol Friedl'nd Co
Claude & Marion
The Brants

OKMULGEE
Orpheum
Blans & Bert
Kelly & Mackie

Amare Co
Bouncer's Circus
(One to fill)
2d half
Gordon Bros
Bessie Rempel Co
Cavanna 2
(Two to fill)
SAN ANTONIO
Zola Duo

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

REED & TUCKER
Mary Marble Co
Billy Schoon
"Varieties of 1920"
Keelam & Odare
Lillian's Dogs
TULSA, OKLA
Orpheum
York's Dogs

Nat Lewis
THEATRICAL OUTFITTERS
1580 Broadway New York City

MARLETTES MARIONETTES

FUNNIER THAN EVER



Week April 18—KEITH'S RIVERSIDE, NEW YORK
Direction MORRIS & FEIL

Marriott—Mono Troupe

SENSATIONAL NOVELTY ACT

AL G. MARRIOTT, Manager

JOE

BILLY

McCORMACK AND REGAY

IN "STEPS A LA CARTE"

THIS WEEK (April 11)—B. F. KEITH'S ROYAL, New York

Direction H. BART McHUGH

JEANETTE

HACKETT AND DELMAR

HARRY

PRESENT THEIR NEW ACT

"THE DANCE SHOP"

WITH

MARIE CAVANAUGH, STELLA HADDON, HELEN WARREN, EDITH MAE CAPES AND
WEEKS AND WALKER

READ

What JACK LAIT (Variety)

Said When We Opened on Our Orpheum Tour at
MAJESTIC, CHICAGO, Week Oct. 11, 1920

READ

What JACK LAIT (Variety)

Said at Completion of Our Orpheum Tour at
PALACE, CHICAGO, April 4

"VARIETY"

By Jack Lait.

Majestic Theatre, Chicago, Week October 11.

Again the curtain fell to a barrage of hands. Then Jeanette Hackett and Harry Delmar and a dance revue, fast as lightning, dressed to charm, bowled the house over. Delmar is a neat interlocutor and good trick dancer. The girls are soloists in ensemble, not chorus dolls. The Wood Sisters haven't much, but they kick sweetly and work mellifluently together. But Miss Hackett!—the form of a girl yet of an athlete, power without losing girlishness, and an Egyptian dance that drew ohs instead of snickers, very hard to do these days, especially as Clifton had torn the cover off a similar dance two acts earlier. Miss Hackett hit that audience between the eyes and the whole act was accorded an ovation.

"VARIETY"

By Jack Lait.

Palace Theatre, Chicago, Week April 4, 1921

The Hackett-Delmar dance revue stunned the folks. If Jeanette Hackett doesn't drive Ruth St. Denis back out of her retirement, then the saintly Ruth cares nothing about her title and her memory as the greatest interpreter of Oriental dances in this land. There are many Egyptian dancers, some more showy than Miss Hackett, but none as truly perfect. In her superbly conceived interpretation there is no groveling to the mob; this sterling young artiste serves only her art. That sounds like poor vaudeville, but it is the best, at once a compliment to the dancer and to her audience. Miss Hackett dances with her eyes, her fingers, her everything, because she dances within as well as without. She radiates, she vibrates, she is iridescent with atmosphere and luminant with temperament. She is ready for concert work, alone; her Egyptian dance is a recital.

Yet her work is not limited to the classical, for she is breezy and frothy in dances and costumes of the day, an amazing blend of the soubret and the premiere. Surrounding her in all her episodes are four promising girls, sweetly trained and good to see. Delmar is a trick dancer who holds up the open spaces, and he sings several indifferent ditties like the good dancer he is. Miss Hackett's voice, too, goes with her excellent dancing. Little does she need of singing, though. The turn thrilled and captivated, and, in addition to Miss Hackett's individual triumph, the ensemble drew tumultuous recognition.

HERE'S A FEW THINGS THEY SAID OUT WEST.

THE COLUMBIAN

VANCOUVER, B. C.

"The Dance Shop," Big Feature At Orpheum.
Terpsichorean Act One of Finest On Circuit.

Featured by the last word in terpsichorean endeavor and gorgeous gowns of every hue and brilliancy, "The Dance Shop," the headliner at the Orpheum Theatre this week is without doubt the finest act that has come over the circuit this season. The act caught the eye of the more competent critics among the vaudeville votaries and was put down as the season's greatest success. Miss Jeanette Hackett scored the success of the afternoon in her Egyptian dance, which was appreciated to the full by lovers of the terpsichorean art. Mr. Delmar, an accomplished dancer, worked smoothly opposite Miss Hackett and the bevy of dainty sales girls, all of whom are finished dancers, certainly provided no small share of the attractiveness of the bill. Every member of the company is talented and the act had all the requisites of the headliner.

PORTLAND NEWS

PORTLAND, ORE.

By Leone Cass Bacr.

Jeanette Hackett, a graceful blonde wisp of a girl, and Harry Delmar, a capital dancer and post-graduate in the art of acrobatic terpsichore, are the prime and moving spirits in "The Dance Shop." Harry is completely surrounded by feminine charms. Besides the attractive Miss Hackett, who does the specialties in song and dance, there are four other maids, trim and pretty and all clever young dancers. They change their clothes often, and on one occasion step out as a slice from Chu Chin Chow in fantastic garb of every color. Besides these girls there are two more, a twain of gifted girls, Grace Weeks and Margaret Walker, who glide through a series of amazing and interesting dances. The act is handsomely put on and constantly holds interest. Mr. Delmar has several specialties which are pronouncedly graceful and surprising.

LOS ANGELES TIMES

LOS ANGELES, CALIF.

All the colors of the rainbow are assembled in the different acts at the Orpheum this week. A painter, happening into the theatre, would wonder which shade of the multi-colored tints would suit his palette best. "The Dance Shop" interests the audience with its batik settings, shapely coryphees and snappy dancing steps. Harry Delmar is a slender chap of the George Cohan type. He is on the stage every minute, performing eccentric solo creations and serves as a clever foil to his partner, Jeanette Hackett who pleases with her spontaneous grace. Her interpretation of an Egyptian fantasy holds the attention of the spectators because of the mechanical angularity that one associates with the friezes in the temple of Karnak.

FRISCO EXAMINER

SAN FRANCISCO, CALIF.

Jeanette Hackett and Harry Delmar the "Dance Shop" is presented in a way that leaves little room for criticisms. This is an act that is far superior to the so-called "Revue" that have been inflicting themselves on the unsuspecting public of late. It is a wonder in costuming and, confidentially, the whole arrangement in dress was conceived by Miss Hackett. Those who saw Chu Chin Chow may believe that Oscar Asche had a little on Miss Hackett. She should not be construed as a "futurist," but rather as a little lady far ahead of her time. The dances and music are altogether in keeping with the costuming—and that is saying quite a bit. Yes, there are pretty girls in the costumes.

HEADLINING STATE-LAKE, CHICAGO (THIS WEEK), APRIL 11

Direction RALPH G. FARNUM

EDWARD KELLER Office

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

Susan Tompkins
Wilfred Clark Co
Saxton & Farrell
"Bits & Pieces"
Bobbe & Nelson
Juggling McAnnans

WICHITA FALLS
Majestic
Rio & Helmar
Emily Darrell
Billy Arlington Co
Murphy & White
Edith Clasper Co

PANTAGES CIRCUIT

New York and
Butte, Mont.

Pantages
(16-19)
(Same bill plays
Anaconda 20;
Missouli 21)
Chandon 3
B Harrison Co
Staley & Birbeck
Paramount 4
"Five of Clubs"

CALGARY
Pantages
C & M Bellairs
Tracy Palmer & T
Camilla's Birds
Hugo Lutgens
3 Harmony Kids

DENVER
Pantages
(19-20)
Jan Rubini
Carter & Buddy
Rotina & Barrett
Otto Bros
Prevost & Goulet

DES MOINES
Pantages
(Saturday opening)
Amoros & Oby
Hollis Sisters
Lillian Ruby
Clifford Wayne 3
Jarvis & Harrison
Pearls & Pekin

EDMONTON
Pantages
3 Ambler Bros
Green & L. G. Bell
Chas Gill Co
Barton & Sparling
Thornton Flynn Co
Darling's Circus

GREAT FALLS
Pantages
(Same bill plays
Helena 21)
Ann Vivian Co
Leonard & Willard
B. Armstrong Co
Grace Hayes Co
"Not Yet Marie"

(Same bill plays
Saskatoon 21-23)
Phil La Teska
Rhoda & Crampton
Martha H'milt'n Co
Gallerini Sisters
"The Love Shop"

SALT LAKE, UTH
Pantages
Rosa King 3
Austin & Allen
5 Violin Misses
Primrose Minstrels
Zelda Stanley
5 Petrows

SAN DIEGO
Savoy
Wells & Boggs
Paul Patching
Stevens & Lovejoy
Orville Stamm
Wilkins & Wilkins
C Moratti Co
"Last Night"

SAN FRANCISCO
Pantages
(Sunday opening)
The Norvellos
3 Quillan Boys
Fox & Ray
Sverall
Meyers Burns & O
Gevenne Trupe

SEATTLE
Pantages
Claire & Atwood
Coleman Goets Co
"Jed's Vacation"
Dianna Bonnalr
Payton & Ward
"Liberty Girls"

SPokane
Pantages
Alanson

LETTERS
When sending for mail to VARIETY
address Mail Clerks
POSTCARDS, ADVERTISING OR
CIRCULAR LETTERS WILL NOT
BE ADVERTISED.
LETTERS ADVERTISED IN ONE
ISSUE ONLY.

ADAMS JACK
Alden Jack
Almond Tom
Andrus Janet
Austin L
Atkinson Edw R

Baggott James
Baker Annette
Baker Leah M
Banks Hugh
Barnmore Pearl
Barnes Mrs
Barrett P & N
Barry Kitty
Bates Daniel
Bell & Co
Belmont Avery
Bell Johnnie
Beresford Vera
Birmingham Helen
Black & O'Donnell
Blossom & Ingrid
Bothner Eda

Gray & Askin
Fern Bigelow & K
Jones & Jones
"Yes My Dear"

TACOMA
Pantages
The Rosaires
Hector's Dogs
J Thomas Saxolet
Saman & Sloan
Mme Zuleika Co
Four Paldrons

TORONTO
Pantages
"Girl in Air"
Lorenz & Wood
"Harmony Land"
Grey & Byren
"Whirl of Mirth"
Clemens Bellings Co

VANCOUVER, B.C.
Pantages
Clifford & Bothwell
Katie & Marshall
Hickman Bros
Hamlin & Mack
Verdon & Perry
Lottie Mayer Co

VICTORIA, B. C.
Pantages
Paul Savoy
Arnest Hlatt
L & M Hart
Temple 4
Shaw's Circus
R Cummings Co

WINNIPEG
Pantages
Mack & Williams
Cleveland & Downy
Joe Roberts
Dobbs Clark & D
Posters Plerrots
"Making Movies"

Dixon Mr G
Drew Beatrice
Daydale Phyllis
Dyer Victor

Edwards Alice J
Elliott May
Errico Joseph
Essent Opal
Evans Edw
Ewing Lucille

Fay Anna Eva
Fernandes Rilica
Field Sils
Finlay Bob
Fitch P M
Fraebell Emma
Francis Bertha
Freeman Harry

Gibbs Joyce
Gibson J & J
Gibson Kate
Giffen Faye
Goodyear Mildred
Gore Sam
Gould Douglas M
Grout Mary E

Haddon & Norman
Hahn Leon
Halbert Mrs H P
Hall Jefferson
Hall Mrs V B
Hame Co Eddie
Harrington Cecil
Harris B D
Hayward Mr & Mrs
Heather Josie
Hickey Thomas
Hight Pearl
Higley Earl
Hite W M
Holbrook Flo
Hughes Marie H

Iverson Fritzie
Johnson James
Kangas Marion
Kelly Eddie Thanks
Kelso Joe
Kennedy Chic
Kennedy Marcella
King Mary B
Kremka Anton

Lamont Laddie
Leckie Kitty
Leonard Mrs F
Leonard Jean
Lloyd & Whitehouse

Mack Mary
Mackrasky M W
Marley Jack

CHICAGO OFFICE
Bernard & Lloyd
Belmont Joe
Bernet Sonnie
Ball Leonette
Byron Ben
Badie A
Bryant & Stewart

Clinton & M'N'mara
Clifford Ruby J
Catin Margie
Cooper "Fitch"
Cassady Eddie
Casell Sidney
Campbell Ruth
Candner Otto
Cox Florence
Cummings Ray
"Cervo" Dan

DeLoe Charles J
Duffy James J
Davenport Orris
Davis & McCoy
Dawson Earl
Dale Billy
De Vine Dottie
De Vole Jewell
Dare F R
Dayton Sylvia

Dawson Sis & Stern
Dale Geraldine W
Du Nord Lee

Ellsworth F & T
Eiko Mr
Earl & Lewis
Evol
Earle Boby
Edmunds Glen

Ford Charles H
Foster & Clark
Francis Al
Faber Earl
France & Hamp
Fluhrer & Fluhrer
Fiske Bert Band
Foster May
Foley Thos J

George Fred
Goldberger Arthur
Gordman Joe
Grey Jack
Germann Jean
Glenmar Pauline
Gordon Leon
Gish Leo
Gray Bee Ho
Gordon J Players
Gould Laura

Haas George M
Hart Charles Co
Harrison Happy
Henderson Norman
Harris Honey
Hart Hazel
Harty Bob
Heniere Herschel
Harrison Charles
Haywood Harry
Hale Sue
Haystake M Mrs
Haxelton Blanche
Halle E Miss

Jordan Marion W
Johnston Gerlie
Joyce Jack
Jones Lonnie
Jones Helen M
Joseph Jack

King Madeline
Kelly Ada Ruth
Keane & Walsh
Keough Ez
Kessle Herman

Thornton Art T
Tracy Lee
Truchli Mrs J J
Valentine Mr
Van Olson Alex

Wallace Milton
Warren Flo
Webb Vivienne
Wells Marie
White Jack
Whitesides Fib
Williams Barney
Williamson Betty

DoLea Charles J
Duffy James J
Davenport Orris
Davis & McCoy
Dawson Earl
Dale Billy
De Vine Dottie
De Vole Jewell
Dare F R
Dayton Sylvia

DoLea Charles J
Duffy James J
Davenport Orris
Davis & McCoy
Dawson Earl
Dale Billy
De Vine Dottie
De Vole Jewell
Dare F R
Dayton Sylvia

Lubin & Lewis
Lewis Margette
Lorraine C A
LeRoy & Cooper
Lazar Lisa Mrs
Leroy Dot
Loflin Dixie
Latham Mr
Lloyd Wilkes
Lund Chas
Lowrie Glen
Levy Ethel
Lingard Billy
Lee Bryan

Maye Ella
Marion Marcelle
Mansfred & Flora
Martyn Maude
Mac & Macher
Moran F & B
Miller Dixie S Mrs
Mansfield & Riddle
Mayer Jack
Mudge F M
Miller Cleora
McFarland George
Murray Edith
Mannard Virginia
Morgan June
Mack Roy B
McQuiber Dorothy
Martin F A Mrs
McGuire Anthony
Morrell Frank
Mitchell A P
McFarlane George

Newkirk Billy
Nardner Vike
O'Mar Cassie
O'Dea Jimmy

Phillips George
Pickard H E
Perry Alice
Posty Dot

Roberts Peggie
Roshier Jack
Russell Jack
Renard & Jordan
Richey R Keith
Rehan Estelle
Regan James
Rolls & Royce
Rogers Frank
Riggs Mary

Schrein Bert

Skinner J J
Smith Oliver Co
Sperling Phillip
Scott John George
Seymour Dolly
Single Billy
Sackett Albert
Spahman A Mrs
Stafford Edwina
Smith John W
Stacy Deliah
Seamans Mabelle
Sterling John
Sully Lew
Somerville Jennie

Thiele Otto
Thayer Chas Millar
Tracy Sid
Vincent Jewel
Valyda Rosa
Williams Connie
Wilson John Mrs
Weeks Leroy
Wilbur Elsie
Williamson Geo
White Bob
Wilson Misses
Wells Marie

Burlesque Routes.

(April 18-April 25.)

"All Jazz Revue" 18 Academy
Buffalo 25 Cadillac Detroit.
"Around the Town" 18-20 New
Bedford New Bedford 21-23 Aca-
demy Fall River 25 Grand Worces-
ter.
"Bathing Beauties" 18 L O 25
Bijou Philadelphia.
"Beauty Revue" 18 Engelwood
Chicago 25 Standard St Louis.

WRITE FOR COLOR CHART AND BOOKLET HOW TO MAKE-UP

STEIN'S
FOR THE STAGE AND THE STUDIO
MAKE-UP
M. STEIN COSMETIC CO.
430 BROOME ST., NEW YORK

JUST OFF BROADWAY AT TIMES SQ.

The Langwell Hotel

123-129 West 44th Street
NEW YORK

EUROPEAN PLAN
(WITHOUT MEALS)

\$1.50 Day and up (1)
\$2.00 Day and up (2)

AMERICAN PLAN
(WITH MEALS)

\$4.00 Day and up (1)
\$7.00 Day and up (2)

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.

CLUB BREAKFAST

30c. to \$1.00

LUNCHEON

75c

DINNER

\$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.)

A LA CARTE SERVICE, 7 A. M. TO 8:30 P. M., AT MODERATE PRICES

"FOOD THAT SATISFIES"

IN AN ATMOSPHERE THAT REMINDS YOU OF HOME

Ladies of the Profession!

We offer an excellent opportunity
to add to your income by distrib-
uting an advertised office appli-
ance to brokers and business
men; excellent salary and liberal
commission. Call or telephone
J. F. Ryan & Company
Lexington Ave. and 41st St.,
NEW YORK CITY.
Phone Murray Hill 988.

DESIRE THEATRE MANAGER

Familiar with presenting combination of vaudeville and feature pictures. Must
thoroughly understand necessity of good projection and must be good newspaper
man. If you partake of liquors don't apply. Give references. Permanent position.

CHAS. H. MILES

MILES THEATRE, DETROIT.

DROP CURTAINS

OF THE HIGHEST STANDARD. NOW SHOWING A VARIETY OF SETTINGS OUT OF THE ORDINARY.
UNEXCELLED NOVELTY DESIGNS AND NEWEST MATERIALS ALSO ON DISPLAY.
OUR SETTINGS ARE VERY ECONOMICALLY PRICED.

NOVELTY SCENIC STUDIOS

BRYANT 5408

220 WEST 46th STREET

NEW YORK

BILLY JACKSON

A
TREMENDOUS
SUCCESS
WITH

FRED LA FRANCE

LA FRANCE and JACKSON

In Their New Act

"PARTY OF THE SECOND PART"

BOOKED SOLID

Direction HARRY WEBER



FURS

A finer, more extensive collection of fur coats and fur pieces than we are displaying could not possibly be shown at any one shop anywhere.

As manufacturers, selling furs only, we can offer you tremendous savings on every piece you buy.

Special Discount to the Profession

A. RATKOWSKY, Inc.

34 West 34th Street
NEW YORK CITY

"Beauty Trust" 18 Gayety Baltimore 25 L. O.
"Best Show in Town" 18 Empire Albany 25 Casino Boston.
"Big Sensation" 18 Plaza Springfield 25 L. O.
"Big Wonder Show" 18 Gayety Detroit 25 Gayety Toronto.
"Bon Tons" 18 Columbia Chicago 24-26 Berchel Des Moines.
"Bostonians" 18-20 Bastable Syracuse 21-23 Gayety Utica 25 Gayety Montreal.
"Bowery" 18 Palace Baltimore 25 Gayety Washington.
"Broadway Belles" 18 Empire Cleveland 25 Avenue Detroit.
"Crabaret Girls" 18-19 Lyceum St. Jose 25 Gayety Minneapolis.
"Cute Cuties" 18 Trocadero Philadelphia 25 Star Brooklyn.
"Flashlights of 1920" 18 Empire Newark 25 Casino Philadelphia.
"Follies of Day" 18 Casino Philadelphia 25 Miner's Bronx New York.
"Follies of Pleasure" 18 Bijou Philadelphia 25 Majestic Scranton.
"Folly Town" 18 Miner's Bronx New York 25 Casino Brooklyn.
"French Follies" 18 Cadillac Detroit 25 Engelwood Chicago.
"Girls de Looks" 18 Gayety Washington 25 Gayety Pittsburgh.
"Girls from Follies" 18 Grand Worcester 25 Plaza Springfield.
"Girls from Happyland" 15 L. O. 25 Gayety St. Louis.
"Girls from Joyland" 18 Howard Boston 25-27 New Bedford New Bedford 28-30 Academy Fall River.
"Girls of U S A" 18 Star Cleveland 25 Empire Toledo.
"Golden Crook" 18 Gayety Buffalo.
"Grown Up Babies" 18 L. O. 25 Gayety Brooklyn.
"Hastings Harry" 18 Casino Boston 25 Grand Hartford.
"Hip Hip Hurray" 18 Gayety Montreal 25 Empire Albany.
"Hits and Bits" 18 Gayety Boston 25 Columbia New York.
"Hurly Burly" 18 Empire Hoboken 25-27 Cohen's Newburg 28-30 Cohen's Poughkeepsie.
"Jazz Babies" 18 Gayety Newark 23 Rajah Reading 29-30 Grand Trenton.
"Jingle Jingle" 18 Gayety Kansas City 25 L. O.
"Jollities of 1920" 18 Hurtig & Seamon's New York 25 Orpheum Paterson.
"Joy Riders" 18 Academy Pittsburgh 25 Penn Circuit.
"Kandy Kids" 21 Rajah Reading 22-23 Grand Trenton 25 Trocadero Philadelphia.
"Kelly Lew" 18 Casino Brooklyn 25 Empire Newark.
"Kewpie Dolls" 18 Avenue Detroit 25 Academy Pittsburgh.
"Lid Lifters" 18 Olympic New York 25 Gayety Newark.
"London Belles" 18 Gayety Toronto 25 Gayety Buffalo.
"Maid of America" 18 L. O. 25 Hurtig & Seamon's New York.
"Marion Dore" 18 Empire Providence 25 Gayety Boston.
"Million Dollar Dolls" 18 Olympic Cincinnati 25 Columbia Chicago.
"Mischief Makers" 18 Haymarket Chicago 25 Park Indianapolis.
"Monte Carlo Girls" 18 Gayety Milwaukee 25 Haymarket Chicago.
"Naughty Naughty" 18 Star Toronto 25 Academy Buffalo.
"Parisian Fillets" 18 Gayety Louisville 25 Empress Cincinnati.
"Peek a Boo" 18 Gayety Ft. Louis 25 Star & Garter Chicago.
"Powder Puff Revue" 18 Majestic Jersey City 25 Empire Providence.

TRUNKS

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"

CHICAGO, ILL., STATE-LAKE THEATRE BLDG.

BROADWAY MUSIC CORPORATION

BOSTON, MASS., 240 TREMONT AVE.

FOUR NATURALS

THEY'RE SUCH

NICE PEOPLE

THE FUNNIEST COMEDY SONG IN YEARS.
THERE'S NOT A SUGGESTIVE LINE IN IT.

By LEW BROWN and J. BRANDON WALSH

WAIT UNTIL YOU SEE MY

MADELINE

THE HIT OF THE YEAR

FEATURED IN THREE BROADWAY PRODUCTIONS WITH TREMENDOUS SUCCESS

Music by
ALBERT VON TILZER

Words by
LEW BROWN

WHEN THE

AUTUMN LEAVES

BEGIN TO FALL

FEATURED IN SIX OF THE BIG KEITH HOUSES THIS WEEK.—THAT'S YOUR ANSWER.

Music by
ALBERT VON TILZER

Words by
LEW BROWN

I USED TO LOVE YOU BUT IT'S ALL OVER NOW

EVERYBODY KNOWS THIS SONG

GOING BIGGER THAN EVER

YOU'LL JUST NATURALLY SING THEM

"Puss Puss" 18 Gayety Brooklyn 25 Olympic New York.
"Razzle Dazzle" 18 Park Indianapolis 25 Gayety Louisville.
"Reeves Al" 18 Gayety Omaha 25 Gayety Kansas City.
"Reynolds Abe" 18-20 Park Youngstown 21-23 Grand Akron 25 Star Cleveland.
"Record Breakers" 18 Standard St. Louis 25 Century Kansas City.
"Roseland Girls" 18 Empire Toledo 25 Lyric Dayton.
"Singer Jack" 18 Orpheum Paterson 25 Majestic Jersey City.
"Social Follies" 18 Lyceum Columbus 25 Empire Cleveland.
"Social Maids" 18 L. O. 25 Palace Baltimore.
"Sporting Widows" 19 Empire Brooklyn 25 L. O.

"Step Lively Girls" 18 Columbia New York 25 Empire Brooklyn.
"Stone & Pillard" 18 Penn Circuit 25 Gayety Baltimore.
"Sweet Sweeties" 18 Empress Cincinnati 25 Lyceum Columbus.
"Tempters" 18 Gayety Minneapolis 25 Gayety St. Paul.
"Tid Bits of 1920" 18 Gayety St. Paul 25 Gayety Milwaukee.
"Tiddley Winks" 18 Majestic Scranton 25-26 Armory Binghamton 27 Elmira 28-30 Inter Niagara Falls.
"Tittle Tattle" 18-20 Cohen's Newburg 21-23 Cohen's Poughkeepsie 25 Howard Boston.
"Town Scandals" 17-19 Berchel Des Moines 25 Gayety Omaha.
"20th Century Maids" 18 Gayety

Pittsburgh 25-27 Park Youngstown 28-30 Grand Akron.
"Twinkle Toes" 18 Star & Garter Chicago 25 Gayety Detroit.
"Victory Belles" 18 Lyric Dayton 25 Olympic Cincinnati.
"Whirl of Mirth" 18 Century Kansas City 25-26 Lyceum St. Jose.
"White Pat" 18 Star Brooklyn 25 Empire Hoboken.
"Williams Mollie" 18 Grand Hartford 25 L. O.

ALBANY, N. Y.

By THOMAS S. BURKE.
HARMANUS BLEECKER HALL
—First half, Mae Murray in "The Gilded Lady"; second half, "East Lynne."
EMPIRE—This week, "Hits and

Bits"; next week, "Best Show in Town."
PROCTOR'S GRAND — Keith vaudeville and pictures.
MAJESTIC—Popular vaudeville and pictures.
MARK STRAND—First half, Hobart Bosworth in "A Thousand and One"; second half, House Peters in "Lying Lips."

TRUNKS

ALL MAKES ALL SIZES
FOR THE PROFESSION.
AT BIG DISCOUNTS
RIALTO LUGGAGE SHOP
239 West 42d St., Near 8th Avenue.
OPEN EVENINGS

HELD OVER 8 MORE WEEKS AT WINTER GARDEN, CHICAGO

MARY REILLY

"Ernie Young's Latest Find"

WHAT VARIETY SAYS:

"Mary Reilly, a local sensation, late of Edelweiss Gardens, a singer of jazz numbers, par excellence."

NEW YORK, 145 WEST 45th ST.

WILL VON TILZER, President

PHILADELPHIA, PA., 37 SOUTH 9th ST.

C. M. BLANCHARD

1493 Broadway, NEW YORK, N. Y.

Personal representative for stars and talent. Will produce your act for you, arrange opening and route. Good Material will get quick action.

EVELYN BLANCHARD
WRITER RESTRICTED MATERIAL

CLINTON SQUARE—First half, Wanda Hawley in "The Snob"; second half, Constance Talmadge in "Dangerous Business."

PROCTOR'S LELAND — First half, Thomas Meighan in "The Easy Road"; second half, "Forbidden Fruit."

ALBANY—First half, Corinne Griffith in "The Broadway Bubble"; second half, "The Palace of Darkened Windows."

COLONIAL—Daily change.

Additional players were signed this week for the Fasset Players, who open a season of stock at Proctor's Harmanus Bleeker Hall on Monday night, April 18, with Malcolm Fasset, an old Albany favorite, and Beth Merrill, lately of musical comedy, as the leads. Gertrude Bartlett, recently of "Bab," will share ingenue roles with Mildred Cheshire, and Julia Morton will play character parts. Nedda Harrigan, who played in the Fasset company at the Hall in 1919, has been engaged for second leads. Miss Harrigan is a daughter of the late Edward Harrigan. Earl Mitchell, formerly of the Leo Dietrichstein staff, will be stage director, and William A. Amsdell, who managed the Colonial Players in Albany last summer, will be stage manager. The opening play will be "Adam and Eva," the comedy by Guy Bolton and George Middleton. "The Acquittal," written by Rita Weiman, has been chosen for the second week, beginning Tuesday, April 26, as "Irene" has been booked for Monday, April 25.

The Navy League of Troy will present the film, "Devastation," in Music Hall, Troy, afternoon and night, April 20. The pictures were taken in France and Belgium by the Signal Corps of the United States Army, and it is advertised that this will be their first public presentation.

"The Lass of Limerick," the comic opera, will be offered by the F. M. T. A. at the Colonial in Pittsfield tonight (Friday). More than 100 players will participate in the opera.

Bill McGrath, an eccentric dancer

For Lease
LYCEUM THEATRE
MEMPHIS, TENN.
Ample Seating and Stage Capacity
Cash Deposit Required to Secure Lease.
ALL OFFERS MUST BE SUBMITTED BY APRIL 20TH.
No offer less than \$14,000 a year considered.
FOR PARTICULARS, WRITE
AMERICAN THEATRICAL EXCHANGE
122-4 East 25th St., New York, N. Y.

of Albany, has decided to become a professional, and it is understood he is seeking an engagement in "Honey Dew." Charley Williams, a dancer in the New York musical comedy, is a close friend of McGrath, and both appeared in amateur productions here before the former went on the stage.

Samuel Suckno, owner of the Albany, won his battle with the Universal Film Co., and "Outside the Law," the Lon Chaney film, was presented at the Albany last week for the usual admission, 25 cents. The film company tried to have the local manager charge \$1 for the picture. The front of the house was specially decorated for the cinema, representing the entrance to a prison, and attracted considerable attention. The film drew capacity business, the theatre filling up before 7 o'clock every night during the week.

ATLANTIC CITY.

By CHARLES SCHEUER.

One of the largest and most prominent groups of managerial and other active theatrical folk that attended a premiere performance in many days was present at Woods, Monday, for the first performance of "The Tenth Man," by Somerset Maugham. The big men of the business included Lee Shubert, William A. Brady, Arch Selwyn, Michael Morton, Louis Cline, Samuel Shipman and Sam Harris.

Samuel Shipman is not keeping it quiet that his stay at the shore is due to the plot of a new play which is receiving its usual quick growth. It is also rumored he is interested in revising Somerset Maugham's "The Tenth Man," into a two-act play.

Manager S. W. Megill of the Garden Pier, has deviated from his customary course of making dancing his chief objective of life in his famous ball room. On Tuesday night, April 12, he offered a wrestling match between Pinky Gardner and Henry Irslinger, transforming his auditorium into a prize ring with thousands of chairs.

The event of the year in cafedom has arrived at the shore. Manager Harry Latz of the Latzcellar, has challenged any orchestral organization in the resort to prove its superiority over Specht's Society Serenaders. The Cafe De Paris accepted the gauntlet for Ceneb's Melody Masters. The field is open, the audience is ready, while the date still remains as illusive as the place.

BALTIMORE.

By F. D. O'TOOLE.

AUDITORIUM.—"The Passion Flower," only legitimate attraction in town this week, but because of the morbidity of its theme it is

doubtful if it plays to very large crowds. Nance O'Neill is ideally suited to her role of Raimunda, but some of the lesser roles are poorly cast.

FORD'S.—After considerable litigation over local censoring of this picture, "Without Limit," from the Saturday Evening Post story, "Temple Dusk," the theatre management is advertising the showing of the original film without censoring, due to the injunction they had served on the local board by the court, but the censors in an announcement in one of the local papers declared the parts they objected to in the film were eliminated. Since Monday night the picture has not created any great stir despite all the censorious talk of last week.

PALACE.—"Girls de Looks," despite the lateness in the season here and small crowd of opening night, is one of the best laugh producing shows to visit this playhouse this season.

HIPPODROME.—Pictures and vaudeville.

GAYETY.—"Bathing Beauties." PARKWAY.—"The Passionate Pilgrim" is also playing at the Wizard theatre downtown under the same management and should do well.

RIVOLI.—"The Woman in His House" is drawing well, due to the popularity of the house, more than to the picture. "Passion" could have easily been held over for a couple more weeks instead of closing Saturday night, but bookings interfered.

Ford's theatre, the oldest playhouse in the city, has been leased for 10 years by the Erlanger interests of New York. Charles E. Ford, son of the late John T. Ford, who founded the playhouse, will remain as manager under the new leases.

The Playhouse, which has been under new management for the past two months, has been having rough sledding. It has tried straight stock companies without success, musical stock and moving pictures and second string traveling shows have all failed to draw, and as a last resort it has been leased to the National Athletic Club to run weekly boxing shows, starting Monday night.

The question of the approval of the new picture theatre on East 25th street near Charles was unfavorably reported on at the Peabody Heights Improvement Association meeting. The location of the proposed theatre is at 12 and 14 East 25th street, and those behind the scheme have already secured an option on the property. The site is opposite the George Peabody public school, and members of the improvement association are counting on the School Board joining them in fighting the case in the event of the theatrical interest pushing the plan and endeavoring to obtain a building permit. The improvement association opposes the plan on the ground that this street is strictly residential from one end to the other, and the proposed theatre would depreciate property values in the neighborhood. From the size of the lot under option the house would be one of the largest in the city.

Fred G. Nixon-Nirdlinger, New York theatrical manager, in Baltimore as guest of Harry A. Henkel, manager of the Academy of Music, would not discuss the recent developments in the "theatrical war" in Baltimore. Mr. Nixon-Nirdlinger, besides operating two moving picture theatres here, is associated with A. L. Erlanger, present lessee of the Academy of Music, who has just leased Ford's theatre. Mr. Nixon-Nirdlinger announced that he has appointed Thomas M. Dougherty, his assistant for 20 years, to manage his interests in Hagerstown. Three theatres will be under his management.

BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—"Century Midnight Whirl," Heavy name show with strong drawing power.

SHUBERT TECK.—"Way Down East." Third week, with "Last two weeks" sign up. Still playing to substantial but not sensational business.

Picture Houses.—Shea's Hippo,

Love Special"; Shea's Criterion, "Buried Treasure"; Strand, "My Lady's Latch Key"; Palace, "A Home Town Idol."

Business at local houses has slumped sharply the past fortnight, with the pop houses hardest hit. Burlesque is in the slough, with pictures and pop vaudeville sluggish. One of the latter—usually a sell-out—reports the poorest week-end takings in five years. Returns at the legit houses are far from satisfactory, but managers hope for a pull-up before the season closes. "Way Down East" enthusiastically spoken of round town, but \$2 a hard nut to crack here for this type of entertainment. With working conditions at lowest ebb the picture, vaudeville and burlesque people are keeping one ear to the ground and both eyes open. The coming stock season will be watched with interest.

Johnny Paske, the pugilist, who was identified and arrested as one of the assailants of Leona Hill, a chorus girl last with "Aphrodite," was this week discharged by a suburban justice of the peace for failure of the girl to properly identify him. Miss Hill alleged she was violently carried outside the city limits in an automobile and criminally assaulted by three men. She was then driven back to town unconscious and dumped out on the door step of a brewery. The girl, who claims Brooklyn as her home, stated she was married to a vaudeville actor named Resnick.

"Way Down East" will be followed at the Teck by Nance O'Neill in "The Passion Flower." "Hitchy Koo" is booked for a week at the Majestic, beginning April 18.

Sidney Allen of East Aurora has sold his picture theatre in that town and purchased two movie houses in Medina. Business blocks in prox-

imity to the theatres also figured in the deal. Both houses will open in the near future with photoplay policies.

Earl Fuller and his orchestra are advertised for a concert at the Elmwood Music Hall April 30. Fuller's appearance in person is guaranteed in the advertising. There will be



McK & R

ALBOLENE

quickly demotes royalty; instantly changes King Lear and Lady Macbeth into every-day citizens. The most modern make-up remover.



In 1 and 2 oz. tubes, or 1/2 and 1 lb. cans.

At first-class druggists and dealers in make-up.

McKESON & ROSSOM

Manufacturing Chemists
81 Fulton Street
New York

"VARIETY'S"

SPECIAL

LOEW CIRCUIT NUMBER

will be issued with the opening of the new

LOEW STATE THEATRE

Broadway and 45th Street, New York City

The special Loew Number will contain unique features in connection with the Loew Circuit and its progress; also advertisements.

Advertising rates remain unchanged for that number and space may be reserved now.



—ALWAYS OPEN—

RESTAURANT

Formerly WALLICK'S

B'way, Bet. 43d & 44th Sts.

DELICIOUS
CADILLAC STEAKS

AND
COLD DELICACIES

SPECIAL BLEND OF
COFFEE

THE HANNEFORD FAMILY AND "POODLES"

SELLS-FLOTO CIRCUS

FIRST BROADWAY APPEARANCES

B. F. Keith's Palace Theatre
New York City

Next Week, April 18

ROBERT EMMETT KEANE

AND

MISS CLAIRE WHITNEY

Supported by F. B. HERSOME

IN

A MINIATURE PLAY

“The Gossipy Sex”

By Lawrence Grattan

Direction, FATHER FITZGERALD

Holt and Rosedale with SHUBERTS' LILLIAN "Hello Alexander" Co.

Are a sensation all along the line with their beautiful harmony rendition of the waltz all America is humming—
It's another "Isle of Golden Dreams" or "Missouri Waltz"

"Don't You Remember the Time?"

The Greatest harmony song W. R. Williams has ever written—bigger than "Meet Me To-night in Dreamland" or "Loveland"

Some other Will Rossiter "Opportunity" hits for RIGHT NOW!

"Kismet" "Koolemoff" "Alone with You"

Biggest Legitimate Hit in America

Herschel Henlere's NUT song hit!

"Better-class" ballad equal "Sunshine of Your Smile"

"I'd Love to Build a Love-nest for You"

Looks like an "over night" hit—by W. R. Williams—his best Novelty "Boy and Girl" song since "I'd love to live in Loveland, etc"

P. S. DANCE ORCHESTRAS ARE DIPPY 'BOUT OUR
"TUCKER TROT" and "HEY PAW" suc. to "Turkey in the Straw".

Prof. Copies for recent program. WILL ROSSITER "The Chicago Publisher"
"OPPORTUNITY" HITS! 71 W. Randolph Street, Chicago, Ill.

Dancing after the musical program.
Admission will be \$1.

With each program of "Way Down East" at the Teck every patron receives a post card addressed to Lee Benoist, Inc., announcing the gross earnings of the film as well as of the Griffith productions for the past three years. The recipient is invited to participate in future Griffith earnings by mailing the card for further information. An N. B. is added that the "card is not to be forwarded by children."

CALGARY.

By FRANK MORTON.

GRAND—(M. Joiner, mgr.)—Week of April 11, "Winnipeg Kidnappers."
ORPHEUM (R. MacLeod, mgr.)—Howard Hall in "Abraham Lincoln," "Fall of Eve," Buddy Walton, De Voe and Hosford, Mijares and Co., Ducas Bros., Joseph L. Brown, Jr.
PANTAGES (D. G. Inverarity, mgr.)—"Not Yet, Marie," Vivian and Du Fresno, Grace Hays, Leonard and Willard, Will Armstrong.
PRINCESS (J. Clarke Belmont, mgr.)—Harris and Proy Co. in stock musical comedy; also pictures.
ALLEN, REGENT, BIJOU, EMPRESS, LIBERTY—Pictures.

Much interest was shown in the special matinee for the N. V. A. local managers and theatregoers co-operating, while the press was generous with advertising space. Geo. Warren, who controls the Grand and Orpheum programs, devoted considerable space to advance publicity.

UNIFORMS

Also Theatrical and Character COSTUMES of every description. No order too small or too difficult. 5,000 Illustrations.

UNIFORMS

Any Foreign Nation—Military or Naval.
RUSSELL UNIFORM CO.
Largest Uniform and Equipment Makers.
1600 Broadway, New York.
Phone: Bryant 1165



D. G. Walkeley has tendered his resignation as a member of the Executive Committee of the Motion Picture Association of Alberta. His successor has not been named as yet.

Receipts were slightly off last week.

CLEVELAND.

By J. WILSON ROY.

HANNA—"Smilin' Through."
SHUBERT-COLONIAL—"Jimmie."
OHIO—"Robin Hood."
OPERA HOUSE—Film, "Way Down East."
KEITH'S, PRISCILLA, LOEW'S LIBERTY and MILES—"Vaudeville."
STAR—"Burlesque," "Roseland Girls."
EMPIRE—"Kewpie Dolls."
ALLEN—"Black Beauty."
STILLMAN—"The Gilded Lily."
EUCLED and PARK—"Paying the Piper."
ORPHEUM—"The U. P. trail."
ALHAMBRA—"The Nut."
HOFFMAN'S PALACE—"Down Home."
STATE—"A Message from Mars."
KNICKERBOCKER—"The Passing of the Third Floor Back."
METROPOLITAN and STRAND—"Sowing the Wind."

The entire receipts from both performances of Griffith's big film, "Way Down East" at the Opera house last Monday were donated to the American Legion.

Cleveland's latest film palace—Capitol—opened Friday with some eclat. As a community house it has every modern requisite. It is owned by the Allens, and A. J. Laurie is manager.

Next week: Hanna, "Jim Jam Jams"; Ohio, "Call the Doctor"; Shubert-Colonial, Cleveland Opera Company; Prospect, "The Masterpiece"; Opera house, Fanchon and Marco, "Satires of 1920."

When You Play LOS ANGELES

LET ME GIVE YOU

"INSIDE STUFF"

On Real Estate Investments.

HARVEY G. WOLF

Los Angeles and Venice, California
701 Delta Bldg., L. A.

Tony Sarg's marionettes booked for the Ohio May 5. "Rip Van Winkle" is the offering.

Mark down John S. Hale, manager of the Hanna and Shubert-Colonial, as a high-grade optimist. When yeggs visited the Hanna early Sunday morning and got away with \$2,200, Mr. Hale remarked: "I am thankful the burglars did not upset the ticket rack, as this saved us endless trouble with our advance sales."

DETROIT.

By JACOB SMITH.

New Detroit: "Hitchy Koo." Almost capacity at \$2. Next, Thurston.

Garrick: William Faversham show was cancelled owing to the death of Mrs. Faversham. "Four Horsemen" opens three week's engagement April 17; it may possibly open some time this week. The Garrick legitimate season is practically ended as the Bonstelle Stock comes in after the picture engagement; is concluded.

Shubert Detroit: "Jim Jam Jams." Next, "Jimmie." Then Eddie Cantor show for two weeks.

Warren & Wohen of the Colonial, playing Loew vaudeville, have announced lower prices.

Three bills are pending in the state legislature which effect the picture industry. One is the state censor bill which has already passed the house, but which will likely be killed in the senate; second, is a bill providing that no theatre or amusement place can sell tickets for which there is no seat available; third, regulating all moneys on deposit for film rental requiring that the money be kept separately from other funds and not to be used for any other purpose.

At the photoplay houses: "Love Special," Adams; "Faith Healer," Miles; "Hands Off," Washington; "The Kentuckians," Madison; "Proxies," Broadway; Strand; "Bare Knuckles," Colonial; "Straight Is the Way," Majestic.

Sidney Smith has booked "A Small Town Idol" for indefinite run opening April 16.

The Cafe Dwellers, from the Gruenald, New Orleans, has opened at the Cafe Fontenac. A fifty cent cover charge for dinner and a dollar cover charge after 9 o'clock. The revue is one of the best ever seen in Detroit.

Mary Garden and manager of the Chicago Opera Co. are made defendants in a \$10,999 damage suit filed in the U. S. Court at Los Angeles by the Free Bed Guild of Grand Rapids, Mich., alleging a breach of contract to sing there on March 17. The Guild is a charitable organization and say they paid out \$2,000 in preparing for the concert. Miss Garden is said to have once made an offer of \$1,500 in settlement.

Irwin Schwab, for four years with the Fox Film Corporation publicity department, is now in charge of publicity of the Fox-Washington theatre, Detroit, also acting as treasurer and assistant manager.

The Fox-Washington theatre and the LaSalle Gardens theatre, Detroit, were robbed of \$4,000 early last Monday morning, yeggs in each instance binding the night watchman while they cracked the safes.

DULUTH.

By JAMES WATTS.

ORPHEUM—Rae Samuels and Lew Dockstader.
NEW GRAND—Cantor's Minstrels and Charlie Chaplin in "The Immigrant."
NEW GARRICK—Katherine MacDonald in "Trust Your Wife," Symphony Orchestra in "William Tell."

Patronage at the local theatres has been fair for the most part during the last week, but the vaudeville theatres have suffered a slump. Business at the Orpheum has fallen away without any good reason, and the New Grand has had light attendance. The unusually strong attractions at the numerous picture theatres is held partly responsible for the vaudeville slump.

Mildred Billert, toe dancer from Minneapolis, has been a popular feature at the New Garrick. Miss Billert has been engaged for Pavlowa's company next season.

HOUSTON, TEX.

By J. G. HORNING.

Hazel Dare, a protege of Mary

WARDROBE PROP.

TRUNKS, \$10.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor and Bat Trunks. Parlor Floor. 28 West 31st Street, New York City.

Garden, is booked for a concert here on April 16 at \$1 top. The engagement is under the auspices of the local Axson Club.

The Green Mask Players close their season here April 22-23 with two French plays, one each evening.

The Fiesta San Jacinto and Battle of Flowers will be held at San Antonio April 17 to 24.

KANSAS CITY.

By WILL. R. HUGHES.

SHUBERT—10-14, "Thy Name Is Woman." April 17, "Greenwich Village Follies," "The Passing Show" to follow.
GRAND—Current, "Robin Hood," "Eileen" next, "The Hottentot" following.
EMPRESS—Hi Jinks Musical Comedy Co. in "Peaches."

PICTURES—"What Every Woman Knows," Newman; "Ducks and Drakes," Royal; "The Kentuckians," Twelfth Street.

Otis Skinner at the Grand last week led the best week's business he has ever experienced here, "Longer Letty," at the Shubert.

SHOE JACK'S SHOP
154 West 45th St., New York
Opp. Lyceum Theatre
FRENCH SHOES
Short and Medium Vamps
Most unique variations of the correct mode.

EDDIE MACK TALKS:

No. 26

LEW KELLY is in town. At the Columbia, New York, this week. We're all glad Lew is here and Lew is glad to be here because he can go to EDDIE MACK'S and replenish his wardrobe. LEW KELLY gets all his clothes at EDDIE MACK'S proving that besides being a corking comedian he is a discriminating buyer.
EDDIE MACK is a right guy—right clothes at the right price.

1582-1584 Broadway

Opp. Strand Theatre

722-724 Seventh Ave.

Opp. Columbia Theatre

Join the N. V. A. and save money. An N. V. A. card saves you 10% at EDDIE MACK'S.

"THE TWO BRAZILIAN DIPLOMATS"

SIDNEY—

STEIN AND SMITH

—BILLY

NOW AT WINTER GARDEN, CHICAGO.
FOR FIVE WEEKS.
REPLACING JACK ROSE

"The two speed kings traveling on the comedy course. SPEED, 2 laughs a second."
THANKS TO ERNIE YOUNG

OPENING MAY 7, ON THE PANTAGES CIRCUIT.
BOOKED 'TILL 1923.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

**AMALGAMATED
VAUDEVILLE
AGENCY**

1441 Broadway, New York

PHONE BRYANT 8093

Booking First Class Acts in

FIRST CLASS THEATRES

ARTISTS MAY BOOK DIRECT

The Gus Sun Booking Exchange Co.

Booking Vaudeville from Coast to Coast

WAYNE CHRISTY
212 Putnam Bldg.
NEW YORK CITYCONEY HOLMES
PAUL GOUDRON
Woods Theatre Bldg.
CHICAGO, ILL.

H. H. NEER, New Regent Theatre Bldg., SPRINGFIELD, OHIO

J. W. TODD
726 Brisbane Bldg.
BUFFALO, N. Y.HOWARD ROYER
205 Apollo Bldg.
PITTSBURGH, PA.

Acts Routed from 10 to 40 Weeks

Artists Can Book Direct

WRITE, WIRE, PHONE NEAREST OFFICE

THE ORPHEUM CIRCUITMARTIN BECK,
PresidentMORT H. SINGER,
General ManagerCHARLES E. BRAY,
General Western RepresentativeFRANK VINCENT,
GEORGE GOTTLIEB,
Managers' Booking Dept.S. LAZ LANSEBURGH,
BENJ. B. KAHANE,
Sec'y and Treas.
Law Dept.E. H. CONWAY,
Publicity and PromotionJOHN POLLOCK,
Press Dept.O. R. McMAHON,
Manager Auditing DepartmentGENERAL OFFICES,
PALACE THEATRE BUILDING, NEW YORK CITY**The Western Vaudeville
Managers' Association**

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

also proved favorite, and very satisfactory business was the result. Business at the other houses held up in good shape.

The Century management is featuring chorus girl contests every Friday night, and business shows some increase on those dates.

Governor Hyde, of Missouri, has

placed his veto on the horse racing bill, passed at the last session of the Legislature.

LOUISVILLE.

By JOHN M. FRANCIS.

PICTURES—"The Kentuckians," Majestic; "The Perfect Crime," Alamo; Constance Talmadge in

TAYLOR TRUNKS

210 W. 44th ST., N. Y.

28 E. RANDOLPH ST., CHICAGO

**Marcus Loew's
BOOKING AGENCY**

General Executive Offices

Putnam Building, Times Square

New York

J. H. LUBIN

General Manager

Mr. Lubin Personally Interviews Artists Daily

Between 11 and 1

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

**Feiber & Shea
Theatrical Enterprises**1493 Broadway
(PUTNAM BUILDING)

New York City

**BERT LEVEY CIRCUIT
VAUDEVILLE THEATRES**

ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO.

**BEN and JOHN FULLER AUSTRALIAN
CIRCUIT**

VAUDEVILLE, MELODRAMA AND PANTOMIME

American Representative, A. BEN FULLER

DELGER BLDG., 1005 MARKET, ST.

SAN FRANCISCO

PHONE PARK 4332

"Mamma's Affair," Strand; "Truant Husband," Walnut.

Monte Blue is appearing in two pictures in Louisville this week, in which he is called upon to play widely different roles. In "The Perfect Crime" he is a dashing, debonaire young man, while in "The Kentuckians" he is called upon to play a highly emotional part.

Prince Nelson, an aerialist, is putting on a benefit campaign for Veterans of Foreign Wars. He performs twice daily on a wire 175 feet in the air, which is stretched from the eleventh floor of an office building to a tower on the City Hall.

A letter complimenting the fire department for its work in saving most of the effects of the "Villa Rose" show, which burned while in a car in the freight yards here several weeks ago, has been received from Otis Skinner.

With the theatrical season on the

operate the Lyric as a colored theatre, have taken over another ebony institution, the Iroquois, propelled for many years by Paul Ford, the squarest showman the South ever knew.

Ivy Sheppard left the Sherman Stock Saturday. Helena Shipman is playing the leading role this week. Robert Sherman and Mrs. Sherman returned to Chicago Tuesday.

"Way Down East" got over \$12,000 at the Tulane last week and bids fair to do over \$10,000 for the current seven days.

Loew's was playing to more people than any theatre in town the first part of the week with a nifty show the magnet. Palmero's Canines began. It is a neat small-

**★ ★ ★ STAGE ★ ★ ★
MILLER & SONS
SHOES**The world's largest
manufacturers of the-
atrical footwearWe Fit Entire Companies
Also Individual Orders1634 N. Wabash at 45th St., Chicago
New York State and Mexico City

time animal offering with the dogs perpetrating several stunts away from the beaten path. The turn found approbation and might have done better with speeding. Gene and Minette were the miscue. The accompanist is a rather deft pianist but the vocalists disclosed little worth. Alf Ripon pleased with ventriloquist matter suggesting Jiggs and Dinty. Ripon should appear more interested in the remarks of his dummy instead of gazing out at the auditors.

May Stanley and Co. were the clean-up. The trio were sure fire with audience stuff that cannot fail. Refining pruning and an elimination of the blue matter could place this act in the best houses, but it would seem better for the man and woman to remain down in the audience throughout. Harry Downing and his Peppermint Revue had enough color and life to merit

PRICES REDUCED
ON ALL**H & M TRUNKS**

Write for New Catalog or See Our Agents

NEW YORK

S. NATHAN, 531 Seventh Ave.
CHICAGOBARNES T. CO., 75 W. Randolph
HERKERT & MEISEL T. CO.,
910 WASHINGTON AVE.
ST. LOUIS

appreciation. It held them seated to the final curtain.

The Palace got back into its stride by serving bang-up entertainment the first half. Tuesday night there was a soft gathering in people who enthused and exulted with little short of abandon. Ross and Foss went to bat first and scored handsily with a musical interlude sensed correctly for popular consumption. They should finish in full stage and omit the final song "In one." John O'Malley with an excellent accompanist in Royal Bernart proved the especial favorite. O'Malley has ripened since last around, his voice now being second to none in vaudeville. Josie Rooney danced as only the

WANTEDSingers, Dancers, Musical Numbers, Acrobats and Comedians at
Bongiovanni's Gardens, Pittsburgh, Pa., for 1921 Season.

ADDRESS YOUR COMMUNICATION TO

JEROME REMICK MUSIC PUBLISHERS
219 West 46th Street, New York City

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels

GRANT—AND—LORRAINE

CHICAGO

500 Housekeeping Apartments

(Of the Better Class—Within Reach of Economical Folks)

Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all business offices, principal theatres, department stores, traction lines, "L" road and highway.

We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folk. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

HILDONA COURT
841 to 347 West 45th St. Phone Longacre 3500
A building of last. Last completed: elevator
apartments arranged in suites of one, two and
three rooms, with tiled bath and shower, tiled
kitchens, kitchenettes. These apartments embody
every luxury known to modern science.
\$50.00 Up Monthly; \$14.00 Up Weekly.

YANDIS COURT
841-247 West 45th St. Phone Bryant 7912
One, three and four room apartments, with
kitchenettes, private bath and telephone. (The
private these apartments are noted for in one of
its attractions.)
\$15.00 Up Weekly.

HENRI COURT
312, 314 and 316 West 45th St.
Phone Longacre 3630
An up-to-the-minute, new, fireproof building,
arranged in apartments of three and four rooms
with kitchen and private bath. Phone in each
apartment.
\$17.00 Up Weekly

THE DUPLEX
330 and 325 West 45th St.
Phone Bryant 6131-4293
Three and four rooms with bath, furnished to a
degree of modernity that excels anything in this
type of building. These apartments will accom-
modate four or more adults.
\$9.50 Up Weekly.

Address all communications to M. Claman
Principal Office—Yandia Court, 241 West 43rd Street, New York
Apartments can be seen evenings. Office in each building.

Phone LONGACRE 3333

Furnished Apartments
AND ROOMS
Large Rooms, \$6.00 and Up.
1, 2, 3 Room Apartments, \$10 to \$18.
COMPLETE HOUSEKEEPING
310 WEST 48th ST., N. Y. CITY

Roomers can, ensnaring honors
through her rhythmic stepping and
incidentally augmenting the appeal
of the two male assistants carried.
Loney Haskell knows the Palace
throng and fed them the sort of
matter they relish. They seemed
loath to see him depart. As he
slipped a couple of old boys to re-
verberant howls, he remarked sotto
voce, "Why worry about new mat-
terial?"

Billy Doss again displayed his
blackface moment to conclude. The
act repeated well, although it did
not strike so resoundingly as upon
its first appearance here.

Helen Keller was not drawing at
the Orpheum Monday. Business the
opening day was the lightest of
the season. The bill proper is
rather clogged, with interest
centering locally about Leon Paulus,
(New Acts), Fox and Carnow were
quietly received at the start. The
boys are adequate athletes, but are
not selling their endeavor to advan-
tage. The incidental music is dis-
paraging, then again the costuming
runs to the usual and, lastly, the
whole lacks showmanship.

Laurel Lee gained moderate at-
tention. She is rather saccharine
at times, with material not punchy
enough. She might have achieved
more through adopting natural
methods.

COVERS FOR
ORCHESTRATIONS
ART. BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY

Liberty Loan
Bonds
Accepted as
Cash at Full
Face Value on
Any and All
Purchases

HOLZWASSER
1417-1423 THIRD AVENUE
NEAR 80th STREET
FURNITURE
Cash or Credit

NOTICE

SEYMORE HOTEL

ROCHESTER, N. Y.
Up-to-date European — \$1.00 UP

Billy Arlington was the surprise
and legitimate applause hit of the
program. The old burlesquer
clowned his way over securely. His
vehicle is rather thin, but he sur-
mounted that handicap valiantly.

Miss Keller held much of intelli-
gent appeal and received unstinted
approbation.

Murphy and White should have
accomplished more than was their
reward. The act holds much bright
material, but several lapses and
over-confidence militated against
their efforts. Had they left upon the
crest of applause occasioned by the
corking Indian travesty number, the
general impression would have
been better. But they inserted a
clown speech that could and should
be omitted.

Edith Clasper and Boys, dancers,
who can really dance, were a relief
from the fusillade of incompetents
cluttering the vaudeville by-ways
these days. The trio were in high
favor throughout.

The Le Grohs made a dandy
closer, doing better in that position
than was anticipated. They had
been spotted second with the change
about helping the running order.

An intelligent array at Pantages
this week, comprising the best
program of the year. There are
speed, diversity, comedy and nov-
elty.

Zara Carmer, Trio, instantaneous
success. The male member dis-
played some hoop rolling that has
not been surpassed locally. This
act makes most of the big time
openers seem slow, and inartistic by
comparison.
Lapine and Emery began mildly.

Tel. Bryant 654-555-7833

One Block to Times Square

The Edmonds Furnished Apartments

MRS. GEORGE DANIEL, Proprietress
Catering Exclusively to the Profession. Special Summer Rates from June to September.
776-78-80 EIGHTH AVENUE, Between 47th and 48th Streets
Private Bath and Phone in Each Apartment
NEW YORK
Office: 778 EIGHTH AVENUE
Phone: BR. mt 1944
Geo. F. Schneider Prop.

THE BERTHA FURNISHED APARTMENTS

Complete for Housekeeping. Clean and Airy.
323 West 43rd Street NEW YORK CITY
Private Bath 3-4 Rooms. Catering to the comfort and convenience of the profession.
Steam Heat and Electric Light \$9.50 Up

IRVINGTON HALL

355 to 359 West 51st Street. Phone Circle 6640
An elevator fireproof building of the newest type, having every device and con-
venience. Apartments are beautifully arranged and consist of 2, 3 and 4 rooms
with kitchen and kitchenettes, bath and phone. \$17.00 Up Weekly.
Address all communications to Charles Fenebaum, Irvington Hall.
No connection with any other house.

THE ADELAIDE

754-756 EIGHTH AVENUE
Between 46th and 47th Streets
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional. MRS. GEORGE HIEGEL Mgr. Phone: Bryant 5950-1

PHONE CIRCLE 1114 SPECIAL SUMMER RATES

Lansdale-Canton Apartments

on Broadway—1690-1696—Between 53d-54th Streets
FURNISHED APARTMENTS — 1, 2, 3, 4 ROOMS and BATH
UNDER NEW MANAGEMENT
High Class Elevator Apartments; Every Possible Service; With Kitchen and
Kitchenettes; 4-Room Suites Especially Adapted for Two Couples; Large
Kitchens.

but got into high gear with the
rube impersonation of the man. The
feminine half followed with a wow
in a Sis Hopkins bit. A two-act
that is ascending Gloria Joy, a beau-
tiful child who has been featured
in several pictures, was received
with open arms in a comprehen-
sive playlet styled "Heart Strings,"
that is a thrill with heart interest.
She plays remarkably well, and her
stage kiddie is one everybody loves,
because it is never stagey, flippant,
precocious or obtrusive. Irene
Trevette played a bull's eye strik-
ing universally, and augmenting the
returns as she proceeded.

Carl Rosini had them agape and
wondering as he swiftly posed to
view magical feats given in manner
removed from the conventional. Ro-
sini has developed considerably. He
deserved the headline billing.

Audrey Munson and Ormi Haw-
ley, who came to Rochester last
week for the film ball, are remain-
ing over here with the idea of join-
ing a local film company being pro-
moted by Eugene Westcott.

The Moose Aid League is staging
a fair and carnival this week.

"Way Down East" film at Ly-
ceum next week at top prices.

George David, dramatic critic for
the Democrat and Chronicle, has

SOL R APTS.

33 W. 65th St., N. Y. City
2, 3 and 5 rooms. Complete housekeep-
ing. Phone in every Apt.
MRS. RILEY, Prop.

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

blossomed out in the Sunday edi-
tion with "Cues and Comments" and
"Broadway and Beyond."

SEATTLE.

By LULU EASTON DUNN.
Pictures: "Son of Tarzan," Rex;
"Blind Wives," Strand; "Black
Beauty," Blue Mouse; "Bunty Pulls
the Strings," Liberty; "Sowing the
Wind," Coliseum; "The Love Light,"
Florence; "Girl of My Heart," Co-
lonial; "The Saphead," Clemmer;
"Youthful Follies," Oak; "Wolves of
the Street," Class A.

Levy's Orpheum will offer "Ship
Aho," a musical farce, with George
Rehm and Eddie Wright as featured
comedians.

The Wilkes Players will play
"That Girl Patsy."

W. G. Stoesser is preparing to go
to Alaska to gather material for a
Post-Intelligencer travelogue on
"Alaska as It Is and Not as Repre-
sented." He will take ordinary pho-
tographs which will be printed in
the Post-Intelligencer, accompanied
by descriptive articles, by means of



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

ARE YOU GOING TO EUROPE?

Itinerary accommodations arranged on all lines, at Main Office Prices. Boats are
going very full; arrange early. Foreign money bought and sold. Liberty Bonds
bought and sold.

Hotels Catering to Profession

WARNER HOTEL
AMSTERDAM, N. Y.
\$1.25 Single, without bath; \$1.75 Double, without
bath; \$2.25 Single, with bath; \$3.00 Double, with
bath.

FREDONIA
(EUROPEAN PLAN)
TENNESSEE AVE., Just Off Broadway.
The Hotel That Has Advertised
ATLANTIC CITY for 25 Years.

HOTEL LINCOLN
INDIANAPOLIS
Every Room with Bath from \$2.50 Up
Special Rates to the Profession
WM. R. SECKER, Gen. Mgr.

HOTEL STRATHMORE
WALNUT at 12th ST., PHILADELPHIA
\$2.00 ALTHOUGH THE
Single rooms with running water \$2.00 a day,
double, \$2.50. Single, with private bath, \$2.50 a
day, double, \$3.00. B. F. CAHILL, Mgr.
Same Management for the Past Ten Years.

HOTEL COLONIAL
15th & Chestnut Sts., PHILADELPHIA.
Best located hotel in city. Rates: Single, without
bath, \$12.00 per week. Double, \$16.00 per week.
Rooms with private bath \$15.00 single; \$21.00
double. Telephone in every room.
DAVID KRAUSE, Mgr.

PARK HOTEL WILLIAMSPORT,
PENNA.
Every room with either private bath or
running hot and cold water—\$2.00 per
day and up, or with private bath, \$3.00
per day and up. Caffe and Grill open day
and all night. Popular price "Club Meals."

HOTELS RECOMMENDED

BY ORPHEUM CIRCUIT ACTS
COLONIAL HOTEL
Seventh Ave. East. Calgary, Alta., Can.
\$2.00 Double—\$1.25 Single—Hot and cold water.
Private Phone in Every Room.

HOTEL WASHINGTON
\$2.00 a Day and Up
With or Without Bath
Washington St., Bet. La Salle and Wells
Catering to Orpheum Acts

HOTEL ASTOR
176 N. Clark St., Near Randolph St.
CHICAGO, ILL.
Rates \$1.50 Per Day and Up
One Block from Palace Theatre

NEW TREMONT HOTEL
21-29 So. Dearborn St. CHICAGO
Everything New and Modern
A. SINGER, Manager

HOTEL CLARENDON
No. Clark and Ontario Streets, Chicago.
FIVE MINUTES FROM LOOP
RATES \$1.00 AND UP

HOTEL RIC
Everything New — Modern and Homelike.
KINGBELL BROS., Proprietors
135 No. Dearborn St. 8 Minutes' Walk from Loop.
CHICAGO, ILL.

SAVOY HOTEL
\$2.00 and Up without Bath
\$3.00 and Up with Bath
J. C. NICHOLS, Mgr. and Prop.
17th and Broadway DENVER, COLO.

HOTEL HAMMOND and CAFE
HAMMOND, IND.
Very Modern. Running Water in All Rooms.
Shower Baths; Rates: \$1.25 Single; \$2.00 Double.
One Minute Walk from Orpheum Theatre.
Opposite New Parthenon Theatre.
THEO. GUSCOFF, Prop.

MAJESTIC HOTEL
EUROPEAN PLAN. HAMMOND, IND.
Running Water in Every Room; Also Rooms with
Bath. Rate: \$1.25 and up. Located in Center of
City. Close to All Theatres.
N. SCOFES, Mgr.

HOTEL BALTIMORE
\$3.00 PER DAY WITH BATH
\$2.00 PER DAY WITHOUT BATH
500 ROOMS
Baltimore Ave. & 12th St., Kansas City, Mo.

HOTEL EMPIRE
215 W. 12th St., KANSAS CITY, MO.
THEATRICAL RATES, \$1.00 PER DAY & UP.
ALL MODERN CONVENIENCES.
ANNA SCOTT, Manager.

OMAHA, NEB.
FONTENELLE HOTEL
\$3.00 a Day and Up.
Every Room with Bath.
18th and DOUGLAS STS.

METROPOLE HOTEL
OF ST. LOUIS
Just N. of Washington Ave. on 12th St.
Special Theatrical Rates
\$7.00 Per Week Up—Strictly Modern and
Homelike

which Stoesser hopes to do much to
drive away the false impressions
about Alaska which have been cir-
culated throughout the country.

Jack McElleran, well known in
Seattle and Everett, where he oper-
ated a theatre, died at his home in
California recently, according to
friends in Seattle.

Because of her ownership of \$15-
000 worth of unimproved land in this
State, the will of Anna Held, actress,
who died in New York August 12,
1918, was filed in the King Superior
Court for probate Thursday by
Charles F. Hanlon, of San Francisco,
executor of the estate. The chief
beneficiary of the will is Liane Car-
rera, Miss Held's daughter, who is
given \$200 a month until she is 25
years old, when she will receive the
residue of the estate.

Alexis Luce, formerly of the
Wilkes stock, is returning to the
company. Joseph McManus is to be
transferred to one of Wilkes' Cali-
fornia companies.

A famous singer of 50 years ago
died at Norwalk, Conn. Annie Louise
Carey, aunt of Dr. Harris B. Haskell
of Seattle.

BUMPUS & LEWIS

SCENIC STUDIOS
245 W. 46th St., N. Y.
Bryant 2695

DROP CURTAINS FOR SALE AND RENT

Some of the Acts we have equipped with scenery: Skelly & Heigt Revue,
Fortune Queen
CANTOR & YATES PRODUCTIONS
IN VELVET, SILK, SATEENS AND OTHER MATERIALS

NEW YORK THEATRES

CAPITOL—E'way & 51st St.
BEGINNING SUNDAY
TOM MOORE **PERCY GRAINGER**
in "MADE IN HEAVEN"
CAPITOL GRAND ORCHESTRA
ERNO RAPPEL, Conductor
Presentations by S. L. ROTBAFEL

MARK STRAND
"A National Institution"
E'way at 47th St. Direction, Joseph Plunkett
RALPH LEONARD Presents
THE SKY-PILOT
A PICTURE OF THE GREAT OUTDOORS
STRAND ORCHESTRA
CARL EDOUARDE, Conductor

SAM H. HARRIS
SAM H. HARRIS Presents
"The Popular Success"—Eva. World.
"WELCOME STRANGER"
A New Comedy by AARON HOFFMAN
With GEORGE SIDNEY

John Golden
Hit and Run Series
GAIETY Broadway, 46 St. Eves. at 8:30
Mats. Wed., Fri. & Sat., 2:30.
FRANK BACON in
LIGHTNIN

REPUBLIC W. 42d St. Eves. at 8:30.
Mats. Wed. & Sat., 2:30.
GRACE LA RUE and
HALE HAMILTON
IN
DEAR ME

LITTLE West 44 Street. Eves. at 8:30.
Mats. Wed., Thurs. & Sat. 2:30
The 1st YEAR
By FRANK CRAVEN

ELTINGE THEATRE, W. 42d St.
Eves. 8:45. Mats. Wed. & Sat. at 2:30.
"LADIES' NIGHT"

A Farce Comedy in Three Acts, With
I. CUMBERLAND **CHARLES RUGGER**
ALVIN KING **EVELYN GOSNELL**
"GOOD TIMES"
AT THE
HIPPODROME

World's Biggest Show at Lowest Prices

LIBERTY West 42 St. Evenings at 8:15.
1st. Mats. Wed. and Sat., 2:15.
MITZI
In the Musical Comedy Hit, "LADY BILLY"
BEST SEATS \$2.00

SYRACUSE, N. Y.
By CHESTER B. BAHN.
EMPIRE.—Third week of sixth season of Knickerbocker Players, with "The Crimson Alibi" current. First time the George Broadhurst melodrama has been done here. Management had 50 Syracuse cops as guests Monday night. Fair business, but the box office felt the effect of the Circle of Mercy benefit. Next week, "Up in Mabel's Room."

Retired for three years, Thomas E. Murray of this city will return to the sawdust ring with the John Robinson Shows. Murray was a clown under the big top for 37 years, filling in between seasons with minstrel organizations.

Thomas J. Gray, columnist for Variety, was the piece de resistance of the N. Y. A. testimonial performance at B. F. Keith's here Friday. Tommy played the judge in the added travesty bit on the bill, "Irish Justice."

Ralph Murphy, utility man with the Knickerbocker Players at the Empire here, has penned a new musical comedy, "Say When?" which has been accepted by Sanger & Jordan for a fall opening.

James W. Bresnahan and Isaac Woodcock, for more than 20 years members of the house staff of the Avon, formerly the City Opera House at Watertown, leave this week to take places with the crews of road shows. Woodcock joins the John Robinson circus at Peru, Ind., and Bresnahan goes to Pottstown, Pa., to join the Col. Ferrari Carnival as advance advertising agent.

"If Women Only Knew," an Ith-

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. Thurs. and Saturday
—SECOND YEAR—
INA CLAIRE
—IN—
"The Gold Diggers"
AVERY HOPWOOD'S Sparkling Comedy.

GEORGE COHAN'S 3 BIG HITS
Hudson W. 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
AUGUSTUS THOMAS
NEMESIS
Management of GEORGE M. COHAN
DISTINGUISHED CAST INCLUDES:
EMMETT CORRIGAN and OLIVE TELL

GEORGE COHAN Theatre, E'way & 43d St.
Eves. 8:30. Mats. Wed. & Sat. 2:30.
LAST TWO WEEKS
GREATEST MYSTERY OF THEM ALL
"THE TAVERN"
"WHAT'S ALL THE SHOOTIN' FOR?"

Knickerbocker E'way, 38 St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.
LAST WEEK
GEORGE M. COHAN'S "MARY"
COMEDIANS!
(ISN'T IT A GRAND OLD NAME)

"TIP-TOP"
BRIM FULL OF FUN WITH THE DUNCAN SISTERS, 6 BROWN BROTHERS, 16 PALACE GIRLS, & HARLAND DIXON as "TIP-TOP"
GLOBE THEATRE
BROADWAY AND FORTY-SIXTH ST.
MATINEES WEDNESDAY and SATURDAY

TIMES SQ. Evenings 8:30. Matinees Thurs. and Sat., 2:30.
"THE RIGHT GIRL"
A New Musical Play
With CHARLES PURCELL

Brock Pemberton's Productions
ZONA GALE'S "Miss Lulu Bett"
Belmont W. 48 St. Bryant 48. Eves. 8:20
Mats. Thurs. & Sat. 2:20.
GILDA VARESI
ENTER MADAME
NORMAN TREVOR
FULTON W. 46th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
GOOD SEATS AT THE BOX OFFICES

aca-made film, produced by Cayuga Pictures, Inc., is slated for release April 21. The cast includes Robert Gordon, Madeline Claire, Virginia Lee and Fred Burton.

"The Girl in the Spotlight" failed to reach the Stone at Binghamton, N. Y., last week, the show closing at Erie, Pa.

This may sound like press, but it isn't: The Empire last week had "Wedding Bells," offered by the Knickerbocker Players. Four foreigners strayed into the lobby, all decked out with wedding bells and everything, and wanted Treasurer James O'Donnell to issue a marriage license.

Marion J. Coogan, aunt of Jackie Coogan, filmdom's newest kid star, was married Sunday to John H. Portly, Jr., of New York. They met at a Chamber or Commerce dinner here three years ago.

Tambourine and Bones of Syracuse University will stage "Jim's Girl," originally done by Cohan &

The Vaudeville Organ
THE ROBERT-MORTON
THE AMERICAN PHOTO PLAYER CO.
NEW YORK CITY CHICAGO SAN FRANCISCO
1600 Broadway 64 E. Jackson Blvd. 109 Golden Gate Ave.

BEAUMONT STUDIOS
VELVET, SILK, SATEEN SCENERY PRODUCTIONS, REVUES AND ACTS THEATRE & STAGE DECORATIONS
230 W. 46th ST., N. Y. CITY Bryant 9448 Opp. N. Y. A. CLUB HOUSE

Charlie Wilson

"The Loose Nut"
W. V. M. A.'ing it



Bechler & Jacobs
Present
PAULINE SAXON
and "SIS"
THE
HONEY
KIDS.

SKATING MACKS

Artistic Whirlwind Oddities.
Booked Solid Loew Circuit
Direction MANDEL & ROSE

MILTON WALLACE
Operatic Versatile Comedian
What Variety thought of me in 'Frisco:
HIP, 'FRISCO.
San Francisco, March 2.
"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.
LOEW CIRCUIT—NOW

RUTH HOWELL DUO
"AMERICA'S PREMIERE AERIALISTS"
NOTE—The only lady doing the toe-to-toe catch.
Playing KEITH and ORPHEUM Circuits.
Direction, JOE SULLIVAN.

Harris, next month. Contrary to last year the cast will be limited to male students. The score of the play will be revised by Al Diesse- roth, the society's musical director, Ralph Murphy will coach the production.

The American Wheel season at the Stone, Binghamton, closed Wednesday.

The Empire here will adopt a picture policy for Sundays at once. This is the first real attempt to offer pictures there. Ramsey secured the lease of the house primarily for dramatic stock.

"White Slavery Exposed" was the offering of the Belgrade Players at the Richardson, Oswego, this week. The week saw a film war between the Richardson and the Capitol. Both houses offered Charles Chaplin's "The Kid," the Richardson offering it in connection with the stock program and the Capitol tying it up with "The U. P. Trail."

Rennold Wolf presided as toastmaster at the Ithaca Elks' banquet on Saturday night. The New York playwright and critic intimated that he would return to Ithaca to make his permanent residence there one of these days.

Charles Schrappe, out of vaudeville, enlisted in the navy here Saturday. Schrappe got his first taste of navy life during the war and found the stage too tame, he said. He will serve four years in the Orient.

Mme. Bruske-Hollenback, grand opera prima donna and concert singer, now of this city, will attempt to overthrow the will of her father, Gustavus W. Bruske, who died in February in Saginaw, Mich. The will disposes of a \$500,000 fortune, and the Syracuse professional is cut off with a small legacy. The bulk of the property goes to a step-brother and step-sister of the Madame, and she will charge them with force, fraud, duress and undue influence.

WASHINGTON, D. C.
By HARDIE MEAKIN.
SHUBERT-BELASCO. — Return engagement of "The Masquerader" within few weeks. This time, however, Mr. Post brings back with him Effie Shannon as his leading

EDWARD GROPPER, Inc.
THEATRICAL WARDROBE TRUNKS
HOTEL NORMANDIE BLDG.,
S. E. Corner 36th & E'way, N. Y. City.
PHONE: FITZROY 3848

CLAUDE ANDERSON
JOSEPH EL BART
ERNIE STANTON
DAVE BENDER
DICK RATH
ALL STOP AT
HOTEL JOYCE
31 West 71st Street
CENTRAL PARK WEST

KITTY PAUL
REECE and EDWARDS
LOEW CIRCUIT
"Dance Diversions of 1921"
Direction, ABE THALHEIMER

woman. Opened Monday to brilliant and capacity house.
POLIS.—Walter Hampden in Shakespeare. Second appearance here this season.
NATIONAL.—"The Marcus Show of 1920." Got away to big house Sunday night, but received "panning" in the press Monday.
COSMOS.—"Once Upon a Time," Al and Agie Knight, Martin and Goodwin, Four Amaranths, Martine-elli, Rolland and Ray, films.
MOORE'S STRAND.—Great Felix, Peters and LeBuff, Will J. Evans, Downing and Bunin Sisters, Brown and Gunthier, films.

The Rev. Dr. C. C. McLean who, in addition to having the distinction of being the father of Douglas McLean, of picture fame, is known as "the youngest 70-year-old man in Washington," preaches his farewell sermon tonight (Sunday) at the Lincoln Road Methodist Episcopal church, where he has served as pastor for the past three years.

In speaking of his retirement Dr. McLean said: "My boy Douglas told me the other day that I should retire from the ministry while I was yet young, and in thinking it over I quite agreed with him. So I am going to spend the rest of my days in the west," where it understood that the retiring minister will reside with his son in California.

A children's theatre, devoted entirely to plays that will appeal to a child, is to be opened in this city. Until a permanent theatre can be built the Holton Arms gymnasium is being made over into a temporary theatre to house the productions. The first play is to be "A Lady Here and There," an adaptation from a Hans Christian Andersen story, it being presented for four performances, beginning Friday afternoon, April 15.

It is the tentative plan that tickets

GUY RAWSON
and
FRANCES CLARE
BOOKED SOLID

When we get real mad; We say "Croton!" That's the biggest dam we can think of. No! No! Flo Morris; We do not darn our own socks, nor do we take in crocheting for excitement, either. Just a couple of laughing Lay-Offs: That's all.

MENNETTI & SIDELLI

Direction, NORMAN JEFFERIES.
KEITH TIME
Week of April 25, Grand, Philadelphia.

"Tew Funey Buys"
PAUL HARRY
MOHER and ELDRIDGE
IN

"I DON'T CARE"
Booked Solid, LOEW TIME
Direction, HORWITZ & KRAUS

FOLLETTE PEARL and WICKS
LOEW CIRCUIT, 1920-21
Direction LEW CANTOR

will be sold only for the series and that the productions will include such plays as "The Chinese Lantern," by Laurence Housman; "The Forest of Wild Thyme," by Alfred Noyes, and "Treasure Island," by Robert Louis Stevenson.

The plays will be produced with professional casts under the direction of Mrs. Glenna Emith Tinnin, Katherine S. Brown and A. Washington Pezet.

Beautify Your Face
You must look good to make good. Many of the "Professionals" have obtained and retained better parts by having no serious facial imperfections and remove blemishes. Consultation free. Free reasonable.
J. B. SMITH, M. D.
347 Fifth Ave., N. Y. C.
(Opp. Waldorf)

IMPORTANT NEWS! PRICES REDUCED!

PROFESSIONAL WARDROBES **H&M** **THEATRICAL TRUNKS**

FAMOUS HERKERT & MEISEL MAKE, OF ST. LOUIS
CAN NOW BE BOUGHT IN N. Y. CITY
\$55 to \$90

MAIL ORDERS FILLED F. O. B. NEW YORK CITY

USED TRUNKS AND SHOPWORN SAMPLES
EVERY MAKE Hartman, Indestructo, Belber Taylor, Oshkosh, Murphy, Neverbreak, Central, Bal **EVERY STYLE**
SAMUEL NATHANS

SOLE AGENTS FOR H & M TRUNKS IN EAST
Times Square Section **531 7th Ave., New York** Between 38th & 39th Streets
PHONE GREELEY 0620

BEAUMONT STUDIOS
NOW THAT SPRING IS HERE, WHY NOT SPRING A NEW SETTING ON YOUR AUDIENCES? WE HAVE SOME VERY SEASONABLE NOVELTIES BUDDING IN OUR STUDIOS, WHICH WE EXPECT TO BLOOM INTO REAL HOT HOUSE BEAUTIES IN THE VERY NEAR FUTURE. CONSULT US NOW FOR YOUR NEW SPRING STAGE ATTIRE. WE ARE PAST MASTERS IN THE ART OF STAGE DECORATIONS. SETTINGS FOR RENT, ALWAYS—RENTALS APPLYING ON PURCHASE.

DREAM STREET.

Gypsy Fair Miss Carol Dempster
Her Father W. J. Ferguson
James "Spike" McFadden Ralph Graves
Billie McFadden Charles Emmett Mack
Sway Wan Edward Peil
Samuel Jones Porter Strong
A Police Inspector Charles Slattery
Tom Chudler George Neville
The Sayer of Old Truths (The Good Influence) Tyrone Power
The Trickster of the Streets (The Evil Influence) Morgan Wallace

D. W. Griffith's new picture production, "Dream Street," came to the Central Tuesday night, its opening having been delayed for several days. It is a typical Griffith screen creation, rich in deft touches such as he alone seems to be able to impart to film dramas, but at moments inept in its story telling method.

The defects are trifling, however, compared to the power of the melodrama and the sure instinct for compelling details, incidents and appealing character appeal. The good may safely be attributed to Griffith, the ill appears to be on the side of Roy Sinclair who made the scenario from two stories by Thomas Burke, who also wrote the original story from which "Broken Blossoms" was taken.

This new production will have its Broadway triumphs, although it may not reach the proportions of "Way Down East," but in less sophisticated communities, both in New York and elsewhere, its smashing melodrama will give it a following probably as great if not greater than anything the film producer has done. Its second half is tremendously absorbing with a succession of surprises and telling dramatic situations equalled by no straight-away film story that comes to mind.

Not that the picture is merely material melodrama. Nothing could be further from the truth. Griffith has made it his aim to express certain spiritual elements of real life in terms of melodrama. The terms of the story are perhaps theatrical, but its essence is of the spirit.

The theme of the play might be set down in its briefest form as this: We are all of us made up of good and bad and vague but strong forces are at work within us and about us to give direction to these raw materials of character. That being the thesis, Griffith makes his meaning plain in the story of two brothers, Billy McFadden, physically weak but spiritually fine, and "Spike" McFadden, a physical giant with a certain arrogance and almost brutal selfishness. "Spike" is the hard hitting leader of the neighborhood, the slums of London by the backgrounds, with a golden voice to aid him in his conquest of the girls. Billy is a gentle dreamer, no nightingale, but yearning to express a sense of beauty in making songs.

Out of these elements the two are to mould their characters. The test by fire comes when they both fall in love with the same girl, neither knowing of the other's passion. "Spike's" lust for conquest over women makes him a bold suitor after Gypsy Fair, a concert hall dancer. But Gypsy is no weakling and their courtship becomes a desperate battle of the sexes. Her resistance strikes sparks in "Spike" and the strength of will and body are converted into the finest kind of spiritual love.

Billy, made of different stuff, is a diffident lover. His weakness expresses itself in long distance wooing and he is soon outdistanced in the competition. When "Spike" wins Gypsy, Billy starts to shoot him, but his better nature, or perhaps Griffith means his sense of his own inferiority, makes him give up the design. A further growth of the pair in their relations comes when Billy kills a rowdy and he lets the stronger brother take the blame, shrinking from the ordeal of pursuit and trial as one of his composition of body and spirit might be expected to do.

The stronger man's instinct to protect (a new development of his better side) makes him shoulder the blame and undergo the trial unshaken, until conscience drives the weaker to a confession and the release of "Spike" to Gypsy's arms.

That is the outline, but it is richly filled in with major and minor incidents. The love scenes between "Spike" and Gypsy are a mine of exquisite comedy and drama. That passage where the brute pursues the girl to her room intending to force her kisses, only to be overcome and shackled by her woman's wiles is a gem of deft and dainty high comedy. And the scene in which the man's awakened love sends him to the girl's feet in shame is a fine bit of poetry.

Griffith has done some effective creation in symbols to embroider his creation of the forces driving the two brothers. Whenever either of them is in the midst of a spiritual struggle there appear in the street close by either or both of two characters, personification of good and evil. The good influence is in the person of a "Sayer of Old Truths" as Griffith calls an itinerant street preacher (splendidly played by Tyrone Power). The evil force is typified by a street violinist, a weird and sinister figure, "whose strange face is beautiful, but whose strident violin wails suggestions of evil," says a program note. These two, of course,

represent the good and evil within the brothers.

Then there is another of those evil influences in the person of a vicious Chinaman with a deep lust for the music hall girl and evil ingenuity in plotting her downfall. Around this dreadful figure revolve some of the most thrilling episodes, colorful melodrama of the smashing sort, such as that in which he lures the girl to his luxurious den and seeks to bend her to his wicked desires. Another is the passage in which the uncanny Oriental betrays "Spike" to the police by the trick of springing a signal which brings them to the fugitive, as neat a dramatic surprise as could be conceived.

From first to last the scenic features of the play are flawless and the photography unmatched. One passage will serve as an index to this feature of the production. When the police are in pursuit of "Spike" after the killing, he races through the slum by-ways in the midst of a fog. These shots are wonderful. One sitting in the theatre almost gets a sensation of choking mist; the pavements shine with moisture and tiny globules stand out from the dark walls. No illusion could be more effective. These slum scenes are fascinating with their atmosphere of shadowy mystery and a sort of looming tragedy. No painter with brush and oils could make the effect more poignant than Griffith and his cameraman have done.

The players are splendid. Carol Dempster as Gypsy seems at first just a suspicion of too hard in her regular beauty, but misted portraits in the closeups correct this. Those faintly blurred closeups of a lovely face are new triumphs of portraiture. Miss Dempster gets over the essential quality of youth and femininity and creates an adequate characterization.

The other main character, that of "Spike," is done by Ralph Graves, who looks and acts like Maurice Barrymore of half a generation ago and makes one of the most striking screen characterizations in the Griffith repertoire. Morgan Wallace as the evil street violinist accomplishes an effect much like that of John Barrymore in "Dr. Jekyll and Mr. Hyde."

The picture at the Central Tuesday night ran two hours and a quarter, approximately 10 reels, and is divided into two parts. The defect of the scenario or continuity is that the first half is rather tiresome, due to the over-elaboration of preparation and detail. The work of "planting" situations which are to come to fruit later is done too conscientiously, much as a certain brand of Sunday magazine story harps unnecessarily on detail in labored effort to build up an effect. The proof of the mechanical error here is disclosed in too many titles. The first half of the story at times seems to be told more in printed titles than in screen action.

However, when the work of preparation is accomplished it makes for a singularly powerful story from mid-way to end. It is a pity that the necessary preliminaries could not have been established with an art that would conceal the working of the technical machinery.

Rush.

QUEEN OF SHEBA.

The Queen of Sheba Betty Blythe
King Solomon Fritz Lieber
Queen Amarith, the wife of Solomon Claire De Lorez
King Armut, of Sheba George Siegmann
Tamaran, a courtier of Sheba Herbert Heyes
Mentor, Sheba's Minister of State Herschel Mayall
Adonijah, brother of Solomon G. R. Nye
King David George Nichols
Heli-Sheba Genevieve Blinn
Sheba's son, aged 4 Pat Moore
Nemis, Sheba's sister Joan Gordon
Oloa, Sheba's giant slave William Hardy
King of Tyre John Cosgrove
Envoy of King Pharaoh Paul Casanova
Princess Vashli Nell Craig
Captain of Adonijah's Army Al Fremont
Joab, a soldier Earl Crane

Fox's third special feature now playing in New York opened Sunday at the Lyric before an audience that was aroused to an applause demonstration of acknowledgment at the conclusion of the first half of the film, and again at its completion. The reason for the first will be the outstanding characteristic of the latest Fox super whenever it is discussed, and it was worthy of the accord acclaimed—the chariot races which bring the initial stanza to a close.

Placed in an arena the visualization of a sextet of chariots, each drawn by four horses, whirling around the track, affords action that is. Tom Mix is given credit, on the program, for "invaluable aid" in staging the races. He has done a corking piece of work and displayed some effects particularly noteworthy. The principal one was the overturning of a leading chariot, on a turn, with the remainder of the contestants going on, and over, the overturned vehicle. There were also numerous excellent flashes during the race between the Queen and her feminine rival which had the horses coming head on to the camera, at angles and from a distance. These also brought applause unto themselves.

Virginia Tracy authored the story based, mainly, on legend and tradition. The music was arranged by Erno Rapee. J. Gordon Edwards is scheduled as having done the

actual directing, assisted by a corps of helpers. There is no stupendous sum stated as to the cost of production, but the picture looks money all the way with the lavish costuming, massive sets and the mob stuff, all of which have been handled nicely and recorded by photography that is worthy of more than passing mention, with John Boyle responsible for the camera men.

Cast honors go to Fritz Lieber, as Solomon, and Betty Blythe as the Queen of Sheba. Lieber stands out through his interpretation of the character of the wise man of all time. The main qualification for the leading feminine assignment is seemingly was appearance, as the Queen, at no time, is unnecessarily overburdened with clothes, and Miss Blythe besides possessing the required visionary assets took care of her role acceptably and lent the required dignity associated with royalty. G. R. Nye attracted attention as the jealous brother of Solomon who finally turns on him in battle; Herschel Mayall as Sheba's chief advisor; Pat Moore as the little son of the Queen; George Siegmann as the King and tyrant over the land who abducts Nemis, the younger sister of Sheba, and whom the latter marries, in order to kill, and avenge her death.

The tale has been put together nicely with the continuity consistent and of enough strength to hold, though there are occasional lapses where the necessity of carrying the story on come to light. However, it is at the climax of the first half and in other words—the chariot races—that the picture reaches its pinnacle. Outside of that it is doubtful if the film would be big enough to warrant a special showing.

While "The Queen of Sheba" is a good picture, it is not a great one.

SMALL TOWN IDOL.

Sam Smith (Samuel X. Smythe). Ben Turpin
Mary Brown Phyllis Haver
Sheriff Sparks Charles Murray
Marcelle Mansfield Marie Prevost
J. Wellington Jones James Finlayson
Martin Brown Bert Roach
Joe Barnum Al Cooke
Mrs. Smith (Sam's mother) Dot Farley
Bandit Chief Eddie Gribbon
Bandit Chief Kella Chasba
Director of "Two-Gun Sam" Billy Bevan
Cameraman George O'Hara

Mack Sennett's seven-part comedy this week at the Rialto has all the speed of a two-reel subject of the Sennett order a bit of sustained, ingenious nonsense revealing amazing resource for amusing nonsense. The Rialto on Sunday night gave a satisfying testimonial to the drawing power of the Sennett name, for even after the last night show had been going for 15 minutes the standees were five deep behind the rail on the orchestra floor. The film is put out by Associated Producers. Director, Earl Kenton.

The picture is set to make a record as a business builder, for the vogue is in the direction of comedy productions, and this one is a whale for swiftness and telling comedy. It runs nearly an hour and a half and does not weary. The story is a four-ring circus, with laughs scattered liberally throughout, and an interesting element of the spectacular. In addition there is really skillful character drawing in a farcical way and a number of sensational "stunts." The picture has everything.

It tells a complete, although scattered, story, revolving around a ridiculous romance of the poor young man of the village in the person of the comic Valentine, Ben Turpin. The first whoop of the film comes in the introduction of Ben's mother, a sentimental character in the story who is twice as cross-eyed as Ben himself. You may think that Ben is the last word in knock-kneed optics, but you have yet to meet Ben's screen ma. She's a super-comedy all in herself.

The story is, really in four two-reel chapters, although the units merge into a single whole. The first has to do with Sam Smith's (Ben Turpin) courting of the village belle, Mary Brown (Phyllis Haver) and his undoing by J. Wellington Jones (James Finlayson), the travesty villain who plots Sam's downfall and exile from the town.

The second chapter has to do with Sam's adventures in the film colony in Los Angeles, where he meets the queen of the films, Marcelle Mansfield (Marie Prevost, once-time Sennett bathing beauty), and rises to stardom on his own account.

Chapter three records Sam's return to his home town a hero and the local exhibition of his screen masterpiece before the townsfolk all present at the nickelodeon and with Sam modestly proud in a front seat. The final episode resumes the romance and the counter-plotting of J. Wellington and brings the affair to a finale, in which the villain is foiled and the hero and heroine go to a travesty lovers' clinch.

Holding up a travesty for seven reels is no small task, and what makes this production notable is the fact that it has been done uncommonly well. The first chapter would stand by itself as a two-reeler and the second has "production features" worthy of a serious spectacular affair. It shows the studio of the Scandso Film Co., where an oriental story is being filmed. Some of the ballets would pass at the New York Hippodrome for size and scenic effect and the camera shots of an enormous palace throne room

are striking for their magnificence. These incidents fill in the interest which usually goes with the Sennett Bathing Girls, for there were half a dozen dancing groups in the extreme of undress and several solo and small group dancing numbers of real beauty. Of course, Turpin as a comedy film actor was present in many of these studio scenes, playing a Roman in a heavy metal helmet, the visor of which kept slipping down at critical moments and gumming up the works.

Later on Sam, the hero, graduates to western melodramas and wins hero parts because he tries to commit suicide by doing stunts. It is with one of these roles that he returns home. The town gathers in the picture house, and the whole ridiculous travesty is screened—a film within a film. In this passage there are some of the funniest possible moments, and the situation of the self-worshipping hero may have been the means of Sennett slipping over a few slams at some of the serious-minded dramatic picture stars of the coast.

With the exhibition of the picture to Sam's fellow townsmen Sam is re-established and resumes his courtship of Mary Brown, but the villain, J. Wellington, plots anew. The rube hotelkeeper shoots himself by accident, and suspicion is cast on Sam because of his career as a screen gun fighter. J. Wellington works the townsmen up to the point of lynching him, and the last reel is an absurd chase, one of the most elaborate that could be staged, and a whooping burlesque on the life-and-death struggle between the familiar man-eating hero and villain.

They wreck a whole village, while the hero tries to save the girl and the base betrayer tries to abduct her. There are horseback pursuits, fights over roofs and in and out windows and through attics and streets, until neither combatant has enough clothes to preserve the decencies. The end is a lynching party with the goggle-eyed hero bravely awaiting his fate under the noose, just as the heroine arrives with proofs of his innocence and the militia rides up to complete the rescue.

The whole thing is done in a screamingly funny vein of seriousness which gives the travesty the keenest edge, especially to audiences well fed up on pompous screen drama. It's a pippin. Rush.

PROXIES.

Peter, the butler Norman Kerry
Clara Conway, the maid Zena Keefe
Carliotta Darley Raye Dean
Homer Carleton Jack Crosby
John Stover Paul Everton
Christopher Darley William M. Foster
Mrs. Darley Mrs. Schaffer
Detective Linton Robert Broderick

This Paramount feature, with a cast headed by Zena Keefe and Norman Kerry, came to the Rivoli April 10. Cosmopolitan made it. The story was written originally for that magazine by Frank R. Adams. George D. Baker made a scenario of it and directed the production, and so comes into the dock as the chief culprit.

For several years now the bated-breath boys have approached us all confidentially to confide that Mr. Baker was one of the first directors in the business, unusual in that he always made his own scenarios. No other director would have accepted the scenario for "Proxies" from anyone. To do so would have been to risk a reputation.

Based on this ill thought-out and careless piece of work, the story naturally gets a start like a slow freight. Over 2,000 feet have passed before it gathers headway at all. In the end it concludes without settling the interesting point as to why a man who has held up a crowd of people isn't arrested for his crime. Instead of disposing of that question, Mr. Baker leaves his butler-crook in the possession of a happy country home. This is an example of what he has done in this feature. His work is incompetent, nothing less.

His direction is little better. The story shows Peter and Clara, a butler and maid in the Darley household. A politician named Stover calls. He is unwelcome and proposes to the head of the house a crooked financial deal. As he is ushered out, after telling his host that Peter is an ex-crook, he sees the daughter, Carliotta. Carliotta is engaged to a little man named Carleton, but she longs for a hero as tall as Peter.

This arouses the jealousy of Clara, but when Stover calls again the night of a big party he has with him a paper that puts the balance of power in his hands. So he is invited in to the party, after declaring his price is Carliotta's hand in marriage. To relieve Carliotta, Peter engineers a hold-up by which he gets and destroys the incriminating paper. He also puts Carleton in right with his girl by tipping him off in Portuguese, a language they both speak, to attack him and so pose as a hero. Later Peter rescues the little maid, Clara, by posing as a strange detective. The conventions of the story are advanced by sending this out-of-town detective, who is unknown to the police at the home, instead of one of the local force.

Throughout what movement the story had was impaired by imperfect lighting. Very often it was diffi-

cut to get a clear view of the faces. A last smash tending to make the picture ridiculous was the wedding scene, where father and mother were seated in what appeared to be a stage box and bride and groom engaged in a long, long kiss at the altar, a breach of good taste that must have muddled up the wedding gown (why spare expense in a picture), but would occur nowhere else.

The acting was indifferent. Norman Kerry is seen on the screen too rarely. Here he was sometimes effective, but for the most part he was a leading man trying to appear like a butler. Miss Keefe was more natural. The role of the silly little daughter, who kept flirting with the butler, was played by Raye Dean. The part was against her, and the way she was directed tended to make her seem mostly a silly little bunch of fluff. Something redeeming should have been gotten into the characterization, but even in her song scene Mr. Baker let her use a series of impossible gestures that increased the farce impression. William H. Tooker, in the way he brushes his hair and the solemn massiveness of his expression, suggest more an animated statue than a human being working at a job. Certainly the idea he got over didn't come anywhere near the public's notion of a man of affairs.

Paul Everton, as the crooked politician, did better, but, on the whole, the production seemed like a waste of good money. More competent handling could have made it entertaining, but as it stands it has only a few minutes while the hold-up is going on. The rest is wasted footage. Lead.

THE HIGHEST BIDDER

"The Highest Bidder" takes an odd twist, likely suggested by the "Prince and the Pauper" story, that intensifies the interest for a while, but the picture as a whole drops at other times through the mildness of the story. It's strictly a love tale with Madge Kennedy starred and Lionel Atwill in principal support.

Miss Kennedy's sympathetic appeal is very strong. Her role is that of a friendless girl who hargained with a designing woman that for maintenance by the latter, the girl would make a wealthy marriage. Mr. Atwill as Lester, a millionaire, seeks seclusion at Loon Lake in the Adirondacks in the hope of meeting someone who will be unaware of his wealth and like him for himself, falls in love with Sally Raeburn (Miss Kennedy). Sally's protector identifies Lester, however, through a society paper and informs the girl, who carries the affair to its conclusion, but rejects Lester when he proposes to her in his New York home on Washington Square, the girl telling Lester she had known of his wealth at all times.

Annoyed and disgusted, Lester has his butler dig up a bum from Washington Square park, gives him the name of Hastings, dresses him up and takes him to Lester's country home for a week-end, where Sally and some others are also invited. Hastings, washed, shaved and dressed, is a very personable young man. He is introduced as wealthy and just returned from the Orient. His instructions are to make a play for Sally, and Sally is informed through a catty divorcee who is angling for Lester that Hastings is worth twice as much as Lester.

Lester grows jealous of Hastings. Hastings' progress at love-making on short notice is too rapid for Lester to relish. He dismisses Hastings and gives him a check for \$1,000 for his work thus far, but Hastings refuses to vamoose, saying he is going through with it and marry Sally. Threatening to expose Lester's connivance, upon insistence, Lester can do nothing. Hastings asks Sally to marry her, and is declined, but when Lester again broaches marriage, Sally confesses, will not listen to him and returns to Hastings, whom she now knows, and agrees to wed him through both being adventurers and better suited to one another. Hastings turns her cold upon learning she is penniless, with Lester, of course, persuading her to marry him.

Miss Kennedy is the head of quite an important cast. In playing the company misses nothing. The cast's only blur is that Mr. Atwill somehow doesn't look the lover he professes. But as an actor of polish, he leaves no doubt.

The story must have been selected to give its star a feature in which she could handle herself most advantageously, which Miss Kennedy does, but the story after that, barring the one bit, is a little too vapid, without action and holding nothing beyond pretty scenes and settings. However, Miss Kennedy will hold it up as a release and the buckneyed all-star billing could almost be announced besides. Sinc.

Guy Price's "Nifty."

Los Angeles, April 13.
The boys will have to ship Guy Price, dramatic editor of the Los Angeles "Herald" credit for a nifty. In his column he carried a paragraph to the effect that Earl Lee should produce a play by Jack Lait so that they could bill it "Earl Lee and Lait."

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, April 13. Oliver Sellers has organized a producing company bearing his name, and will present Elliott Sparling as a star in a series of westerns based on the stories of William Leighton. Sparling was an ensign in the Naval Aviation Corps and is credited with having sunk a German sub off of the Cuban coast just prior to the signing of the armistice. The company will rent space to produce at either the Brunton or the U. lot.

In addition to the production of "King Lear," Louis B. Mayer is said to be planning a screen version of "The Wandering Jew" to be directed by John Stahl.

Charles Giblyn, Fox director, arrived here from New York last week and is to start producing on the west coast Fox lot in a week.

Charles Murray and Ben Turpin are both back on the Sennett lot after trips to the East. Murray is to appear with Mabel Normand in "Mollie O," while Turpin is starting work on a series of two-reelers.

The William Fox production, "The Queen of Sheba," is announced here to be released in September.

Elmo Lincoln is to appear in a Universal serial based on the exploits of Tarzan of the Apes.

Allan Dwan is in Hawaii and will produce his next picture for the Associated Producers on the island.

Gerald Duffey is titling Mary Pickford's latest, "Through the Back Door," under the supervision of the star. The picture will be ready for release about the middle of May.

Al Nathan is looking after the management of the Ambassador theatre during the absence of S. Barrett McCormick, who has gone East to present "Peck's Bad Boy."

Elliott Dexter has left for New York, taking the trip via the Panama Canal. He will remain in the vicinity of Broadway for three days, making the return trip on the same boat.

Mrs. Hannah Chaplin, mother of the famous screen comedian, arrived here last week. Both Charles and Sidney were at the train to meet her, and she is making her home with the former of the two brothers.

Doris May, who left for the East with the Maurice Tourneur Co. for the making of "Bright Lights," is to be married on her return to the coast. Wallace MacDonald is reported to be the lucky man.

Douglas Fairbanks has completed the cast for "The Three Musketeers," with Mary MacLaren to play the lead, Marguerite de la Motte and Barbara Le Marr, Leon Barry, George Siegmann, Eugene Pallette, Thomas Holding, Boyd Irwin, Sydney Franklin, Charles Stevens, Nibel de Brullier, Willie Roberts, Don Poff and Adolph Menfou are also in the cast. Fred Niblo will direct the production. Fairbanks, naturally, will play the role of D'Artagnan.

Mary Pickford's next production to be started will be a screen version of "Little Lord Fauntleroy," which will be directed by Alfred Green and Jack Pickford. After its completion Jack Pickford is to return to the screen at the head of his own company. His first picture is to be "Garrison's Finish."

Irvin V. Willat has started work on "The Face of the World" at the new Willat studios at Culver City. Eddie Hearn is playing the lead.

Hazel Daly has been selected as the lead for the Tom Moore picture, "Beating the Game," at Goldwyn.

Bryant Washburn is to make a tour of the country, appearing in conjunction with his film, "The Road to London."

A \$50 prize is offered at Goldwyn Studios to any of the staff that suggests the most appropriate title for the productions in the making.

Frank E. Woods, supervisor of all Paramount productions, has joined the advisory staff of the Palmer

Photoplay Corporation. The advisory staff consists of Allan Dwan, Thomas H. Ince, C. Gardner Sullivan, Jesse Lasky, Cecil de Mille, Lois Weber, Rob Wagner and James Quirk, and determines all matters of educational policy for the Palmer organization.

"Hall, the Woman," is the title of a new all-star Thomas H. Ince production written by C. Gardner Sullivan, to be made under the direction of John Griffith Wray. In the cast are to be Florence Vidor, Theodore Roberts, Lloyd Hughes, Midge Bellamy and Tully Marshall.

"Vic" Eubank, a few years back general manager for Essanay in Chicago, is now city editor of the Los Angeles "Examiner." In addition he is also adapting novels for the screen.

H. C. Witwer has disposed of his latest novel, "The Leather Pushers," for the screen.

Virginia Brown Faire has been given the leading role in the Kipling special, "Without Benefit of Clergy," which is now being made on the Brunton lot under the direction of Jimmie Young.

Louis J. Gasnier, who has just finished another special for Robertson-Cole, is hot on the trail of a good drama. His latest, "Wives," was written by himself, and those who have seen advance showings predict that it will be as big a box office wallop as "Kismet."

Hope Loring and her husband, "Bug" Lighton, have written a feature script that they may personally produce.

Jack Cunningham, one of the old timers on the telegraph desk of the New York "Sun," is now in charge of the Robertson-Cole scenario department.

Pete Smith has returned from New York and in addition to continuing the handling of the Marshall Neilan publicity he will act as press representative for the Marion Fairfax productions, which are being made at the Hollywood Studios.

Clyde Bruckman, former sporting writer on the "Examiner" here, has followed in the footsteps of his former boss "Beanie" Walker and

deserted the newspaper field for the picture. He will be associated with the Special Pictures Corporation, which has been rescued from the financial scrap heap. Bruckman will write and title comedies for the company.

Sessue Hayakawa has been ill for more than a week and work on his production, "The Swamp," was held up. There were a few interior shots to be made to complete the picture, and the set in which they were to be made is the only one that is standing on all of the immense stages of the Robertson-Cole lot since the shut down of last week. Dr. Harry Martin has been attending the Japanese star and pronounced him out of danger this week.

Herman Fichtenberg and his wife arrived here last week and are stopping at the Ambassador. Herman and Carl Laemmle were together constantly until Laemmle left for the east late last week. The former New Orleans film man says that he is out of pictures for good and in the future will keep active by having an interest here and there in legitimate productions with Joe Weber. He has a piece of "Honey Dew," the last Weber production.

Doris Pawn has been confined to her home for the past week with bronchitis.

Harland Tucker is returning to the speaking stage and will appear with the Vagabond Players at the Eagan Little theatre in "Mrs. Dane's Defense." He was formerly leading man with the Morosco stock and is a local favorite.

The Chicago Journal is to hold a beauty contest to select a Christie Girl. The winner will be given an engagement with that comedy company here.

Harry Carey is at work on his last Universal program picture, entitled "Christmas Eve at Pilot Butte," under the direction of Jack Ford. Irene Rich, Barbara LaMar, Edward Cohan, George Seigman, Charles Insley, Helen Field and Georgia Stone are supporting him.

R. A. Walsh is working out on the Brunton lot making the first of his First National productions.

Marlam Cooper and George Walsh are playing the leads.

Eileen Sedgewick, the U. serial star, has gone into retirement for several weeks to have an operation for appendicitis performed.

Herbert Waldo, formerly assistant film editor at Goldwyn, has been made a full-fledged editor.

Mrs. Hugh McIntosh, wife of the Australian manager, has been in Los Angeles for a week visiting studios before going to New York.

John B. O'Brien has been signed by R. A. Walsh to direct a special production for First National release.

Monte Brice is now in charge of the story department of the William Fox comedy lot. He has been here for three months, being sent out from New York by the Fox people.

Robert De Couedic, one of the supporting players with Will Rogers at Goldwyn, married Mrs. Amanda Hamilton, a wealthy widow.

Johnny Harron, brother of the late Bobby Harron, is appearing before the camera at Goldwyn.

"PECK'S BAD BOY" ROW.

Woods Claims Rights Involving Lesser's Coogan Film.

Through his attorney, A. H. Woods has notified Sol Lesser he holds the picture rights to "Peck's Bad Boy" and that any infringements will be prosecuted.

Lesser has made a picturization of "Peck's Bad Boy," starring little Jackie Coogan.

Some years ago Woods purchased the film rights to a large number of old plays for a nominal sum and occasionally disposes of one of them.

The Sol Lesser contingent deny the Woods contention, claiming he has only purchased the stage rights and that Woods' agreement specifically defines this.

If it comes to a lawsuit the indications are it will be a matter for contract interpretation.

The picture is booked to open at the Strand week after next.



JACKIE COOGAN



NAT LEWIS



JACKIE COOGAN

"Peck's Bad Boy"—Jackie Coogan as Mother sees him and as Daddy sees him.

Jackie arrived in New York Saturday. His first stop was at Nat Lewis' famed Haberdasherie, Ladies' Hosiery, and Theatrical Outfitting establishment at 1580 Broadway, near 47th Street, where he kept Nat's staff busy for an hour. Adding machines, typewriters and cash registers are Jackie's playtoys. When he departed, Nat figured he was minus several hundred bucks, but what did that matter to Nat? The Million Dollar Kid had been there, and now Nat wears a million dollar smile.

ANNOUNCING THE COMPLETION OF
"PECK'S BAD BOY"

THE FIVE-REEL FEATURE

STARRING

JACKIE COOGAN

SUPPORTED BY

All Star Cast Including

WHEELER OAKMAN

DORIS MAY

RAYMOND HATTON

JAMES CORRIGAN

LILLIAN LEIGHTON

CHARLES HATTON

GLORIA WOOD

EDITED AND TITLES BY
IRVIN S. COBB

DIRECTED BY
SAM WOOD

Western Pictures Exploitation Co.

IRVING M. LESSER

Suite, 635 H. W. Hellman Bldg.

LOS ANGELES, CALIF.

N. Y. ADDRESS: HOTEL ASTOR

NOTED ART CRITIC PRAISES RECENT MODERNIST FILM

Willard Huntington Wright Says American Producers Have Opportunity of Lifetime—Could Intensify Pictures' Appeal.

"The Cabinet of Dr. Caligari," the modernist art picture from Europe, shown last week at the Capitol, is destined to create something in the nature of a cinematographic revolution in this country, according to Willard Huntington Wright, author of "Modern Painting," "The Creative Will," and other important books on modern art.

Mr. Wright, being at present in New York, was sought out and asked concerning "The Cabinet of Dr. Caligari," for, in a sense, this picture is an indirect result of the very researches which Mr. Wright has made in the field of modern art, and he could understand and appraise it in its every detail better, perhaps, than many other critics.

Mr. Wright is recognized in the art world, both here and abroad, as a leading critic and spokesman of the new art movement, and one of the foremost authorities in the world today on painting and aesthetics. His books on modern art and decoration are all accepted standard works on their subject. Though an American, he has spent much of his life abroad, studying every phase of the modern movements and making advanced researches in the problems of pictorialization.

"The Cabinet of Dr. Caligari," said Mr. Wright, "represents the inevitable line along which the cinema must evolve, and the first American producer who has the insight and intelligence and courage to turn in that direction is the man who will not only succeed financially, but will go down in the moving picture history of America as the truly great man of the industry. He will, in one step, set motion picture production ahead twenty years; he will be the big name which others will emulate and follow."

"This new picture proves what I have contended for years, namely, that art in motion pictures, far from being an impossibility, can be made to serve as an actual aid to their popular drawing power. Motion pictures have reached an impasse—every producer who is honest with himself will admit this. A change is necessary, and the only possible change lies along the lines of the Caligari picture."

"Are you advocating artistic films?" he was asked.

"Yes and no," answered Mr. Wright. "Moving pictures are for the many, and I do not think they should be made artistic and intellectual to the point of failing in popularity. But I do advocate that pictures be made beautiful and attractive. If this is done intelligently, their drawing power would increase—not decrease. Their effects could be infinitely more striking; they could be more interesting, more fascinating. They could attract an even larger public."

"Just how could this be done?"

"It is a question of knowing the underlying principles of art. The average producer is ignorant of the laws of grouping, of composition, of pictorial structure, of light and shade, of masses, of movement, of sequence, of contrast, of unity—in short, the laws on which all great impelling art is built—the laws without which no really powerful results can be obtained. For instance, what producer knows just what kind of lines, masses, shadows, lighting, tonality, contrasts, etc., to put in a setting so that it will exactly reflect and intensify the mood or action or situation which is to be presented in that set? To know this and to do it so that the picture will be a hundred times more effective and interesting to everyone, is to create art."

"This is the kind of art I advocate for the cinema. And this, in a certain sense, is what was done in 'The Cabinet of Dr. Caligari.' That is why the picture was so absorbing and fascinating, despite its lack of intimate narrative appeal. The artists who designed the sets and directed the action, knew and applied certain basic aesthetic laws. This picture is far in advance of anything ever attempted before in motion pictures. It is, indeed, a prophesy. All producers must come to

it, for it is logical. What I regret is that Europe, and not America, took this first great step."

"Could it be done in America?" was asked. "Are there men here—besides yourself—who know these laws of art and are capable of applying them?"

Mr. Wright laughed ironically. "We have the only men in the world capable of doing it as it should be done," he replied. "Outside of one or two big names of the last generation, America leads the world today in modern art. The Europeans are, in many cases, only followers and imitators of our younger painters. Where Europe has one man who is able to do work for a picture like 'The Cabinet of Dr. Caligari,' America has ten. And, moreover, America has the best. I could go out tomorrow and gather together a score of men who could design sets for a motion picture, which would be vastly superior to any in the Caligari film, and which would give a new life and a new beauty to motion picture production—sets which need not be as freakish as those in the Caligari film, and yet which would be far more effective and interesting."

It was Mr. Wright who planned the famous Forum Exhibition of Modern Art, which was the largest show of modern American paintings ever held, and which did more than any one other thing to introduce modern American art to the world. Mr. Wright, by the way, is the brother of S. Macdonald-Wright, the founder of the Synchromist Movement, and the recognized leader of the modern painters. (Last week Variety printed an editorial concerning him and his work in relation to motion pictures). "Is America ready for this new kind of picture, do you think?"

"America Ready."

"Ready!" Mr. Wright echoed. "Of course, America is ready—and has been ready for years. People are getting tired of the same old conventional films week after week; the financial returns prove it. And it is not a question altogether of education. The laws of modern art are universal. If correctly applied they appeal to every one. They do not have to be understood to be felt any more than one has to understand the laws of harmony and counterpoint to enjoy a fine piece of music."

"There is today the biggest opportunity in the history of motion pictures waiting to be grasped by some American producer—a chance for him to do a picture in a new way, to set a new standard of excellence, to appeal to the general public as they have never before been appealed to, to make a name and a place for himself which would be the talk of two continents. And he has at his disposal—if he only knew it—the only men who can adequately achieve this new kind of super-picture. And if some producer doesn't grasp this tremendous opportunity Europe is going to take the lead and the American public is going to patronize foreign films."

"Some producer is already looking for your brother," we told him.

"Well, that's encouraging," Mr. Wright remarked. "And yet here is an interesting fact: When I was in Europe several years ago and my achievements in modern art research were becoming known I was approached by two continental producers, although I was an American, and asked to design and supervise a modern art film of the Caligari type. I was returning to America in two weeks and could not accept. But it shows the difference in the attitude between the foreign and American producers. And now they have gone ahead in Europe and produced a picture based on the aesthetic principles as set forth in my books."

"Could you do a picture as good and original as 'The Cabinet of Dr. Caligari'?" Mr. Wright was asked.

He smiled. "That film was not so great. It had many faults. It was monotonous in mood and lacked the appeal of sentiment. Also the sets, while often beautiful and original and keyed to the atmosphere of the action, were by no means the work of the best modern painters. And

there were many important principles of pictorialization which its producers did not understand and apply. But in many ways it was marvelous and intelligently thought out. And it proved that art could be made a force in moving pictures. But with the painters I know in America, and with my knowledge of modern art principles, together with my knowledge of motion picture production, which I have studied for years in its relation to art, I could produce an American film which would be infinitely superior to the Caligari film, which would have greater variety, a more popular appeal, a more intense beauty and a greater significance. I am not disparaging the other picture, however. It has achieved something eminently worth while. But I would have a better chance in America, because I would have finer and profounder artists at my disposal, and I would have the advantage of knowing all the different schools of painting and their problems, whereas the makers of the Caligari film belonged to only one modern art school."

SOUTH AMERICAN HANDLING.

Goldwyn's fourth-year product will be distributed in Argentina, Uruguay and Paraguay by the New York Film Exchange of Buenos Aires. The contract includes "Madame X," "The Penalty," and "Earthbound."

"RITZING" PICTURES LATEST IN FILMS

Society Group Conceives Novel Idea for Charity.

Local color, the use of a yacht, atmosphere with the background of budding debutantes, society's best dancers, the interior of residences fashioned along the most conservative lines, exteriors of estates for long and close-up "shots," gilded palaces of the nouveau riche, Newport and everything smart in it—all that and more can now be obtained by any picture producing concern for the privilege of paying a fee. This will in turn revert to the American Committee for Relief in Devastated France.

Plans were perfected on Monday and a schedule is being arranged by the sponsors of this new movement inviting the picture "garg" to utilize its wares, sparing no effort to make the fact known in future that it can have the best in a background and perhaps of truer origin than constructing "sets," by application: and getting together on the terms.

Sues Miss Young.

Los Angeles, April 13.

The Harriman National Bank of New York has filed suit here against Clara Kimball Young to recover \$3,878.30, judgment for which they obtained on Feb. 15.

F. B. WARREN'S CORP.

Organized for Sales and Distribution—Independent.

The F. B. Warren Corporation has been organized in Delaware for the operation of a picture sales and distributing organization, and announcement is made that it will operate branch exchanges in 20 centers of the country.

It is claimed that connections have already been made with directors and producers insuring an annual output of 30 productions, at the rate of one a week commencing Sept. 4 next.

The new distributing company will not have any interest in any producing organization. It is announced the distribution will be maintained independently. Canadian distribution will be handled by a separate corporation to be known as F. B. Warren, Ltd., and offices will be maintained in London, Paris, Berlin and Milan. The New York offices have not yet been selected, but the location will be on upper Fifth avenue.

Dwight S. Perlis, associated with Warren at Goldwyn and later at Associated Producers, will be connected with the new enterprise.

Gloria Hope Engaged.

Los Angeles, April 13.

Gloria Hope is engaged to marry Lloyd Hughes, leading man.

Famous Players-Lasky Corporation
presents

Sydney Chaplin



"King, Queen, Joker"

A Sydney Chaplin Production
A Paramount Picture

BACK to the screen after three years' absence! In a picture that marks the high point of spectacular comedy.

Filmed in two continents, in air, earth and water. With an enormous cast and dozens of stupendous sets.

Five reels of thrills and laughs, animated by the inimitable person of the world famous comedian.

The "Ben Hur" of Screen Comedy!

Written and directed by Sydney Chaplin

This is the three column newspaper ad. Mals or electros at your exchange.



FAMOUS PLAYERS-LASKY CORPORATION
INCORPORATED IN NEW YORK
2300 LEXINGTON AVENUE, NEW YORK, N. Y.
TELEPHONE LEXINGTON 5-0000



FAIRBANKS HEADS "NON-SENSE" FILM RIDICULING CENSORSHIP

Rupert Hughes, Samuel Merwin, Montague Glass and Other Authors in Propaganda Picture—To Be Used in States Agitating Blue Laws.

Several authors and playwrights have made their first personal screen appearance in an "all star" film entitled, "The Non-Sense of Censorship," which has been made for the National Association of Motion Picture Industry, and is now being shown in photoplay theatres of States where censorship agitation has been aroused by the professional reformers.

Douglas Fairbanks is the only regular screen actor in the picture. With him Rupert Hughes appears, and so do Edward Knoblock, Samuel Merwin, Thompson Buchanan, Rita Weiman and Montague Glass.

The ridiculous as well as the serious side of censorship is dealt with in the film playlet. The first fade-in discloses Hughes sitting at his desk reading a booklet entitled, "Rules of the Censor." There is a pained expression on the author's face as he puts down the book of rules and writes:

"The moving picture is about 15 years old. Sin is somewhat older than that, yet the censors would have us believe that it was not Satan, but Thomas A. Edison who invented the fall of man."

Edward Knoblock is then introduced as the author of "Milestones," "Kismet," and other successful dramas. He is shown busily writing his opinion on the topic of the age. His signed statement is then flashed on the screen:

"The censor is a tailor who takes hand-me-down clothes for the naked truth."

Mr. Knoblock gives way to Samuel Merwin, author, who writes a moment, and then there is shown his contribution to the censorship controversy. It reads:

"This censorship, if applied to literature, would destroy Shakespeare, Dickens, the Bible itself. It is stupid, ignorant, vulgar. It puts an intolerable limitation on workers in the new art of the screen. Carried only a little further, it will abolish free speech in America."

The interior of the Thompson Buchanan's office is the next scene. He is at his desk writing a letter to Penrhyn Stanlaws, and the subject is again the same. The only woman in the case is Rita Weiman, and she is disclosed writing on the woman's element in the censorship debates.

Potash and Perlmutter do their bit in the screen story. Through their creator, Montague Glass, who is shown at his desk, they discuss censorship.

Douglas Fairbanks walks in on a cue from "Abe's Bank Robbers," and entering from the opposite side strolls on a tough looking individual who bumps into Fairbanks with teeth-rattling force, but the athletic "Doug" makes no effort to retaliate. The tough then proceeds to shove "Doug" all over the lot, and finally Fairbanks musters a sickly grin, swallows hard, and says:

"Say, I'd like to mop up the floor with this bird, but the censors won't let me fight."

FRENCH PICTURE NOTES.

Paris, April 13.

The Parliamentary debate on the Bokanowski bill (already explained in these columns) amending the war tax schedule for moving picture entertainments, is expected to be heard in the Chamber of Deputies second week in April. The sponsors asked for an earlier date, but the government pleaded more pressing business. As stated, this projected bill contains heavy increases in customs duties on foreign films entering France. An analysis of the suggested reform shows the "General" or maximum tariff (applied to the United States on such goods) for printed films (negatives) will be 200 francs per kilo, or 1.53 frs. per metre (compared with 2.64 frs. per kilo, or 2 centimes per metre as paid at present), and for positives 52.80 frs. per kilo, or 4 1/2 centimes per metre instead of 2.64 frs. per kilo, or 2 centimes per metre. For raw stock (sensitized films) the maximum tariff now, 4.80 frs. per kilo, or just under 5 centimes

per metre, is to be increased to 9.60 per kilo, or over 8 centimes per metre. On the other hand, the proposed minimum tariff, "for the most favored nations" (British goods are thus classed) the new tariff suggested is 1.52 frs. per kilo, or 1.17 frs. per metre (instead of 1.76 frs. per kilo, or 1 1/4 centimes per metre as now paid for negatives); 33.20 frs. per kilo, or 27 centimes per metre for positives (instead of 1.76 frs. per kilo, or under 1 1/4 centimes per metre); 6.40 frs. per kilo, or nearly 5 1/4 centimes per metre for raw stock (instead of 3.20 frs. or nearly 2 centimes per metre) According to Scenario (weekly edition), the Kokenowski project is the work of the French film manufacturers and large exhibitors, giving no relief to the small cinema halls, while the extra duty will not assist exportation of French films, now so necessary, as it may lead to reprisals.

Leon Poirier has been engaged as producer of the Societe d'Editions Cinematographiques under the management of Pierre Decourcelle of the S. C. A. G. L. The first work Poirier has taken to be screened for this composer is the late Alphonse Daudet's famous novel, "L'Arlesienne," portraying the pageantry of the quaint ceremonies

in that part of southern France known as Provence, and particularly the ancient city of Arles. The film is to be ready next season. The music Georges Bizet specially wrote for the piece adapted from the book will also form the accompaniment for the screen version.

A film showing successive phases of the Russian revolution, from its outbreak in March, 1917, under the leadership of Kerensky, to the present day so far as can be filmed, will be presented in Paris under the auspices of the Comite Francaise de Secours aux Refugies Russes de Crimée. The proceeds of the first special show are to be devoted to the relief of the refugees from General Wrangel's army, now camped near Constantinople. This reel is entitled "The Tragedy of Russia." Mme. Millerand, wife of the President of the French Republic, and a number of titled people now in Paris have promised to attend this benefit performance.

UNIVERSAL DROPS 300, SAVES \$10,000 A WEEK

Company Concentrates on Stroheim's "Foolish Wives."

Los Angeles, April 13. Universal laid off 300 workers last Saturday, with a saving on the payroll of about \$10,000 weekly. The majority of the lay-offs were various assistants to directors and camera men.

All resources of the institution are being applied to the finishing of Eric Von Stroheim's picture, "Foolish Wives," which has now gone past the million dollar mark in production cost.

THE LAMPLIGHTER.

Gertie.....Shirley Mason
Willie Sullivan.....Raymond McKee
The Lamplighter.....Albert Knott
Malcolm Graham.....Edwin Booth Tilton
Emily Graham.....Iris Ashton
Philip Amory.....Philo McCullough
Housekeeper.....Madge Hunt

It may be a prerogative of any producer to make a brand of pictures with the minimum cost, with a production that looks "stock" all over, and a cast that does not compare favorably with those of competing productions. So it is with this new Shirley Mason vehicle (Fox), called "The Lamplighter."

The story is pale in sustaining interest. In production the sets look as if they had been thrown together hurriedly. In action the theme is interrupted by careless titling and the denouement of the story doesn't hold a bit of invigorating action.

"The Lamplighter" is taken from an original by Maria Susanna Cummins. Briefly it links a stranded waif with her parents, who have been separated through the uncompromising father of the bride.

Miss Mason is the waif, and acquits herself but fairly through five uninteresting reels. To ask a mature audience to swallow the story is almost an imposition. The direction is by Howard M. Mitchell, the photography by Glen McWilliams. Step.

NEWS OF THE FILMS

The Rialto, Oklahoma City, managed by J. C. Hartman, and playing pictures, opened April 15.

Word has been received in New York by Percy Darrell Standing's counsel that the actor's salary claims against Leonce Perret, the picture director, have been adjudged out of court in England where both litigants are sojourning at present. Standing sued on a 16 weeks' guarantee contract at \$225 per week, entered into August 5, 1919, to appear

in pictures under Perret's direction. He worked eight weeks.

Betty Compson's initial Famous Players-Lasky production, "At the End of the World," will also mark the return to the screen of Mitchell Lewis. Penrhyn Stanlaws will direct.

Tom Ince's next production, to be directed by J. G. Wray, is titled "Hail the Woman," from a story by C. Gardner Sullivan. Florence Vidor, Theodore Roberts, Lloyd Hughes and Tully Marshall will be in the all-star cast. Mr. Roberts was "loaned" to Ince for this one picture by Famous Players.

For the role of Youth in "Experience," in the film version Richard Barthelmess is drawing down \$2,500 weekly. This is said to be one of the few big prices being paid by Famous, and averages with only a few other names in their star roster since their decision to economize on cost of cast and cost of production.

"Agatha's Aunt" is the new piece which Justine Johnston is making for Realart. Edward Dillon is directing.

F. J. Godsol, vice-president of Goldwyn, has gone to the coast. He will be absent from New York until the middle of May.

Sol Lesser has arrived in New York. He brought the first negative of "Peck's Bad Boy."

William Fox is reissuing three William Fox features—"Riders of the Purple Sage," "The Rainbow Trail" and "When a Man Sees Red."

HAYAKAWA UNDER KNIFE.

Los Angeles, April 13.

Sessue Hayakawa, Robertson-Cole star, was operated on for appendicitis last Friday and is now reported out of danger.

MARK STRAND

Broadway at 47th Street

Beginning Sunday, April 17

A tremendous story of the open spaces—the land of untamed nature and big snows—where man must prove his worth by nerve and brawn.

Primitive Picturesque Thrills, Heart Interest, Bold Deeds, Tender Touches

Such pictures as exhibitors holding Associated First National

FRANCHISES

are privileged and proud to present in exclusive first runs



The Sky Pilot lands in Death Gulch with a speed that'll take your breath

Catherine Curtis presents

THE SKY PILOT

From the novel by Ralph Connor

Produced by the Catherine Curtis Corporation

Directed by King Vidor—A First National Attraction

That's Another Reason Why

There'll be a Franchise everywhere



The Sky Pilot braves death to separate a wild stampede—just one of the thrills

FLOOD OF GERMAN FEATURES STARTS ACTION FOR PROTECTION

Forty-six New Importations in This Week—To Be Sold for What They Will Bring—Native Directors Indignant—Means Lower Rentals.

Forty six new German features arrived in New York this week and went down to the Craftsman laboratories for treatment and as the word spread, picture people generally began to assemble their big and small guns with a view to action.

The Motion Picture Directors' Association is likely to call a meeting with what individual members of that organization described as "the foreign menace" as the topic on the cards for discussion.

Secondly, Famous Players-Lasky, which has already bought "Anne Boleyn" and revived it as "Deception," turned its experts loose to do what was possible to meet the situation sure to result from First National grabbing everything in sight.

These pictures, insiders point out, can be bought up for \$2,000 apiece. Instructions from abroad are "to get what you can." There are massive scenes in them showing 10,000 people in action.

"With exhibitors yelling for lower rentals," said one man, "you can figure out what stuff bought so cheaply will do to home production. Count up what a scene showing 10,000 people would cost over here. Why, \$2,000 wouldn't pay for the scene alone."

Still another man has an option to buy 20 other German features now here for \$35,000. It is pointed out that First National, if it bought them, could get the whole purchase price back on the first picture.

With First National supplying foreign features to exhibitors at a price based on the buying price, the exhibitors can undersell competitors if the films draw only moderately well.

The most disturbed crowd of all is composed of picture directors and scenario writers. Should these German features become bad with the public, they, the American directors, would run into low priced competition. Production is cut now, they point out, and any further excuse to cut and curtail it will leave them higher—and drier—than they now are, a condition in prospect they regard as calamitous.

The old war-time cries of "German propaganda" are beginning to be heard again on Broadway and may grow louder, particularly if "Deception" at the Rivoli, Sunday, proves even a near-hit. Those opposed to the importation, for obvious reasons, of German pictures are already, in short, getting busy.

A delegation from the industry will also renew activity in Washington with a view to getting protection under the new tariff. In doing this it will get in line with other American industries urging "anti-dumping" legislation.

All industry is up in arms to prevent the sale in America of goods made in Germany on the basis of the mark which goes for 20 cents there, but is worth hardly two cents in American money.

MARION FAIRFAX'S CO.

Author to Produce Own Pictures—First Has Big Cast.

Marion Fairfax, the screen author, has formed her own producing company, to be known as Marion Fairfax Productions. Her initial production will be entitled "The Lying Truth," her original story.

In the leading role will be Pat O'Malley, Marjorie Daw, Tully Marshall (who in private life is Miss Fairfax's husband), Noah Beery, Claire McDowell, Charles Mailles, George Drumgold and Robert Brower. Miss Fairfax will direct her own pictures, in association with Hugh McClung.

John Jasper, formerly manager for Charles Chaplin, and Charles W. Bradford, a film executive, are interested in the new company.

Hugh McClung will act as co-director with Miss Fairfax, while Rene Guissart will be behind the lens. Tom Held, formerly with Marshall Neilan as assistant, will be in a similar capacity with this company, and Pete Smith will handle the publicity and advertising for the productions.

During the past year and a half Miss Fairfax has written the scripts for the Neilan productions, "The River's End," "Go and Get It," "Dinty" and "Bob Hampton of Placer." Prior to that time she was identified with a number of Famous-Lasky successes and a number of speaking stage productions.

CALIF. CENSOR BILL DEAD.

Los Angeles, April 13. The Senator Eden bill in the State Legislature here to provide a board of review for motion picture production has been practically smothered in committee.

Ohio Exhibitors' "Sunday" Fine.

Hamilton, O., April 13. For violation of the Sunday law, Daniel Kirwan and Adam Ritzler, of Lima, and Ralph Lawrence, of Tiffin, O., exhibitors, were each fined \$50 after having been tried at Tiffin Friday.

The cases will be appealed.

Warners' Comics.

Los Angeles, April 13. The Warner Brothers are to make a series of 12 two-reel comedies to be released through Educational. In the series Louise Fazenda, Chester Conklin, Little John Henry Jr., Neely Edwards, Charlotte Merriam, Jack Duffey and Eddie Baker are to appear.

Jacobs In With Hart.

After May 1 Arthur Jacobs will have Max Hart as a partner in a picture agency they intend establishing.

ROBERTSON-COLE STAFF TO REORGANIZE?

Studio Rumors Indicate Kirkpatrick Will Quit.

Los Angeles, April 13.

There is to be a general shakeup in the New York end of the Robertson-Cole Company according to the dope that is being dropped at the studios of the company here. Lt. Robertson and C. Rufus Cole are both in New York at this time holding a series of conferences and the report here is that A. S. Kirkpatrick, vice-president and general manager of the company is resigning.

Mr. Kirkpatrick was with the outfit when it was known as the Mutual and later when it was taken over by an exhibitor organization. He remained with the organization when it passed to Robertson-Cole. He has had the management of the exchanges of the company and the supervision of the entire distributing and selling end. It is in this particular department that the changes are to occur.

All work at the studios of the company here has closed down for a period of three weeks. The layoff occurred a week ago last Saturday. At that time all production ceased. Pauline Frederick, Louis J. Gasnier and Christy Cabane had completed their current productions and Sessue Hayakawa had but a few interior shots in the nature of retakes to make in one set for "The Swamp." The Japanese star was taken ill at about the same time, so one small set was left standing on the R-C stage in which the shots will be made when he recovers.

With the cessation of production at the studios about 150 of the working staff of the studio were let out. There were no stock players with the company, only the stars and directors being on term contracts.

A few of the working staff, such as the heads of departments, are being kept on the lot at present as well as the business executives.

FAMOUS PLAYERS WINS "WALLINGFORD" SUIT

Judge Mayer Refuses Injunction to Geo. R. Chester.

Suing for a temporary injunction to restrain the International Film Service Co., Inc., and the Famous Players-Lasky Corporation from presenting film productions alleged to be based on two of George Randolph Chester's "Get-Rick-Quick Wallingford" stories, Judge Mayer handed down an opinion in the Federal Court Monday denying Mr. Chester's prayer for an injunction pendente lite on the ground that the plaintiff has not made a clear and convincing case, and that in justice to the defendants, who had spent considerable money on the production, he could not allow the motion. Chester alleges that the motion picture is a falsification of George M. Cohan's dramatic version of "Get-Rick-Quick Wallingford," which was adapted from two short stories originally published in the "Saturday Evening Post."

Under a contract dated December 1, 1914, Chester wrote 36 Wallingford stories for the International Magazines Co., a W. R. Hearst property, (as is the International Film Service), the publishers automatically acquiring the picture rights thereto.

But Chester says he also wrote six short stories for the "Saturday Evening Post" prior to March, 1908, which he later collected into book form and copyrighted in his own name. It is from this series that the Cohan play was adapted, Chester alleges, and in turn the defendants have filmed them, he charges.

PLAYING IRISH FILMS.

Irish films are being berthed consecutively at the 63d street musical hall which next season is to be made into a regular theatre. "Ireland in Revolt" closed a two weeks showing Saturday. A similar booking for "Knock Na' Gow" ("Homes of Tipperary") started this week.

Eddie Rosenbaum Leaves Fox.

Los Angeles, April 13. Eddie Rosenbaum, Jr. is starting for New York Saturday. He has resigned from the William Fox organization here and will arrange in the east for the financing of his own producing organization.

ROCHESTER CONVENTION ENDS WITH O'REILLY NEW PRESIDENT

State Divided Into Twelve Zones—Ford's Weekly Condemned—Music Tax Denounced as Unjust—Crafts' Statement Challenged by Cohen.

Rochester, N. Y., April 13.

Concluding their convention with the changing of the name of their State body to the Motion Picture Theatre Owners, electing Charles L. O'Reilly to succeed Sydney S. Cohen as president, and adopting a new plan for the organization of the exhibitors of the State, picture exhibitors left Rochester saying the convention was the best in many respects ever held in New York State.

At the annual banquet Mr. Cohen announced he would not be a candidate for any office in the State body, owing to the pressure of duties in his capacity as president of the Motion Picture Theatre Owners of America. When the name of Mr. O'Reilly, a New York City man, was mentioned a short time later it was received with such prolonged applause he had to arise and bow repeatedly. His election was unanimous.

Other officers elected were: First vice-president, William Dillon, of Ithaca; second vice-president, Louis Bettner, of Cohoes; third vice-president, Frank Koch, of Rochester; fourth vice-president, William Brandt, of Brooklyn; treasurer, William H. Linton, of Utica; secretary, Sam Berman, of New York.

With the adoption of the report of the Committee on Organization it was decided to divide the State into 12 zones for the better transaction of business. The new Executive Council is composed of 12 members, one elected from each of the zones, as follows: Jules Michaels, Buffalo; Nikitas Dipson, Batavia; John J. Farren, Rochester; David Cohen, Binghamton; Walter Hayes, Syracuse; W. A. Warren, Massena; Fred Duffie, Utica; George Roberts, Albany; A. A. Elliott, Hudson; Bernard Groh, Bronx; Leo Breker, New York; John Mannheim, Brooklyn; Sam Scheer, Long Island City.

The time and place of the next meeting the State body was left in the hands of the Executive Council.

The league by resolution condemned Henry Ford's weekly, saying that it believed it was liable to promote race animosity.

NO BELLS FOR CHARLIE.

Los Angeles, April 13. Charlie Chaplin's reported engagement to May Collins is declared by the comedian to be "just talk." The divorce decree of Mildred Harris does not become final for almost a year.

WARREN'S \$25,000 BOND.

In the argument to vacate the attachment levied by F. B. Warren against Associated Producers, Inc., the court ruled that Warren shall furnish a bond of \$25,000 by Saturday or the attachment would be vacated.

LEND ALAN CROSLAND.

The Arthur Jacobs-Max Hart offices have arranged with Lewis J. Seiznick to lend director Alan Crosland to make Constance Binney's next picture for Realart, to be made under the working title of "Room and Board."

MRS. MOROSCO LOSES SUIT.

Los Angeles, April 13. Philip Cohen, attorney, has secured a judgment of \$11,500 against Mrs. Oliver Morosco for services.

The league voted to open its screens to the State Department of Health in its campaigns.

A telegram was sent to President Harding promising support for any humanitarian work and to Herbert Hoover promising the same for the Central Europe relief fund.

Another resolution expressed the willingness of the exhibitors to lend their screens and stages in the campaign to aid the suffering people in Ireland.

It was decided to take steps through the national officers and the Patent Office to change the copyright law affecting music, as it was claimed that the present music tax is unfair and unjust.

The delegates denounced in unmistakable terms the characterization of Rev. Ralph S. Cushman, pastor of the Asbury Methodist Episcopal Church of this city, in a public utterance during the convention that the "moving picture men were the most undesirable class in Rochester." These remarks of Mr. Cushman were read in the convention, and having gained wide prominence in the local press, it was decided that he be asked to retract, Rochester exhibitors taking it upon themselves to force a retraction.

A telegram from Dr. Wilbur F. Crafts, director of the International Reform Bureau and of Blue Law fame, to the local press charged Sydney Cohen with boasting in pamphlets and speeches that he had used his position to swing elections, also aroused a storm of indignation. Mr. Cohen squarely denied the truth of the statement and his denial was vociferously approved by the convention.

The convention was addressed by Edward M. Fay of Providence, R. I., head of the Rhode Island Theatre Managers' Association, and Sam Bullock of Cleveland.

The exchange men from centers of distribution in the Eastern States met I. E. Chadwick, of New York, as chairman, and Charles Hoy, of the Hoy Reporting Service, as secretary. It was decided next year to call a meeting of F. I. L. M. clubs from a wider territory.

FARNUM-LEAVING FOX TO RETURN TO STAGE

Announces in Paris Termination of Film Contract.

Paris, April 13.

William Farnum and his wife have arrived secretly in Paris and intend to stay for about four months.

Farnum announced he was returning to the stage in New York shortly after the termination of his contract with William Fox in whose pictures he has been starring.

Lester Allen, late with White's "Scandals," has been signed by the Masters Film Corporation to do comedy leads in a series of two-reel comedies. The first picture will be shot next month.

Tom McGuire, picture actor and former vaudevillian, returned to New York this week after two years on the west coast. McGuire was formerly half of the Anthony and McGuire and Barnes and McGuire vaudeville turns, but left the two-day to play character roles in pictures.

CHARLIE CONKLIN

—former Mack Sennett star, is now producing independently.

—His first picture, in two reels, is called "Married 'n Everything."

—It will be released to the States Rights buyers.

—It will be a high class comedy, and worthy the talents of the man who made famous "Uncle Tom Without the Cabin" and "Salome vs. Shenandoah."

RELEASED THROUGH

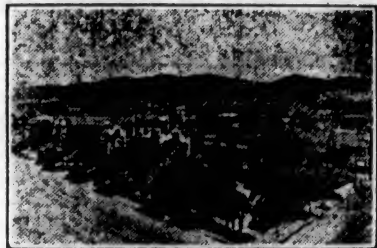
MOUNT OLYMPUS DISTRIBUTING CORPORATION

WORLD'S TOWER BUILDING

110 West 40th Street NEW YORK CITY

HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.

POLITICAL CENSOR GRAB IS DEFEATED IN PENNSYLVANIA

Record Vote in Legislature Against Proposal to Jump Payroll from \$37,000 to \$81,000—Out of Possible 207 There Are 129 Against.

Harrisburg, Pa., April 14. The bill of the Pennsylvania Motion Picture Censors, increasing the number of officers and attaches of the board from 25 to 45, and the annual payroll from \$37,000 to \$81,000 has been defeated, and it went down under the largest negative vote yet cast in the House of Representatives against any measure.

The bill, sponsored by Senator C. McConnell, Northumberland county, had passed the Senate and it came up during the past week in the House for final action. Representative George H. Williams, Tioga county, chairman of the Legislative League, composed of members from the rural counties of Pennsylvania, asked for some information relative to the bill. He had studied it carefully, and knew its provisions better than any other member.

Representative A. S. C. Miller, Philadelphia, did not know this, and offered to enlighten the House relative to the Senate bill. He said it created but one or two new jobs, legalized the office of director of the board, created by Governor William C. Sproul as a shunting place for Dr. Ellis Paxson Oberholzer, the deposed State censor, and that the increases in salary were moderate.

Representative Williams then explained the bill and showed how the appropriations for salaries ran \$44,000 a year higher than at present, and \$78,000 a year higher than they were ten years ago, when the board was created. He said twenty new inspectors and other positions are created by the bill, that the salaries of the censors are all increased, and the chief clerks given more money and more assistants to do their work.

Only 37 members voted for the bill out of a possible 207, and 129 voted against the measure.

TALMADGE GIRLS RESTING.

Need Longer Intervals Between Pictures.

The Talmadge studios were closed abruptly late last week as the result of the illness of Norma and Constance. While the illness of Norma is regarded as "slight," Constance has been ordered away for a rest at Lakewood, N. J.

Both sisters, according to information at the studios, wish a four to six-week respite between the making of future pictures. It is likely that this policy will be adopted.

The picture stars claim they prefer spending more time on a production with a bigger interval of rest than producing more and taking less time about it.

DULUTH FREE CONCERTS.

Garrick Spends \$1,000 for Special Music Presentation.

Duluth, Minn., April 13. The New Garrick Theatre presented on Sunday the most elaborate musical entertainment that has ever been offered at a local picture theatre. During the Sunday afternoon free symphony concert, which precedes the regular picture show, the Garrick Symphony Orchestra of 30 pieces presented the overture from "William Tell," with complete stage settings and lighting effects, showing the scenes in the opera in full. P. F. Schwie, manager for Finkelstein & Rubin, provided \$1,000 worth of scenery and other effects.

KERRIGAN ON HIS OWN.

Will Start Work Soon in Own Producing Plant.

Los Angeles, April 13. J. Warren Kerrigan is to have his own producing company. Financial and studio arrangements have been completed for the company, and work is shortly to begin on actual production.

W. F. Wood is to be general manager. Kerrigan has been in retirement for more than a year, because of an accident sustained in the making of a production.

LICHTMAN'S APPOINTMENTS.

General Manager for A. P. Organizing Staff.

Sam W. B. Cohn, formerly director of advertising and publicity for the Allen Theatre Enterprises of Canada, has been appointed to a similar office with Associated Producers, Inc. This is the initial staff appointment made by Al Lichtman since his incumbency as general manager for the organization.

J. K. Burger has been appointed to represent the organization in the field.

Louis E. Loeb is now a member of the home office staff. Edward Grossman, formerly of Famous Players, is also on the home office staff. Charles Muehlman, until recently personal representative for Joseph Schenck, has been appointed special representative.

FOR FEDERAL COPYRIGHT.

Writers Would Have Law Protect Typewritten Scenarios.

Los Angeles, April 13. The Screen Writers' Guild and the Authors' League of America are to make an attempt to have the Government adopt a measure regarding the copyright of motion picture scenarios similar to that now existing in the State of California. The California law, which was signed by Governor Stephens last week, permits any author on the payment of \$5 to file typewritten copies of scenarios, lectures, addresses, sermons, etc., with the Secretary of State.

The national copyright law provides that the matter intended for copyright must be in printed form.

18 GERMAN FILMS COMING.

Fern Andra Stars in Series of Important Features.

Negotiations are now on to bring over to this country 18 feature films, starring Fern Andra, the Continental screen actress.

The pictures were all made in Germany and it is planned to release them, over here, through the leading first run houses.

STRONG ARM OF TRADE.

Winfield F. Kelly, former general manager of Sunrise Pictures Corp., is suing the latter in the Third District Municipal Court for \$1,000, alleging conversion. Kelly avers he purchased the New York State rights to two films the Sunrise produced, titled "In the Days of St. Patrick" and "Ireland Today," paying \$2,500 cash and agreeing to pay the balance from the receipts.

He showed them at Cort's 63d Street theatre for a time until agents and servants of the defendants, he charges, broke open the lockers, and took the reels with them. The defendant admits that, alleging a default on the balance of the selling price by Kelly.

Frederick E. Goldsmith is acting for Kelly.

ONE MORE FOR F. & R.

Duluth, April 13. The Duluth Theatre Co., Finkelstein & Rubin, managers, associated with the Cook Brothers, has closed a deal whereby they will come into possession of the St. Louis Hotel, building and site, for a consideration of \$350,000. The same company leased the property a year ago.

Plans are being laid to dismantle the building and erect a vaudeville and picture theatre. At present hotel accommodations are so scarce here that the building will be used as an hotel, probably until the tourist season is over.

SAFELOWERS GET \$3,300.

Detroit, April 13. After binding and gagging three workmen and two scrubwomen, four men cracked the safes of two picture theatres Sunday. They secured \$2,800 in the La Salle theatre, and \$500 in the Washington theatre.

KUGLER CAFE SITE LEASED BY STANLEY

Philadelphia's Valuable Property to Have Picture Theatre

Philadelphia, April 13.

The unexpected boom in the picture field here shows no sign of diminishing. It has all the sharps and "knowing ones" guessing.

This week saw an announcement which all the papers gave front page space to, that the Stanley Company has leased the property at 1412-14 Chestnut street, for many years occupied by the famous Kugler Cafe.

No formal statement has as yet been issued by the Stanley people, but it is understood that they paid a huge sum for the property and will erect a film house on the site which has been vacant since the big fire which destroyed Kugler's restaurant over a year ago.

E. T. Stotesbury leased the property to the Stanley people, it is reported.

This is, by all odds, the most valuable property ever used for a picture theatre in Philadelphia. It is only three or four doors from Broad and Chestnut streets, the "busiest corner," and directly in the path between the Broad Street station and the hotel district. With the exception of the Garrick legit house and possibly the Forrest, it is the most valuable location for any theatre in the city.

The other item of interest in the picture world is contained in the announcement that a \$1,000,000 house will be erected on the site now occupied by the Jayne mansion, Nineteenth and Chestnut streets, which last week was announced as having been bought for picture theatre purposes.

The latest dope is that the new house, to be called the Aldine, will be erected at once by the new owner, Fred. D. and Maurice E. Felt, who have built a chain of local picture theatres. It will have a seating capacity of 1,500. Work on demolishing the old mansion at present occupying this lot will commence at once.

Nothing is said in the present statement about David Wark Griffith, but it is pretty definitely understood that his interests made the purchase of this site, especially as he has allowed his option on the property in the rear of the Bellevue-Stratford Hotel to lapse, after the first announcement that he intended to build a house there.

GORE-LESSER BUY.

Acquire Two Long Beach Houses for West Coast Co.

Los Angeles, April 13.

The Gore Brothers, Ramish and Sol Lesser have acquired the Palace and the Liberty theatres at Long Beach, purchasing the houses from W. J. Johnson and J. E. Wrightman. The deal involves \$250,000.

With the addition of the beach houses the list of the West Coast Theatres, Inc., now includes 42 houses.

VIDOR'S NEW MANAGER.

Kansas City, April 13.

Harry E. Stewart of the Potts-Turnbull Advertising Company, of this city, has resigned to accept the position of general manager for King W. Vidor, who is producing his own pictures. Mr. Stewart left this week for Los Angeles where he will be located.

He is the third former Kansas City Star man to be called to the movies. The other two are Jerome G. Beatty, general director of publicity and advertising for the Famous Players-Lasky Corporation, and Ralph J. Block, scenario editor for the Goldwyn Pictures Corporation.

UNIT SYSTEM FOR METRO.

Los Angeles, April 13.

The Metro has started on the unit system of producing at their Hollywood studios. The first of the units to get under way was the Max Karger unit starring Bert Lytell with Virginia Valli playing opposite.

The production will be "A Trip to Paradise," and will be known as a Maxwell Karger production. The second unit to get under way will be that headed by Rex Ingram with a Balzac theme for a story and Alice Terry in one of the leading roles.

LITTLE JACKIE COOGAN

Just a kid, that's all. A good looking dark-eyed boy with blond bobbed locks, six and a half years old, who thinks his Daddy is the greatest man in the world. That is all there is to the much talked of and widely advertised Jackie Coogan, who came into fame and fortune over night. His Dad, known to the profession as Jack Coogan, like many other show folks, comes from Syracuse. He doesn't exactly brag about it, still he don't wish the folks from the upstate town to think he has become upstage. An incident proving it happened in his room when the 70th telephone call was answered by his secretary. "A call for you," said the secretary to Mr. Coogan. "I won't talk to any one else this morning," answered the father, "unless," after a pause, "it's some one from Syracuse."

Jack Coogan was formerly in vaudeville with Eddie Cox at the Winter Garden, New York. Later Coogan toured Australia with Annette Kellerman. Returning he did some picture work in Los Angeles, and while there little Jackie became acquainted with Charlie Chaplin, which resulted in "The Kid."

Early in the morning Jackie was still in bed. Not asleep, however, but taking delight in hurling paper wads at Dad's nose.

Jackie grabbed a bunch of photographs on the telephone stand and he began to discourse on them. They were pictures of the freaks at the circus where Jackie had been the night before. The big hit with the Kid was the giant, Capt. George Augar was his chief topic of conversation. The little mite must have been a picture alongside of the Captain's eight feet. A picture of a wild man of color was Jackie's second choice. He had dubbed him "eight-ball." He explains why he calls him eight ball. Another telephone call at this juncture asked if the infant wanted to go downstairs and see them make ice cream, but the Kid was too busy hiding under the bed by this time to care for any outside amusements.

Daddy Coogan tried to get Jackie to talk, but the boy seemed upset that strangers had come in so early and robbed him of his early morning scrap with the old man. He gained some satisfaction from the fact that he managed to plant his right foot cleverly in Daddy's eye while Daddy was attempting to explain some of the points in the picture.

It is remarkable and almost unbelievable to any one not knowing

the boy to realize that most of the scenes in the picture did not have to be taken more than once. When they did it was because of some one else and not on account of the child. If you knew the Kid well or knew him when he was three years old and could have seen him follow his Dad in a routine of dance steps, with the "Old Man" trying to trip him up, you could realize the boy would run through a picture after one rehearsal.

Jackie is just a baby, a wide-eyed observing child who retains more of what he hears and sees than the average child his age. He is not abnormal in any sense, but is remarkable in many ways. Learning more to being backward rather than forward, he behaves the way many parents think their children do. The homage that has been paid him does not seem to have affected him in the least. He does many things an ordinary normal child of his age couldn't begin to understand in an off-hand manner, more as though it was the usual rather than the unusual. The natural supposition would be that the life around the studio and the work of making pictures would tend toward freshness in one so young, but it all seems to have slipped past the little fellow. He is just a big-eyed lovable kid, with a clean-cut manner of speaking, using perfect English and enunciating beautifully, except when he is speaking "Hog Latin" to his dad. A language which they have hit on for talking over their secrets before strangers.

Jackie's pet possession just now is the ball and bat which figured in Babe Ruth's home run last Sunday. His dad says there seems to be a gambler's instinct in him, traced back to his mother's love for 10-20 poker. Just what is unusual in a child would be a matter for discussion. When a boy of six sits and plays Canfield solitaire it will be admitted by all as somewhat out of the ordinary. That is Jackie's pet diversion.

The picture "The Kid" shows the little fellow a cute, clever and smart youngster, but it does not do Jack's looks justice. The boy is a much handsomer child than the screen shows him. There is something about him that just makes you want to hug him, which would probably be the best means possible of gaining his enmity. Still he is just a baby. That's what he is and that's all his parents want him to be. He's a great kid, and after meeting him it makes you just love all children that much more.

LAW SCHOOL'S THEATRE.

Boston Builds Picture Theatre in School Building.

Boston, April 13.

Boston at last has a novelty.

The Suffolk School of Law, which is a regular accepted law school in the city, and which has for alumni some of the most prominent lawyers in town, has put into a new building it just erected a picture theatre.

The shows are for the public—not for the pupils—and films of popular sort used. The receipts from the theatre are used to pay for the building. The opening was Monday night with "A Child for Sale" and "Her Lord and Master" as the offerings. The performance runs from 2 to 10.30.

BUSTER SAYS HE'LL WED.

Los Angeles, April 13.

"Buster" Keaton recovered from his accident and left for New York last week. Despite the reports that the engagement to Natalie Talmadge was reported broken, the comedian insisted that his trip to the east is for the purpose of wedding the youngest sister of the Talmadge family.

Keaton left here on Friday, and accompanying him was Lou Anger, who is to be best man at the wedding.

BLACKWOOD QUITS U.

Los Angeles, April 13.

John H. Blackwood, who has been in charge of the purchasing division of the Universal's scenario department, has resigned that post. He is to devote himself to the finishing of two plays on which he has secured advances from eastern producers. At the U, he has been succeeded by C. F. Bender.

HOUSE HAS 2 ORCHESTRAS

Fox Theatre, Springfield, Mass., Trying It.

The Fox theatre at Springfield, Mass., which runs a straight picture policy, has inaugurated a new idea in a duo of orchestras. One plays in the pit while the other will be installed in a stage box, each taking their turn at rendering melodies in 15-minute relays.

The additional orchestra is the Columbia Saxophone Sextet and they are in the theatre on an understanding which allowed them to play any number they wish. Also the boys will be used as entertainers when they offer their specialty.

Having two orchestras is in the nature of an experiment by the management and the town has been plastered with advertising matter to aid in getting the project over. The initial showing of the extra musicians was Monday.

HART'S 6-MONTH LAYOFF.

Bill Quits Studio for a While to Do Writing.

Los Angeles, April 13.

William S. Hart has quit the motion picture field for a period of six months at least and given up his Hollywood studio on Bates street. In the event he returns to the film-producing game at any future date Bill Hart will be found leasing space on one of the open lots here, as Mary and Doug have done at Branton.

Bill says that as soon as he has finished the cutting and titling of his last picture he will devote his time for the next six months to reading and writing and let arithmetic take care of itself.

PICTURES

Friday, April 15, 1921

WASHINGTON POLICE
SET UP AS CENSORSLay Down Law as to What to
Show—Fines Proposed.

Washington, D. C., April 13. The District of Columbia Commissioners have adopted a new section of the police code adding five specific restrictions on the showing of pictures, also providing that all existing regulations against indecent performances of any kind shall apply to pictures, "and that in addition thereto, moving pictures are hereby forbidden:

"In which sex relations are shown or depicted in a manner tending to the corruption of morals.

"Or which are based upon white slavery or procurement of women.

"Which show undue demonstrations of passionate love or scenes of vice.

"Which use titles and subtitles containing salacious suggestions or use in connection therewith advertising matter, photographs or lithographs of this character."

The penalty for conviction of a violation of the new section shall be a fine of not less than \$5 or more than \$45 for the first offense and upon conviction of a second offense the license of the persons convicted shall be revoked by the Commissioners.

The action taken by the Commissioners today also makes applicable to pictures, insofar as it is possible, the following existing section of the police code:

"No person shall take part in any entertainment, play, opera, lecture, museum, circus, menagerie or exhibition of animals, panorama, exhibit of all other representations, tricks of legerdemain, gymnastics, game, ball, musical party, concert or any other exhibition, entertainment, show or amusement of whatever name or nature, in any building, tent or place in the District of Columbia, whether as an actor, performer, director, manager, exhibitor, lecturer or employee, in which entertainment any person shall use any indecent language or conduct himself or herself in an indecent manner, or sing any song or render music of an indecent character, or take part in any song, act, farce or play, wherein any person shall make an indecent motion, sign or movement, or make any indecent gestures or exhibit herself, himself or themselves in a manner offensive to common decency, or wherein anything whatsoever shall appear to be in anywise presented or exhibited which in any manner is offensive to common decency."

The Commissioners are required by law to give 30 days' notice of changes in the police regulations before enforcing them. This will make the new provisions effective on or about May 8.

In a memorandum to the Commissioners, Corporation Counsel Stephens states that the moving picture exhibitors express themselves as satisfied with these regulations.

The corporation counsel rejected a suggestion that pictures be forbidden which ridicule or deprecate a minister or public officer.

ROBERTSON-COLE BUSY.

Several Departures—Some Reinstatements.

Following the resignation of A. S. Kirkpatrick as vice-president and general manager of Robertson-Cole, and the appointment of Charles Rogers as his successor, came another of changes in the executive staff of the concern.

One of Rogers' first official acts was to call in the salesmen in the exchanges throughout the country, dispensing with their services and reappointing some at reduced salaries.

Arthur Woel, for two years head of the publicity department, has been succeeded by Charles Clark. Another man is also slated to join the publicity staff.

Joseph Merrick, for two and a half years field manager of distribution, and James Smith, in the auditing department, were deposited last Saturday.

It is understood the one responsible for the changes made and others in contemplation is Leona Williams, head of the foreign department.

ALL MILLER'S STRENGTH NEEDED
TO JAM CENSOR BILL THROUGH

Unexpected Opposition to Gag Measure Develops in
Assembly After New York Governor Cracks Party
Whip Over Senators—Last Moment Situation.

Albany, April 13.

Governor Nathan L. Miller will have to snap the Republican whip harder than at any time during the fast-dying State Legislature session if he wants his pet motion picture censorship measure to pass the Assembly.

This is the opinion of veterans at the Capitol, following the passage of the film censorship bill in the Senate at Monday night's session by a vote of 30 to 18, the Republicans lining up for the legislation at the insistence of Governor Miller, George Glynn, G. O. P. State chairman; Walter L. Ward and Jacob Livingston, Republican "bosses" of Westchester and Kings counties, respectively, as a "party measure." It was recalled, however, that the State platform adopted at the Republican convention at Saratoga last June did not contain a plank for censorship, not even a mention of pictures being made in the platform.

Although it was at first thought the Lusk-Clayton bill, which was advocated by Governor Miller, would have "easy sailing" in the Lower House, experienced politicians here predict the measure will have "rough sledding" when it comes out on the floor of the Assembly for a vote. The passage of the bill in the Lower House is by no means certain, and early this week Governor Miller, together with Senator Clayton R. Lusk and Assemblyman Walter F. Clayton, introducers of the measure, were buttonholing Assemblymen to find out "where they stood" on the picture "gag" legislation.

In the windup, it is hinted, Governor Miller will use the well known G. O. P. whip more sharply than ever in order to force the passage of the bill. The Governor, it is said, is disturbed by the anti-censorship feeling among the Assemblymen and it is rumored that he will have Assemblymen Simon L. Adler of Rochester, majority leader in the Lower House, resort to the caucus rule to force the legislation through—the method used by Senator Lusk in pushing the bill through the Upper House.

The censorship measure has been sent to the Assembly and has been referred to the all-powerful Committee on Rules. This committee has the final say on all legislation that is to be considered by the Assembly. During the final days of a session this committee has the power to either kill a bill or send it out on the floor and let it gamble with its fate. The places on this committee are considered very influential and only veteran legislators are appointed on it.

It is not certain whether the Committee on Rules will report the bill. Speaker Edmund Machold, who controls the committee, has not committed himself on the proposal. This

is admitted by Assemblyman Clayton, one of the co-introducers of the measure. At first it was supposed that Speaker Machold favored the legislation.

Motion picture producers see the biggest ray of hope for the doom of the bill in the opposition of Majority Leader Adler, a big figure in the Lower House, and a very able parliamentarian. It is inevitable, veterans at the Capitol say, that the Governor and Majority Leader Adler will "go to grips" over the censorship measure, the Chief Executive being highly desirous, now that the bill has successfully emerged from the storm in the Senate, that the Assembly pass the legislation, while the majority leader is known to be strongly opposed to film censorship.

The supporters of the measure have once more called on the services of Mrs. Clarence P. Waterman, of Brooklyn, chairman of the Better Motion Picture Alliance, to help the fight for censorship. Mrs. Waterman, who is credited with winning the approval of Governor Miller to the censorship idea, is in Albany this week and will have a conference with Speaker Machold today on the legislation. Representatives of the motion picture industry are also here, but there is nothing for them to do but adopt a "watchful waiting" policy.

Since the invasion of the "movie" men in the city, led by William A. Brady and Sydney S. Cohen, they have won over many legislators to their side in the lower house. If the Republicans call a caucus on the bill, however, their efforts will have been in vain, as no Assemblyman is expected to bolt a conference, the Miller whip being about the most powerful any Governor has ever held in this State, not excepting the late Colonel Roosevelt's famous "big stick."

An effort to make the measure a party one in the Senate failed at the last minute, although the vote, 30 to 18, was nearly similar to the count in the now famous traction "grab" bill.

To Senator Theodore Douglas Robinson, of Herkimer county, brother-in-law of the late Colonel Roosevelt, belongs the credit of throwing a monkey wrench in this plan. Senator Robinson was plainly angered by Governor Miller's belated attempt to force Republicans to vote for the bill "to be regular" and denounced the tactics warmly.

When Clerk of the Senate, Ernie Fay, of Syracuse, called Senator Robinson's name on the roll, the popular Herkimer legislator repudiated the idea, and voted against the measure, declaring:

"It was not embodied in the party platform, nor did our Governor make his campaign for election on this issue."

Senator James J. Walker of Brooklyn, leader of the Democratic minority, launched a vigorous

tirade against the "un-American" acts of the Republican Legislature, as typified by the censorship bill, and spoke for more than one hour.

Senator Walker also scored the measure as a violation of Governor Miller's economy program, inasmuch as it creates a new bureau in State government and calls for an appropriation of \$70,000.

Charging that the picture producers had been "tricked and trapped" into offering to clean up their industry at the hearing before the Finance Committee of both Houses last week, Senator Walker declared:

"If it were not for fear of committing a breach of confidence I would tell why they made the suggestion—at whose suggestion they were tricked—yes, and trapped, by men of international and national reputation."

Turning to Majority Leader Lusk the Brooklyn Senator said:

"In view of the economy program of this year, this bill sponsored by you is an anomaly. It makes an appropriation of \$70,000 and adds a new bureau, where the Governor has called for the cutting out of those already in existence. You say that the tax placed on films will make it a self-supporting agency of government, but surely you know that this tax will be passed from the producer to the exhibitor, and from him to the patrons of the theatre."

One of those who voted against the bill was the Governor's own Senator, George R. Fearon of Syracuse. Declaring himself to be in favor of the purpose of the measure, Senator Fearon, reading from the Constitution, sought to show the Senate that any acts of censorship were unconstitutional inasmuch as they violated the guarantee of free speech.

To take action on the bill in the Senate Monday night, it was necessary for the Committee on Rules to bring in a special order of business. Senator Walker immediately objected, asking that the bill be laid over, but Senator Lusk replied that the approach of the close of the session necessitated action on the bill at once. There was a three hours' debate before the measure was passed, and several Senators had to be awakened to vote on it.

Prominent members of both the National Association and the Motion Picture Theatre Owners of America had concluded with the passing of the censorship bill in the Senate, that there would be small hope to prevent ultimate passing in the Assembly and that before the end of the week Governor Miller would have affixed his signature to the bill. The bill as a law would become effective Aug. 1.

Final conferences were held in the offices of Famous Players-Lasky, with H. R. H. Connick, James D. Williams of First National, Richard S. Rowland of Metro, Gabriel L. Hesse of Metro, and Frederick H. Elliott of the National Association, and others present.

It was the impression that a final appeal would be made to the Governor by the "powers," the argument being raised that it is discriminatory legislation.

A hope is held out that next year something will be done by motion picture interests to affect an amendment to law.

METHODISTS HELP
BLUE LAW ARREST

Join Jury. Reade Arrested,
May Go to Supreme Court.

Asbury Park, April 13.

After a meeting of the Methodist Conference, presided over by Bishop Berry of Philadelphia, the Sheriff of Monmouth County placed two Methodist ministers on the Grand Jury, one a Reverend Dr. De Maris of Asbury Park. This body immediately started to attack the Sunday amusements and invoke the old "Blue Laws."

Its first step was to indict Walter Reade, manager of the St. James, Savoy, Main Street and Rialto Theatres for conducting disorderly houses. This is the title of the law under which they began their proceeding and this is for running a motion picture theatre on Sunday and charging money for it.

Reade has decided this time to stand trial for this indictment and to take the action to the Supreme Court of the United States for a definite decision and to find out whether it is legal or illegal to continue to operate. In the meantime the theatres are operating under a resolution passed by the municipal authorities of the City of Asbury Park. The authorities here are a commission form of government of five members.

The resolution passed requests and permits the operation of theatres where the net proceeds are sent each week to the Commissioner of Revenue and Finance for distribution for charitable purposes. The theatres have been in operation here for two years without interference or molestation from anyone.

Theatres and other amusements are operating in other cities in the State of New Jersey, namely, Newark, Hoboken, Union Hill, Atlantic City, Palsade Park, etc., without any County, State or local interference.

This indictment of Reade may be a personal attack by the Methodists of the state to close that particular city up. The municipal authorities have backed up the theatre manager and requested him to continue regardless of the outcome.

The penalty for this "disorderly house" indictment is a year in jail, \$1,000 fine, or both, at the discretion of the court.

ANSWERS \$222,500 SUIT.

Herbert Lyon Smith's Counterclaim
on Madeline Traverses.

Answer to Madeline Traverses' \$222,500 breach of contract damage suit has been filed by Herbert Lyon Smith wherein the defendant generally denies all allegations, other than admitting he gave Miss Traverses "upwards of \$2,575" as alleged in the complaint, but which was not as advance salary but a cash loan.

Mr. Smith's counterclaim definitely fixes that "upwards of \$2,575" as \$3,085, which he seeks to recover, besides praying for a dismissal of the complaint.

Miss Traverses, through Guggenheimer, Untermyer and Marshall, alleges she was to receive \$3,500 a week salary when the defendant organized the "Madeline Traverses Photo Play Corporation"—which he failed to do according to the charges—as well as \$1,000 personal expenses per month. The corporation was to be capitalized at \$100,000, Miss Traverses also averring she was to be granted \$50,000 of the capital stock thereof. She admitted receipt of \$2,575.

RUSSELL IN CONEY.

Will Handle Kingsway Island's
Biggest Film House.

Walter J. Russell, formerly manager for several big Brooklyn picture houses and recently in charge of a Chicago film palace, has returned to New York to handle the new Kingsway at Coney Island.

It is to be the Island's biggest picture house, having a capacity of 2,500. The Kingsway is situated directly on Kings Highway. The opening date is set for April 27.

Becomes Lawyer.

Los Angeles, April 13.

Harry Finkenstein, well known at the Fox Studios as paymaster and later as co-director, has been admitted to the bar of the State of California. He will take up a practice in a short time.

"GLORIOUS FOOL" STARTED

Mary Roberts Rinchart's first original scenario, "Glorious Fool," went into production at the Goldwyn studio in Culver City this week, under the direction of E. Mason Hopper. Helene Chadwick is to play the feminine lead, and Richard Dix has the title role.

Miss Chadwick was slated to play opposite Tom Moore, in "Beating the Game," but was switched to the Rinchart picture. Hazel Daly will appear with Moore.

EUGENE ORMONDE APPEARS.

Eugene Ormonde made his first appearance in two years at a benefit performance of "Little Lord Fauntleroy" in the Congress, Saratoga, N. Y. He has been seriously ill.

Mr. Ormonde played the role of the Lord of Dorncourt, besides directing the production. He is now living in Saratoga.

WARREN MUST BOND.

Court Decides in Ex-Manager's Attachment.

The argument to vacate the \$100,000 attachment secured by Fred B. Warren against the Associated Producers, Inc., last week, resulted in this decision handed down by Justice DeKantny. It reads, "Motion to vacate the attachment granted unless plaintiff files a surety company bond within five days in the sum of \$25,000 to indemnify defendant for any loss that it may sustain by virtue of the attachment; otherwise denied."

Warren, who alleges he organized the sales system of the Associated Producers, Inc., is suing for the \$100,000 as salary due him under a written contract dated from May 1, last, up to his discharge recently.

Warren is reported to be on the Coast. Meantime he has the A. P.'s \$125,000 bank account tied up.

MISS FREDERICK'S CONTRACT.

Los Angeles, April 13.

Pauline Frederick denies that she is contemplating returning to the speaking stage under the management of A. H. Woods or any other manager for at least two years.

Miss Frederick's contract with Robertson-Cole at \$7,500 weekly, with an additional \$5,000 for gowns for each picture as well as a two months' trip to New York with salary each year, has still two years to run and while it is in force the legitimate stage will not see her.

PLAYLET FOR PRODUCTION.

While a picture company has been known to produce a screen version of a full length play, Universal has set a precedent when it accepted a printed one-act playlet, "Ropes," for screen production last week.

The sketch is the work of Wilbur D. Steele and appeared in Harper's Magazine.

BURT CORTELYOU

**Associated with vaudeville interests in the
middle west for the past 15 years and
lately of The Simon Agency, Inc.**

ANNOUNCES THE OPENING OF HIS OWN OFFICE

**and will book
VAUDEVILLE ATTRACTIONS
with**

**B. F. Keith
Booking Exchange
Chicago Office
Orpheum Circuit**

**Western Vaudeville
Managers' Association
Interstate Circuit**

**Suite 1607-1608 MASONIC TEMPLE
(After May 1st)**

CHICAGO, ILLINOIS

**(You can write or wire to my temporary headquarters
The Palmer House, Chicago)**

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXII. No. 9

NEW YORK CITY, FRIDAY, APRIL 22, 1921

48 PAGES

\$3,000,000 TO FIGHT EQUITY

OUT-OF-TOWN MANAGERS IN SCRAMBLE FOR ATTRACTIONS

Dearth of Good Road Shows Disclosed by Jam Over "Irene"—Omaha Brandeis Has Not Had Show Since Feb. 14, and Refuses to Cancel.

St. Louis, April 20.
Efforts to hold the coastward bound "Irene" over here for a week to fill in the current week's date, left dark by the sudden closing of the "Passing Show of 1919" were fruitless. Telegraphic conversations with the Brandeis theatre at Omaha proved the pronounced scarcity of attractions on tour. The Brandeis in reply to a request to cancel "Irene" and permit it to remain here, stated it had not had an attraction since Feb. 14 and did not propose to pass up anything that looked like money.
I developed that the last attraction to play the Brandeis was the number four "Irene" and that showed all the more or bad conditions, which sent into Omaha the same attraction though a stronger company.
Another freak date for the coast "Irene" is at Salt Lake where it plays Thursday, Friday and Saturday then lays off Sunday and continues Monday, Tuesday and Wednesday. The engagement ends with Wednesday matinee, giving the engagement eight performances.
The dailies have greeted "Irene" (Continued on page 3)

OFFERS FOR "BEN HUR."

Million and More Declined for Picture Rights.

Two offers were reported this week made the Erlanger faction for the picture rights to "Ben Hur." The first offer was \$1,000,000 and the second, on behalf of another corporation, was \$1,100,000, with \$500,000 in cash to be paid immediately upon the signing of the papers.
Both offers are reported to have declined the Erlanger people in any profits of the film, in addition.

FAIRMOUNT'S THEATRE.

Herman Oelrichs Buys Property and Will Add 500 Seat House.

San Francisco, April 20.
Something new for San Francisco's leading hotels will soon take place when the foundation for a 500-seat theatre is laid inside the Fairmount Hotel. Announcement of such a theatre for the exclusive hotel was made two weeks ago when Herman Oelrichs, capitalist, purchased the hotel. Since that time steps have been taken for the reconstruction of the interior of the hotel and plans have already been advanced for the theatre.

UPSTATE NEW YORK IMPROVES SLIGHTLY

Paper-Makers' Strike, However, Looks Imminent.

Troy, N. Y., April 20.
The industrial situation hereabouts has improved a little. One thousand men have been taken back in the D. & H. shops in Colton, besides 250 at Green Island, 250 at Oneonta and Carbondale, and a number in Whitehall, Fort Edward and Plattsburg. Some of the factories at Cohoes, Ballston and Amsterdam have resumed operations. The Arnold Print Works at North Adams, Mass., is now going day and night and three or four other large manufacturing establishments in the same city have reopened their doors.
The situation in Glens Falls, Fort Edward and other towns in Northern New York looks bad because of the strike of paper-makers throughout the United States and Canada, which seems imminent. The largest mills of this kind are located in Northern New York. The paper-makers have voted almost to a man to reject the 30 per cent. reduction in wages which is supposed to go into effect May 1.

FIELDS. ALL-STAR REVUE.

Summer Show Reported With Nora Bayes, Hopper and Others.

Lew Fields has started work on a new all-star revue for the summer in which he and Joe Weber will be reunited in the cast scheduled to open May 25 at the Selwyn. Nora Bayes has been engaged as leading woman with the cast, including De Wolf Hopper and Carl Hysen and Dorothy Dickson now at the Palais Royale. Barbara Castleton and Jeanette Tournier are also possibilities.

The piece which will be devoted largely to revues has not been entirely outlined as yet with the musical score still to be written. It is reported the top at the box office will be \$5.

TICKET CLEARING HOUSE PLANNED

Producers' Association Is Preparing for 1924 Equity Demands—Close Houses Year If Necessary.

T. M. A. AS ALLIES

In anticipation of demands the Actors' Equity Association may make upon termination of the strike settlement agreement of 1919, which extends for five years from that time, the Producing Managers' Association has begun preparations for protection of the principle of conducting their business without dictation. The scope of the "counter" by the managers may be judged from their plan which is claimed might cause closing down the legitimate theatres for an entire year.

The managers take the angle that such a move might be necessary if the closed shop is invoked against them by the A. E. A. Until the fall of 1924 members of the P. M. A. are protected by the agreement, at least so far as definite action by the A. E. A. is concerned. It was stated by one of the best known producers, however, that recent "Equity Shop" move has done more to solidify the managers than anything since the strike and its operation against independent (Continued on page 17)

STAGE DOOR DEADLINE FOR BOSTON JOHNNIES

Cops Stationed at Theatre to Enforce New Rule.

Boston, April 20.
Police Commissioner Curtis has determined to make Boston a safe city for chorus girls. Commencing this week, all stage entrances to theatres playing musical shows are being patrolled by uniformed policemen who have established a hundred yard "dead-line" for Johnnies.
They report just prior to the final curtain and are stationed there for a full hour, and in cases where blind alleys lead to the stage doors, as is the case at the Tremont, Colonial, Plymouth, South and Market, anybody is allowed to enter the alley unless known to be attached to the house.

SPECS REFUSE OUTRIGHT BUY FOR BARRYMORES AT \$5 TOP

Get Their Own Way Despite Long Box-Office Line—Indications Are That High Priced Seats Are Passed Up at House—Record Dramatic Scale.

FOX LOSING ON B'WAY SPECIALS

Reichenbach and Page Retire—Story Slaps "Yankee."

The Fox special showings of big pictures on 42d street have not proved profitable ventures thus far. As a consequence his two star publicity boomers are retiring. Harry Reichenbach withdrew last Saturday from "A Connecticut Yankee," and Will A. Page, loaned to Fox by Comstock & Gest, is making ready to sail for Europe in a fortnight.

The "Connecticut Yankee" picture started off fairly well, but received a fatal slap through the publicity accruing from a story published in the dailies about a boy who committed suicide after viewing the picture.

The feature is playing the Selwyn on a 50-50 basis, the house taking the first \$4,000. Over \$2,000 a week is being spent for advertising and the attraction supplies 16 pieces of music at \$70 per man. With the executive staff, lobby display, operators, etc., the attraction must play to around \$10,000 before it participates in anything toward defraying the cost of production.

The first week it played to \$9,180; the second, \$10,125; third, \$11,025; fourth, \$8,700, and last week, \$3,100. "The Queen of Sheba," while doing a larger business, is under a much heavier "nut." The Fox people rent the Lyric at \$5,500 a week, use 45 musicians at \$90 per man and a leader at \$250; amounting to over \$4,000; is buying \$4,000 worth of space in the dailies; has a \$700 a week executive and operating staff; is using \$350 worth of billing, etc., and last week played to \$13,400.

KIDDING JUSTICE.

Bebe Daniels' Imprisonment de Luxe.

Los Angeles, April 20.
Bebe Daniels, the film star, has completed the fifth day of her ten-day sentence in the Santa Anna Jail for speeding.
The star's publicity men are making a farce of justice. Special furniture and a phonograph have been installed in her cell. It amused the lot of citizens and fellow prisoners who have voiced a complaint of favoritism.

The ticket sensation of the season attained with the premiere Monday at the Empire of "Clair de Lune", written by Mrs. John Barrymore under her pen name of Michael Strange and starring for the first time John and Ethel Barrymore. It is the first attraction for Broadway at a straight \$5 top nightly. Musical shows have several times established that top and even higher for the opening night, with one or two exceptions for premiere performances for dramatic shows, but "Clair" is the first to venture a straight \$5 scale for the entire engagement announced for eight weeks.

A row between the ticket agencies and the house management was precipitated when the sale was opened last week. The brokers were finally ejected from the Empire when they refused to accept a straight "buy-out" with no return privileges.

As a result few if any tickets for this week reached the agencies. The latter contended that at this time of the season the scale was "overboard" and refused to take a chance without the privilege of returns. This attitude was strengthened because of a string of flivvers which resulted in losses to the brokers.

First night tickets brought almost any price asked, with prices of \$25 and more being quoted. How such (Continued on Page 25)

RUSSIAN VAUDEVILLE.

Shortly Showing on Broadway at \$5 Scale.

Russian so-called vaudeville will be brought to Broadway for the first time when several concerts are given at the Belmont. The attraction is called "Theatre Bi Ba Bo," understood to represent high class vaudeville. The sponsors of the venture plan to regularly establish "Bi Ba Bo" on Broadway next season.

The program consists of pantomime, farce, operetta, instrumental playing, solos and folk songs. Galina Kopernak, noted on her native musical comedy stage, is described as the "Russian Eva Tanguay." Mme. Vera Smirnova, a singer and D. Apollon, a "mandolin virtuoso," are feature players. Others are Mme. Orloff, Mme. Bertoff, Mr. Boesartoff, Mr. Rosin, Mr. Turin, Mr. Azancheff, Mr. Barni, Mr. Goltshin and Mr. Wodyanov.

The prices of admission are seated at \$5 top and the entire quota of five rows at that price were quickly sold to a class of New Yorkers who know the players' ability.

SACHA'S NEW PLAY FOR BELASCO; WITH USUAL CHARM, A PARIS HIT

"Le Grand Duc" Goes on at Theatre Edouard VII—
Russian Fugitive Prince Royal Seen as Profes-
sor—Whole Guitry Family in Production.

Paris, April 20.
Following his "Le Comedien," which has just run 100 nights, Sacha Guitry's latest work, "Le Grand Duc," was presented at the Theatre Edouard VII, April 13, by A. Franck, and made good.

Sacha's new play is in his usual witty style, and particularly well interpreted by himself, his father, his wife (Mme. Yvonne Printemps), Mme. Jeanne Granier and the former vaudeville comic Polis. This is the complete cast.

The piece concerns Vermillon, a self-made wealthy man desiring his daughter Marie receive adequate education. He engages a fugitive Russian duke as professor of languages and good manners, also a former actress as music teacher. The actress introduces her son into the home as gymnastic teacher, though he is only a poet. The actress recognizes the duke as a former lover in Russia and father of her son. Poetical son loves Marie and the Duke without revealing his identity, facilitates the marriage with his son—also the actress with Vermillon.

Lucien Guitry plays the Duke, Sacha the son; Granier the mother; Polis enacts Vermillon and Printemps plays Marie—all of them splendidly.

LONDON ADELPHI BURNS.

Famous Playhouse Built 1795—
Grimaldi Played There.

London, April 20.
The Adelphi theatre, Liverpool, a famous playhouse, built by Jacob Astley, circus manager, in 1795, was destroyed by fire.

Owing to the shortage of housing accommodations, a portion of the building was let to poor people, who were asleep at the time of the fire.

Most of the famous players of the last century played this house, including the great clown Grimaldi.

DE COURVILLE NEW REVUE

At the Royalty Next Month—Also
to Star Shirley Kellogg.

London, April 20.
Albert de Courville will produce an intimate revue at the Royalty next month entitled "Pins and Needles," with Alfred Lester as principal comedian. He has also bought "Arlequin," now a big success in Paris.

No theatre or cast has yet been settled, but later on he will produce a new musical comedy by Jerome Kern, starring Shirley Kellogg.

INDIAN PRINCESS ABROAD

Princess Wah-Letka, Indian mind reader, has been booked for a tour of the Moss Empires, opening at Sheffield, England, July 4. Mr. and Mrs. Henry Bellit will accompany the Princess on the trip abroad, sailing on the Olympic in June.

DeCOURVILLE'S REVUE.

London, April 20.
Edmund Gwenn is to play in Albert de Courville's revue to be produced at the Royalty. "DeCourville has the French rights to 'A Bill for Divorcement,' which he will produce in Paris.

FELIX ADLER OPENS.

London, April 20.
Felix Adler opened at the Victoria Palace Monday and scored a success throughout, despite a bad spot on the bill.

FRENCH COMEDY AT PRINCE'S.

Paris, April 20.
Andre Brule and Madeleine Lely, now appearing in "Coeur Lilas" at the Theatre de Paris, are opening at Prince's theatre, London, with a French comedy April 26.

London, April 20.
The Guitry season at Prince's has been postponed, but Andre Brule and Mlle. Rely follow Bernhardt in a repertory season next month.

BRITAIN PLEDGES STRIKE AID TO THE THEATRES

Government Asked to Provide
Transport for Touring
Companies.

London, April 20.
During the serious period of the strike, representatives of the West End managers and the association of touring managers waited on Sir Eric Geddes, Minister of Transport, to discuss the problems of transportation for the traveling theatrical organizations.

The touring managers asked that the government should assist in the transport of companies or guarantee managers against loss.

Louis Casson, secretary of the Touring Managers, said that, during the last railway strike companies were transported any way, at the managers' expense, and the result was a serious loss which resident managers refused to participate in, merely insisting the touring companies must keep their contracts and play the dates booked or pay a penalty.

If closing becomes necessary nearly 500 companies will be involved. They would have to be brought back to London to await peace and resumption of tours.

The government will help all in its power.

A representative of the government later attended a West End managers' meeting and stated it was the government's desire the theatres should carry on as usual and assured the managers that transport for audiences would be provided and the electric power stations manned.

The kinemas have received an order from the Board of Trade requesting them to economize by restricting the use of coal, gas and electric light.

IN LONDON

By IVAN PATRICK GORE.

London, April 4.
Young Buffalo (Phillip Yale Drew) is breaking records at the Lyceum with "The Savage and the Woman," matinees of which there are three, being as crowded as the evening shows.

John L. Gorman is here, but denies a business mission, although it would not be surprising if his visit resulted in the return of a certain popular American comedian who became one of the big things in vaudeville on this side and afterward was responsible for many weeks of packed houses in the last Palace revue. Felix Adler is another notability who has chosen Lent as the best season for a visit.

"Up in Mabel's Room," which was originally intended to follow "Lord Richard in the Pantry," at the Criterion, with Cyril Maude and Iris Hoey in the leading part, will now be done at the Playhouse, with Charles Hawtrey and Isobel Elsom. Charles Hawtrey produces and the piece will follow "Love?"

The University of Liverpool has appointed H. Granville Barker as lecturer on the "Art of the Theatre."

Daisy Markham has had "The Mystery of the Yellow Room" rewritten since its production at the St. James's, and will shortly go on tour with it. Anon she returns to

produce another play in the West End.

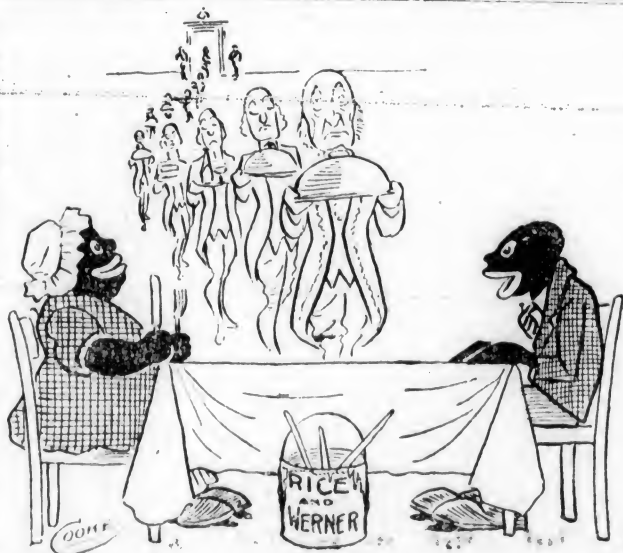
George Tully, of "The Man from Toronto" fame, has just returned from his Australasian tour and is busily rehearsing for the Robert Courtneidge production of "Sweet William," by Kettle Howard.

The "Irish war" is hitting the business in that distressful country very hard. Recent events in Dublin have led to the closing of the Empire, the Tivoli and the Queen's. This is owing to the military command fixing a curfew hour at 9 o'clock, by which time all civilians not possessing special passes must be indoors. The Gaiety still manages to keep open by starting at 6.45 and finishing at 8 p. m., while the Hippodrome works one house a night from 6.25 to 8 p. m.

"Chu Chin Chow," at His Majesty's, has just celebrated its 2,100th performance and business shows no signs of abating.

Knapp and Cornalla are booked to return home in May, returning to England to open at the Coliseum at the beginning of August.

Nora, the performing hippo, is no more. She was the big attraction at the Crystal Palace circus. The animal belonged to Winston of (Continued on page 17)



IN PARIS

E. G. KENDREW.

Paris, April 4.
Trebor and Brigon will take over the Theatre des Mathurins (adjoining the Michel, which they already control) and commence operations next season, when the house will bear its original name of Theatre Sacha Guitry. The initial show will probably be an operetta by Willemetz, music by the song composer Yvain. The same management begins a summer season at the Ba-Ta-Clan in May, featuring Charlotte Lyses in a revival of Zola's "L'Assommoir" ("Drink").

"Chanson d'Amour" ("Song of Love"), an operetta produced in Switzerland, with music taken from Schubert, is to be the next item at the Marigny.

"La Femme Nue" will follow "Tendresse" at the Vaudeville, Yvonne de Bray again holding the lead in this revival of H. Bataille's well-known comedy.

"La Dame aux Camellias" occupies the stage of the Theatre Sarah Bernhardt, awaiting the revival of "Les Deux Gosses," due shortly, with Jane Danjou, Lise Fleury and Madeleine Guitry.

A bill to be known as the Bonnevay law (taking as usual the name of its sponsor) is to be shortly discussed in the French parliament to try to control suggestive plays on the French stage. Some measure is sadly needed at present, but the

POP AT PALACE.

London, April 20.
After April 25 the Palace reverts to vaudeville and pictures. The first feature film will be "Pollyanna."

ALONZO SAILING

P. Alonzo, booking manager for the Poli circuit in the Keith offices, sails for Italy on the S. S. "Duc de Abruzzi," May 19. Mr. Alonzo will spend the better part of summer with relatives in Italy, returning to New York about Aug. 15. It will be his first foreign trip in ten years.

SAILINGS.

May 19 (New York for Italy)—P. Alonzo, Poli Booker (Abruzzi).
May 7 (New York for Paris)—Kitty Gordon.
June 14 (New York to London)—Carl Laemmle, Lee Kohlman (Olympic).
Mr. and Mrs. M. B. Kahane of Chicago, the parents of Benj. Kahane of the Orpheum Circuit, sail for Europe next week.
May 12—Mr. and Mrs. Lew (Peckie) Herman (Mauretania).
April 21 (from New York for London) Great Lester.

NEW PIECE AT GLOBE

London, April 20.
"The Knave of Diamonds" will come to London with Violet Van Brugh at the Globe April 23. This is the drama that has just finished a trial run, which was extended six weeks, at Manchester.

ROBEY'S BENEFIT.

London, April 20.
George Robey's newspaper press fund concert at the Coliseum April 10 realized £2,350. Practically every star in the country appeared.

Hackett Playing in Paris.

Paris, April 20.
James K. Hackett, in accordance with an invitation from the French government last June, is arranging to appear at the Odeon the first week of June in Shakespeare's "Macbeth," with an English supporting company.

Pavlova Resting.

Paris, April 20.
Pavlova has arrived in Paris and is going to Switzerland for a rest. Her troupe has reached London.

Alice Delysia is in Paris, but returns to London shortly.

Lupino Lane Joining "Notions."

London, April 20.
Lupino Lane joins "The League of Notions" at the Oxford May 2, prior to sailing to take up his American picture contract.

White and Smith Go Big.

London, April 20.
Lee White and Clay Smith reappeared in Great Britain at the Liverpool Hippodrome and went big.

Beers Booked Abroad

Leo Beers has been booked by Jennie Jacobs for a tour over the Moss Empire Circuit in England, for six weeks beginning July 25.

Institution of a censor for theatrical productions on the lines of pictures is distasteful both to the trade and the public. It is suggested the police should be given wider powers, as already exists for political contingencies.

"Le Droit de Greve" ("The Right to Strike," by Hutchinson, is being translated by Mme. Mylo and will be adapted by Charles Mère for the Theatre Antoine next season.

Program at the Alhambra—Kharum, Billy Judge's seal, Fortage, Torcat & Flor d'Aliza's birds, Pisuiti, Lucile Joel, Fransky, Beretta, Adams & Lee, Lall & Rene, Ristori and partner.

The municipal theatre at Verdun-sur-Doubs, Saône-et-Loire, was destroyed by fire last Sunday night. The outbreak occurred after the performance.

The provincial directors are to meet in Congress at Bordeaux on April 19 to discuss the possibility of a standard contract.

It has now been decided by managers at Marseilles that all places of amusement will close in that city on May 1 as a protest against the present mode of taxation.

The Russian baritone Yvanzof has been engaged by Rouché for the Opera. Pitoeff's troupe, having terminated at the Theatre Moncey, will give a series of the Russian piece, "Uncle Vania," by Anton Tchekoy, at the Vieux Colombar.

"Les Enfants Trouvés" (originally intended to be entitled "Le Gentleman"), by Savoir and Carco, is being rehearsed at the Ambigu.

The Cirque de Paris has closed its doors, business having dropped away. As a matter of fact, the efforts of the recent management have not been appreciated by the public since the circus reopened last September. This result was anticipated.

A special performance of "Tristan und Isolde" is to be played at the Theatre des Champs Elysees March 31 by the troupe of the Regio theatre of Turin, Italy, under the direction of Serafine.

The Confederation des Travailleurs Intellectuels de France has petitioned the French Government to open negotiations with Washington relative to the suppression of tedious and expensive formalities for obtaining an American copyright by European authors. The United States, not having adhered to the Berne convention, is not included in the European copyright laws, necessitates special steps being taken to secure protection for literary and dramatic works in that country.

Lenora Hughes, with her dancing partner, Maurice, has returned to Paris after her visit to America to recuperate following an operation. The couple will commence dancing at Romano's restaurant.

Bernard Shaw's "Arms and the Man," translated into French by Henriette and Augustin Hamon as the "Heros et le Soldat," was successfully presented by F. Gemier at the Theatre Montaigne. The subject was already known. Oscar Strauss' operetta, "The Chocolate Soldier," having been seen at the Apollo prior to the war. The present version preserves the irony and humor of the original, and the witty Irish author is again welcome in Paris, so critical to foreign works. The three-act piece is sure to have a good run.

From April 1 the French fee for a visa is \$10 for American passports, the same as charged for months past by the United States for the visa of a French passport. Belgium has likewise adopted the same fee for Americans.

"Madame la Mare hôte," piece in three acts, by Alphonse Lemonnier and Louis Perleaud, has been revived at the Marigny. It will not change the present destiny of the Champs Elysees playhouse, though Dulac, Brevannes, Ray Marot, Paul Nova, Mmes. Jane Yvon, Carina, Esbly and Charlene do their best.

Program Olympia—Miss Hasoutra, Bastien troupe, Rocco and La Marisky, Barrois, Perichot, Georges, Miss Elaine, Marry Cyclists, Polys, sketch Dizibonnuitt, by Paul Glaffert, with Isabelle Fuster, Robert Darthez, Nunes his, etc.

PEGGY O'NEIL
SAVOY THEATRE,
LONDON

FAMOUS PLAYERS PASSES 75 ON REPORTS OF GERMAN DEAL

Zukor Believed to Have Negotiated Arrangement for Interchange of Pictures on Barter Plan—Other Amusements Quiet and Steady.

Famous Players-Lasky stock climbed into new high ground for a moment Wednesday during the second hour of trading, touching 75 1/4 just before noon. This is nearly a point over its best previous price for 1921. Quotations eased slightly thereafter, but remained at or better than 74 for the entire session.

The move was interpreted in the trade as a preliminary maneuver on the part of Wall Street interests identified with the company to get the stock in a good price position before the return of Adolph Zukor, president of the company, from Europe, where it is reported he has made an arrangement for the importation of German films on a large scale, closing at 75 on a turnover for the day of more than 19,000 shares.

Upon the official's arrival in New York, it is expected announcement will be made of this transaction which would involve far-reaching consequences in the trade. Control of a large footage of German pictures would give Famous Players opportunity for an enormously profitable turn, and it is probable that this circumstance will be made the most of in the way of exploitation as a stock market factor.

Anything in the way of a business coup that would show up prominently in the financial statement could not but have a constructive influence on quotations, and the probability is that the Wall Street sponsors of the issue would work the price upward so that when the announcement comes the upturn would start at a good level.

That the move on Wednesday was inspired from inside sources was evident from the fact that it was not communicated to the allied securities of the Amusement group and came in the face of general softness throughout the rest of the list. As a general proposition the amusement stocks were quiet and dull over the week. Loew hung listlessly around 19 with meaningless fractional shiftings—both ways. Nothing came out in the news affecting the stock, and the turnover was somewhat under normal. There has been no more talk of a Famous Players-Loew coalition, and it is the general belief that the proposition is off for the present at least. Clashing interests appear to stand as a bar to such an arrangement at this time, although the trade and the Times square speculating contingent look upon the idea of an association as an altogether desirable one.

Nothing definite was to be had covering the details of Zukor's German film importing plans, but the understanding was that it involved an interchange of product. Famous Players will take over the output of certain major German producers, and in return will deliver its own pictures for German distribution. What the basis of the bartering system will be has not come out, but it appears to be plain that the plan will throw a large amount of material into the American company's hands at a cost estimated at less than half of American production. Obviously production at home by Famous Players would be curtailed.

In all likelihood the transaction will result in a fight before the Congressional tariff fixers. American players and independent producers urging a tariff wall to keep these importations out. The film branch of the Actors' Equity Association is understood to have begun agitation along this line. However, the exhibitors of the country are on the side of lower duties in film importations, and it is fair to presume that the public will be swayed in the same direction. The partisans of low tariff for foreign pictures depend upon this influence to aid them

in their campaign before the congressional committees.

Technical market considerations governed the course of prices during the week more than developments in the trade. The amusement stocks followed the general trend of the list pretty consistently. The probability that Great Britain would be tried up in a general strike of the principal industries, was the signal for a lot of short selling. Under its influence Famous Players dipped at one time under 70, but when a division among the big unions made it look as though the possibility of a walkout was remote, the bears hastened to even up. A general covering movement ensued during which prices in the whole list, the amusements among them, got back to their previous levels.

Loew's Boston, after reaching a new high of 14 on reports of a 66 2/3 per cent. stock dividend, sagged nearly a point on profit taking sales.

Orpheum was extremely quiet, the Boston and Chicago holders who had been liquidating for needed cash appeared to have completed their dealings, for transactions in New York, Boston and Chicago were at a minimum.

As indicating a reasonably prosperous condition of the industry the declaration by Eastman Kodak of 17 1/2 per cent. for the quarter received attention. This includes the regular quarterly rate of 2 1/2 per cent. and two extras, one of 10 per cent. and one of 5 per cent. The stock was quoted on the New York Board between \$67 1/2 and \$67 3/4 a share of \$100 par.

The summary of transactions April 14 to 20 inclusive is as follows:

STOCK EXCHANGE.					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L.	1300	71 1/4	69 1/4	70 1/4	+1 1/4
Do. pf.	100	86 1/2	86 1/2	86 1/2	—
Loew, Inc.	2500	19 1/4	18 1/4	18 1/4	- 3/4
Orpheum	200	24 1/4	24 1/4	24 1/4	—
Boston sold	185	Orpheum	at 25.		
Friday—					
Fam. Play-L.	4200	73 1/4	70 1/4	72 1/4	+2
Do. pf.	300	86 1/2	85 1/4	86 1/4	+1 1/4
Loew, Inc.	900	19 1/4	18 1/4	19 1/4	+ 1/4
Orpheum	200	25 1/4	24 1/4	24 1/4	- 1/4
Boston sold	110	Orpheum	at 25.		
Saturday—					
Fam. Play-L.	5400	74 1/4	72 1/4	72 1/4	+ 1/4
Do. pf.	100	87 1/2	87 1/2	87 1/2	+1 1/4
Loew, Inc.	600	19 1/4	18 1/4	18 1/4	- 1/4
Orpheum	100	25 1/4	25 1/4	25 1/4	+ 1/4
Monday—					
Fam. Play-L.	2800	74 1/4	73 1/4	73 1/4	+ 1/4
Loew, Inc.	800	18 1/4	18 1/4	18 1/4	- 1/4
Orpheum	200	25 1/4	25 1/4	25 1/4	—
Boston sold	40	Orpheum	at 25.		
Tuesday—					
Fam. Play-L.	1600	73 1/4	73 1/4	73 1/4	+ 1/4
Do. pf.	600	87 1/2	87 1/2	87 1/2	+ 1/4
Loew, Inc.	800	18 1/4	18 1/4	18 1/4	+ 1/4
Wednesday—					
Fam. Play-L.	10300	75 1/4	73 1/4	75 1/4	+1 1/4
Do. pf.	600	87 1/2	87 1/2	87 1/2	- 1/4
Loew, Inc.	2800	19 1/4	18 1/4	18 1/4	- 1/4

THE CURB.					
Friday—	Sales.	High.	Low.	Last.	Chg.
Goldwyn	100	5	5	5	—

* Ex dividend.

TANGUAY ON 3-A-DAY.

To Play 30 Weeks for Pantages at \$2,500.

Eva Tanguay has accepted her first small time route and signed for a tour of the Pantages Circuit at a reported salary of \$2,500 a week net for two performances daily, with three on Saturday and Sunday, paid for pro rata.

Miss Tanguay will open on the circuit April 27 at Detroit and play a 30-week engagement of week stands.

Following her Pantages engagement she is to be one of the Shubert Advance Vaudeville headliners, according to the Shubert press department.

OUT OF TOWN MANAGERS

(Continued from page 1)

In peculiar fashion. All commented to the effect that "if the company was any better, we wouldn't have gotten it." That hurt the second night's business but the remainder of the week was big and the gross for the week went to \$24,000.

MELON OF \$24,600 CUT BY C. A. & P. SOC.

Some Checks as Low as \$14—Small Suits Pending.

Checks have been mailed to the members of the Society of Composers, Authors and Publishers following the division of a \$24,600 melon amongst its members. This leaves an even \$80,000 in the Society's treasury. The checks ran as low as \$14 for a song writer.

Of the \$24,600, the odd \$600 went to the Italian Society of Composers and Authors under a treaty agreement. The money was divided locally according to classes. The publishers' subdivided their \$12,000 into four classes; the A class firms getting \$740 each, B class \$370 and so on down the scale. There are 28 publishers in the Society, thirteen of them falling in the prime class. The authors, 154 in number, subdivided their share into six classes, the A class men receiving \$90 each; B class \$45 each and so on down.

Judging from the number of infringements throughout the country who are performing the music controlled by the Society for profit without a license, the Society is earning considerable from the \$250 damage awards whenever they bring suit—and they have quite a few pending. They maintain a network of agents in every town and city, the agent for his share receiving one-third of the damage award from each infringing case. The Society always sues for \$250, the minimum allowed them for infringement of musical copyrights under the statutes.

MOUNTFORD LOSES.

Effort to Tie Up N. V. A. Day Receipts a Bliunder.

The legal efforts of Harry Mountford and Wm. P. Conley to enjoin the Orpheum and Loew Circuits from turning over their receipts for April 8 to the N. V. A. insurance benefit fund resulted in failure.

Justice Delehanty's opinion on Harry Mountford's and William Conley's motion for temporary injunctions against the Orpheum Circuit, Inc., and Loew, Inc., says:

"The only inference that can be drawn from the papers presented in these motions is that the share or shares of stock standing in the name of the plaintiffs were obtained for the purpose of harassing and annoying the defendants, and that, so far the corporations and their stockholders are not acting in good faith. Assuming, however, that the actions were bona fide, the corporations would not be enjoined from turning over the funds in question for the sick and death benefit of the vaudeville artists referred to herein, for the reason that such donations are clearly incident to the exercise of the corporate powers of defendants. Motions accordingly denied, with \$10 costs."

GRACE DeMAR-CHES. COHEN.

New Orleans, April 20. Grace DeMar, known as a "single act," and at the local Orpheum this week, is to again wed, toward the end of May. Chester Cohen will be the groom. He is connected with the Chicago office of Leo Feist. The forthcoming marriage will be Miss DeMar's third. Her last was with George O'Brien, the agent. It was dissolved some months ago.

BUCKNER'S CABARET SHOW.

Reisenweber's on Columbus Circle is announcing the opening there May 2 of "Bubbles," a floor show produced by Arthur Buckner. It will feature Billie DeRex who is staging the piece, with Bob Martin manager of the revue. DeRex is from the Coast.

DRUG STORE PREMIERE.

Joe Howard opened his newly-acquired drug store at 58th street and 8th avenue, Thursday (yesterday). Mr. Howard will continue with his revue in vaudeville, in addition to his flyer in the pill business.

VICTOR HYDE REVIVING OLD SHOW AND AFTERPIECE IDEA

Will Send Out Three Specialty Companies Next Season—Each Equipped With Chorus Leader and Own Scenery—Travel Intact.

GRIFFITH'S WARK CO. SETTLEMENT MADE

Pays 25 Cents on the Dollar—Owned "Intolerance."

The Wark Producing Corp., a D. W. Griffith company organized to produce "Intolerance," has effected a settlement with its creditors, paying all claims in full on the basis of 25 per cent. in cash and the balance in notes maturing at regular intervals from May, 1921, to Dec. 21, 1922.

These notes are endorsed by D. W. Griffith individually, the D. W. G. Corp., Lillian Gish and Irving H. T. Banzaf, the latter the president of the Wark company and counsel for Mr. Griffith. The liabilities are \$298,910.

FRIARS ROAD TOUR OFF

Frolic Only To Be Given This Spring in a Broadway House.

The proposed road tour this spring by the Friars has been abandoned. Several of the star playing members of the club who volunteered for the pilgrimage, found they could not make it through engagements that will hold them to their companies beyond the proposed date of the tour. This so far interfered with the plans it was decided last week to call off the tour.

A Frolic will be held by the Friars some time next month in a Broadway house.

The annual election of the organization will occur early in June. A ticket is in formation. George M. Cohan is to again head it. Several changes are forecast for the officers and Board of Governors.

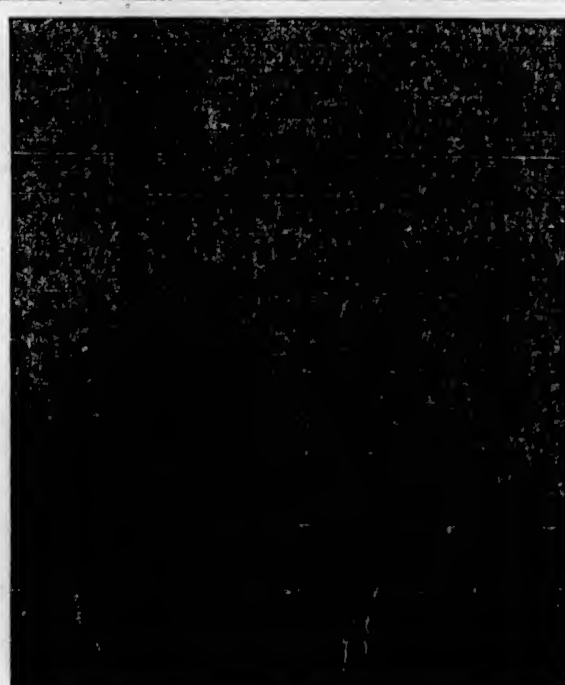
Victor Hyde has plans in preparation calling for the organization of three vaudeville road shows next season, to be booked in the pop price vaudeville and picture theatres. Hyde's shows are to embrace seven vaudeville acts, with a revue coming at the finish, making a total of eight turns. The revue is to be made up of people from the seven vaudeville acts. A chorus of ten girls will be carried. The shows are to travel intact with their own musical director and stage crew.

Hyde's idea, which shapes up as an innovation for present day vaudeville, is really a revival of the old time traveling vaudeville combination show and afterpiece scheme which flourished in the '80s and '90s, when such shows as Williams' Meteors, Hyde's Comedians, Hopkins' Transoceanics and others were prominent attractions.

The Hyde shows will be an elaboration on the old idea in any event, each vaudeville act being furnished with special scenery, as well as the revues. Present plans call for the house to buy the show through the circuit, whereas in the old days the traveling combinations as a rule played on a sharing basis. An advance man will probably also be carried with the Hyde shows. If the idea proves practical, Hyde proposes to send out a number of additional companies.

Each company is to include at least 25 people. The road show plan as applied to vaudeville has been an unqualified success on the Western circuits. These shows, such as playing the Pantages time, however, are straight vaudeville, minus the afterpiece or revue.

As produced by Hyde the revues tacked on to the vaudeville shows will be modern in every respect, resembling musical comedy in the entertainment offered, the only resemblance to the old time afterpiece thing being in the idea and in the fact that the vaudeville people appear in the revues as well as in their own specialty.



JOE COOK

This above STRIKING LIKENESS is of Joe Cook, who will be on exhibition at the PALACE THEATRE, N. Y. City, next week (April 25), for the inspection of managers in general, with the hope of securing excellent, lucrative and steady employment.

SEND IN YOUR AD FOR VARIETY'S SPECIAL LOEW CIRCUIT NUMBER Be Represented in It.

AGENTS IN NEW YORK MUST HAVE AIDS IN CHICAGO OFFICE

New Ruling Goes Into Effect—Declares "Only Chicago Agents Can Book Out of Chicago"—Better Results Looked for Under New Order for Western Vaudeville.

Chicago, April 20. Following up their declaration that all bookings on Orpheum Jr., Keith, Western, and W. V. M. A. time for the forthcoming season are to be centered in Chicago, C. S. ("Tink") Humphrey and John J. Nash announce that all New York agents must have Chicago representatives, and the Chicago agents alone will be credited with bookings in this territory. These agents may "split" with their New York connections, as is the custom, but New York agents cannot longer book of their own accord in the Chicago territory, as they have been doing this year.

This means that when a New York agent offers an act for Association, Keith, Western, or Orpheum Jr. time, the Keith or Orpheum office in New York will refer the offer to Chicago, together with the name of the agent. The Chicago representative of this agent will be notified by the office here. If bookings are given, the contracts will be furnished to the Chicago agent here or may be issued in New York after telegraphic O. K. from the booking heads here, but in either event the commission will be paid the Chicago agent and he may settle with the New York agent.

Most of the local artists' representatives will go east within two weeks to seek material and reinforce their Eastern alliances. The Chicago agents are optimistic and place utter faith in the assurances given them here that they will get every "break" in the resurrection of the mid-west with Chicago as the center into a booking market of consequence and stability.

OSCAR LORAINE FREED.

Divorces Wife and Takes Son in Desertion Suit.

Chicago, April 20. Oscar Lorraine, violinist and comedian, was granted a divorce and custody of his seven-year-old boy. He charged desertion and said that, after his wife had abandoned him he found her in New York, destitute, and reinstated her in his act, as an employee, only.

Last week, just before the case came to trial, she again disappeared. B. H. Ehrlich represented Lorraine, whose right name is Osman Lipscey.

IRENE BORDONI'S FLYER.

Few Vaudeville Weeks Before Sailing for Paris in June.

Irene Bordoni, assisted by a pianist, in a singing act, is to play a few weeks in vaudeville, opening shortly in one of the Keith Houses. Miss Bordoni's vaudeville dates will be in the nature of a filler, prior to her departure for Europe, the early part of June, she being booked to appear at one of the Parisian theatres in a revue this summer.

"As You Were," in which Miss Bordoni starred this season, closed last Saturday night in Philadelphia. M. S. Bentham has charge of Miss Bordoni's vaudeville bookings.

ALBEE'S 5th AVE. TRYOUTS

E. F. Albee's plan for the development of unknown talent and discovery of new faces for vaudeville which was recently tried out at Keith's, Syracuse, will be tried at Proctor's Fifth Ave. by Mr. Albee the week beginning May 2.

On the first four nights of that week about six amateurs or unknowns will be added to the regular bill. On Friday night the finals will be shown having reached the stage through a process of elimination with the audience as the judges.

In addition a cash prize of \$50 will be tendered the winners and if feasible the artist will be given additional booking by the Keith Exchange.

Proctor's Fifth Ave. will hold its first Spring Carnival beginning next week when 20 acts will be billed. Ten acts each half according to Manager Bill Quad.

SEEBREE BUYS THEATRE.

Chicago, April 20.

Roy S. Seebree, former owner of the Saratoga Hotel and more recently speculator in theatrical program contracts, is at the head of a company which purchased the Race theatre, a large movie property in the Irving Park district, for \$450,000, subject to a \$145,000 incumbrance. The rental value of the theatre is \$30,000, besides some stores and halls.

NEW TENAFLY BUS SUIT.

Lillian Young Asks \$10,000 For Injuries on Camp Trip.

This week in Hoboken another suit resulting from the fatal bus accident two years ago when nine professionals were killed while on their way from Camp Merritt, will be heard. The action is that of Lillian Young whose injuries incapacitated her for seven months. She asks for \$10,000, the suit being directed against the individuals who owned the Tenafly Bus Co.

Miss Young appeared then with her sister Evelyn, her partner and husband (Overholt) then being in the A. E. F. in France. Evelyn Young has not worked since the accident. She was given a judgment of \$3,600 about six months ago but has not received settlement.

In the same accident William Sully of the Sully family and one of his sons were killed. The widow won a judgment of \$30,000, but has not been able to collect it. It is claimed that the bus company was incorporated after the accident and through that several suits have been ineffectual. Paul Patching, who lost his wife in the smash, failed to win a verdict for damages.

CIRCUS DROPS PARADE TO SAVE LABOR COST

It Was a Question of Cutting Cost or Raising Prices.

That perennial adjunct of the circus, the street parade, will be omitted at all stands this season by the Ringling Bros. Barnum & Bailey show. The elimination of the street parade marks the breaking of an established precedent by the Ringling-Barnum show, although the parade was dropped for a couple of seasons several years ago by the Barnum show before the amalgamation took place with the Ringling people. Later the parade was made a regular feature by the Barnum show.

The reason given for cutting out the street cavalcade by the Ringling-Barnum outfit this season is the high cost of labor, increased railroad transportation and generally higher costs of operation. The free display contributed by the parade, it seems, has always been a heavy expense. Although cutting out the parade the Ringling-Barnum show will have the same num-

DANCE SCHOOL CARNIVAL

Clever Youngsters on View At National Ballet Exposition

The First National Toe and Ballet Dancing Exposition of America was held Saturday night at Carnegie Hall. The program was witnessed by a critical gathering of parents and friends of the dancers most of whom were kiddies from five to about 14.

Many professionals were present in the boxes among them Fokine and Fokina and Gulran and Margeurite in addition to the teachers who had pupils among the little artists.

Star pupils of the leading schools in America were represented in the ballets and solo dances most of whom did credit to their instructors. Every style and manner of dancing was represented the talents of the youngsters running from the classical ballets, through buck and wing, acrobatic eccentric, to the modern jazz and shimmy to be topped off by some couple dancing of modern ball room favorites.

Two of the kids stood out above the general excellence of the others and will probably be heard from should they decide to follow the stage as a profession. They were Pete Conlon, a Philadelphia boy, in "Variation Acrobatic" a bewildering assortment of eccentric and acrobatic steps delivered with all the grace and technique of the best of our professionals.

The other applause winner was a beautiful blonde child of about ten summers who captivated everyone with her grace and toe work.

Ballets and specialties completed the program which consisted of 14 numbers with entries from "Blaney's School, Prof. De Commerce, Opera Ballet School, Professional Children's School, Madam Lubovska, Professor McCabe, Edward Rothard Passape, Mme. Defonteny, Florence Cowanova, Miss Webster and Professor Saddler.

ACTRESS SUES BUSHMAN

Francis X. Bushman failed to defend the suit in the New York Municipal Court this week for the recovery of \$125 said to have been borrowed by him from Evelyn A. Barton, an actress, who is somewhere in Florida touring with a theatrical company.

Therefore the accidents surrounding the lending of the comparatively small sum in question to the supposedly wealthy movie star could not be learned. The suit against Mr. Bushman was filed in the Third District Municipal Court.

REMARIED AFTER 5 YEARS.

Frank Graves, separated from his wife Alma Powell, five years ago, remarried her this week in New York.

SUMMER'S EARLIEST START.

New Orleans, April 20. Spanish Fort, the south's largest amusement park, opens Sunday, probably the earliest start for a summer resort for this year.

"Aunt Jemima" in Show.

"Aunt Jemima's Syncopated Bakers," the Lew Leslie vaudeville turn that has been playing the Fox and independent houses, has been signed for the next George White show "Scandals of 1921."

Tess Gardella (Aunt Jemima) was a former cabaret singer. She entered vaudeville in the present act, reaching a production engagement in one season. The reported salary for the turn, including the six musicians, is \$1,000 weekly.

"Scandals" goes into rehearsal in two weeks to prepare for an out of town premiere at Atlantic City.

Danforth Looking Here.

Harry C. Danforth, representing the newly incorporated Powell-Danforth Agency, is the first of the western agents to strike New York in search of material for next season.

The next few weeks will see the usual spring pilgrimage of western agents again in vogue. Last season was the first in years that the western contingent passed up their eastern trips, due to the fact that so many acts were booked for the western time out of the eastern office.

Harry First, Financier

Harry First is now associated with the investment securities house of M. Stieglitz & Co. They have leased a suite of offices in the new Loew State theatre building for an uptown branch.



Thus Quotes
Sam McKee
in the N.Y.
Morning Telegraph
"Everybody likes
JACK
OSTERMAN
in 15 Minutes
of Something
Youthful Comedian
wins success by
magnetic personality
ability and bright
material. Holds the
stage 21 minutes
because the audiences
have demanded the
extension."
"AN ACT VAUDEVILLE
CAN BEAR DOWN
HEAVILY UPON AS A
BOX OFFICE ATTRACTION"
TIME IN VARIETY

Jack Osterman
Direction
Harry Weber

ADA MAE WEEKS SUES COURT

Arising Out of Engagement In "Jim Jam Jems."

Ada Mae Weeks this week began suit for the recovery of \$1,200 as three weeks' salary against John Cort for services rendered in "Jim Jam Jems." This suit is independent of a damage suit begun some weeks ago by Miss Weeks against the producer on allegations of slander.

Cort applied for an injunction to restrain Miss Weeks from breaking her contract which had a year to run. During the preliminaries of the suits, Miss Weeks was out of the "Jim Jam Jems" cast and is suing to recover the three weeks' salary. Cort, through Alfred Beckman of House, Grossman & Vorhaus, contends Miss Weeks left without authority, and cannot, therefore, hold her employer responsible.

MISS TANGUAY AT MILES.

Detroit, April 20.

Next week Eva Tanguay opens at the Regent and will follow at either the Miles or Orpheum.

Rollo Sailing

Alfred Rollo (Rollo and Mulroy) will sail for his home, Sydney, Australia, early in May. Steve Mulroy will team with Nellie McNece, formerly Sprague and McNece.

"CURB" FOR AGENTS

Possible Delay in Loew's Annex May Bring Confusion.

With the date of entry into the new Loew Annex building on West 46th street, which is designed for agents and the booking offices for the Marcus Loew Circuit but a week away, it looks as though the structure will not be ready for tenants. Agents in the Putnam building are up in the air. All have taken leases in the Annex and all Putnam leases expire May 1. A number of Putnam building offices have already been disposed of, leaving the agents with no place to go.

Possibility of a "curb" for Loew agents if the Annex is not completed on time is talked about. A small triangular space at the intersection of Broadway and Seventh avenue may be used by the homeless agents.

CATHOLIC CHARITIES SLIDES.

Next week the Keith and Loew theatres in Greater New York will display slides on the screen, advocating the drive in behalf of the United Catholic Charities.

The circuits were impelled to the display through the efforts of Father O'Donnell.

her of cars for transporting the show this year as previously.

Among circus men the free street parade has always been looked upon as an advertisement for the show. Changing conditions it appears have made it possible for the circus to attract sufficient patronage through the means of newspaper and billboard advertising and publicity to warrant the discontinuance of the free feature.

It has been the established custom for school officials out of New York to allow the kids a two-hour recess, and in some towns a half holiday to witness the pageant.

At the Ringling offices it was stated it would be necessary for the circus to increase its admission prices if the street parade were to be retained and it was thought the better policy to maintain the same scale as last year and cut out the free display.

Divorces Willie Smith.

Frances Eisen secured her final decree of divorce this week in her suit against William Eisen (professionally known as Willie Smith). Mrs. Eisen was awarded \$20 a week alimony and custody of her two children. The decree also provided that Mrs. Eisen's family may occupy the house jointly owned by the litigants.

Kendler & Goldstein acted in Willie Smith's behalf.

SONGSMITHS STRIKE AGAINST MOVE TO CUT ROYALTIES

Waterson, Berlin & Snyder Men Walk Out—Arbitration Conference on This Afternoon Between Publishers and Composers.

Waterson, Berlin & Snyder's staff walked out last Friday, following an effort on the part of Henry Waterson to secure a reduction on royalties from his songsmiths. All during the week he had been endeavoring to secure the signatures of the 40 music men to an agreement to accept two cents per copy royalty on every copy of sheet music sold instead of the three cents he had been paying.

The writers refused and on Friday, April 15 they were handed a slip reading: "Owing to your refusal to write for the maximum royalty we are able to pay, your drawing account is hereby discontinued. (Signed) Waterson, Berlin & Snyder Co."

The striking songwriters include Otto Motzen, Con Conrad, Bert Kalmar and Harry Ruby, Benny Davis, J. Russel Robinson, Roy Turk, M. K. Jerome and Fred Ahlert. These men have been responsible for some of the biggest hits produced by the W. B. S. firm. Motzen together with Jerome wrote "Bright Eyes" and "Hawaiian Blues," the latter also being the author of "A Baby's Prayer at Twilight" and other hits of seasons back. Conrad and Robinson wrote "Margie," Kalmar and Ruby as a team have been a prolific hit-producing combination.

The prevalent opinion is that Mr. Waterson assumed the initiative in quashing the consistent rumors against the songwriters' union—Composers and Lyric Writers Protective League. The organization has been demanding a minimum three cents royalty on their product; fifty per cent. of the mechanical royalties; statements to be rendered quarterly instead of semi-annually; mechanical statements direct from the record and roll people, and other stipulations.

While many publishers have been paying three cents sheet music royalty, the mechanical percentage always was the stumbling block. Here it is the reverse, Mr. Waterson has been paying the 50 per cent. asked for but sought to reduce the sheet music angle.

His proffer for a two cent maximum did not only include all future songs but was to become effective on those already published for which he had issued individual contracts at the three cent rate.

A special meeting between the Board of Governors of the Music Publishers' Protective Association and the Board of Governors of the Composers and Lyric Writers' Protective League was held late Wednesday afternoon at the offices of the M. P. P. A., at which E. C. Mills, chairman of the board, presided. The meeting was called in an effort to settle any and all existent differences between the song writers and the publishers.

Members of the Composers and Lyric Writers' Protective Association came together Wednesday afternoon in an effort to reach a settlement of the entire controversy which affects practically all the songsmiths in the trade. Nothing final was decided at the Wednesday session except that representatives were selected to engage in another effort to get together.

Gene Buck was picked to argue for the song writers and L. C. Smith for the publishers and a conference was called for this (Friday) afternoon, when the entire ground will be canvassed anew. If the conference reach a settlement on the basis of a royalty contract calling for three cents a copy, it is expected Waterson, Berlin & Snyder will give up the effort to make lower terms, while if the 2-cent schedule is agreed upon, it is presumed the song writers will accept that as standard.

GORMAN WITH CIRCUS.

Tom Gorman retires as house manager of B. S. Moss' Dyckman Saturday night to join the staff of the Walter L. Main Circus. In addition to his post with the show Gorman will operate a toy concession.

PINCHED FOR SCOTCH.

Van Dee Sheldon, appearing in vaudeville, was arrested this week in New York for having two bottles of Scotch whisky in his possession. Sheldon was released under \$500 bail. There are about 200 cases ahead of him.

NO K. C. ORPHEUM SUMMER

Season Closes June 4—Junior House Opens Nov. 1

Kansas City, April 20.

Although the local Orpheum showed a balance on the profit side of the ledger as a result of its trial of "pop" vaudeville last summer, when the house was kept open, it has been decided not to try it again this summer. The house will close for the season June 4, and will open the regular 1921-22 season August 21. Most of the employees will take their summer vacations at the different amusement parks.

The Main Theatre, as the Orpheum's junior house will be known, is progressing rapidly and will be ready for opening about Nov. 1. It is just a block and a half from the regular house.

WEBER'S DIVING WONDERS.

Finds Twenty Youngsters in Canal Zone—Booked for Hip.

New Orleans, April 20.

An item of show gossip here this week has to do with a new diving act sponsored by Harry Weber. During his recent visit to the Panama Canal Zone, he found a group of twenty youngsters who are reported as doing remarkable diving feats. One of them is said to make an 85-foot plunge, with a "double turn."

They are understood here to have been signed for the next year show at the New York Hippodrome.

Singer Back from Tour.

Mort Singer, general manager of the Orpheum Circuit, returned to New York Monday, following a three weeks inspection trip over the circuit.

SHUBERTS' CONTRACT SAME AS V. M. P. A.'S

Agents Exhibit It—No Acts Named As Booked.

This week Shubert vaudeville agents were exhibiting Shubert vaudeville contracts and offering acts 20 weeks and more for next season.

The contract is claimed to be a pay or play. It is a duplicate of the contract issued by the V. M. P. A. calling for 14 shows weekly with the Shuberts retaining the extra show option on holidays.

The contract refutes the story published some time ago to the effect that the Shuberts would pay transportation. In discussing the new contract one of the Shubert agents said: "The Shuberts went into court to uphold the legality of the Shubert contract in the case of the Rath Brothers. The court ruled it an iron bound document and compelled the artists to live up to their obligations. This contract is the same form as that document, only it contains a clause calling for 14 or more shows a week."

None of the agents or others connected with the Shuberts would reveal the houses to be played. Requests for a list of acts the Shuberts were reported to have signed met with the same refusal.

The offices of the Shubert Vaudeville Exchange were open this week, with a boy in charge.

KEITH'S FORDHAM OPENS

New Bronx Link Last Word in Theatre Building.

Another link was added to the chain of Keith houses April 14 when Keith's Fordham, at Fordham road and Valentine avenue, the Bronx, threw open its doors.

The house is a beautiful edifice, the last word in modern theatre construction. The color scheme is ivory with burnished old gold, the panels are bronze red and bronze gold. There is a passenger elevator from the stage to the top floor. The stage is 35 feet deep, 42 feet wide and opening 34 feet high. Lobby is 30 feet wide, with marble walls. Front is granite and terra cotta. The building contains two stores and two floors of offices.

Back stage there is an animal room in the basement which contains a bathtub for animals. The first mezzanine has a marble promenade with opening surrounded with marble rail looking down on foyer.

The house was built by the Fleischmann Construction Co. and has 2,500 seats, 1,250 of which are on the first floor, 1,100 on balcony and 150 in boxes.

The opening bill consisted of Howard's Spectacle, Miller and Chapman, Paul Decker and Co., Morris and Campbell, Harry Carroll Revue, Belle Baker and Clayton and Edwards.

Each woman on the bill was presented with a basket of flowers by the management. Belle Baker was a last minute substitute for Pressler and Klaiss, who were off the bill after getting mixed up in an automobile accident. Miss Baker doubled up from the Riverside, Clayton and Edwards lost their baggage and worked in street clothes, whiteface. Morris and Campbell were also added starters, doubling from the Palace.

Many officials of the circuit, including E. F. Albee, J. J. Murdock, Major Thompson, B. S. Moss and others were present. The house manager is Chris Egan, formerly of the Colonial, while the orchestra is under the leadership of Benny Roberts, also late of the Colonial. The policy of the Fordham will be six acts and a feature picture on a split week basis. Danny Simmons, of the Keith Exchange, will handle the booking.

OBLIGING MARRYING CLERK.

Michael J. Cruise, first deputy clerk of New York City, is attaining a reputation for being obliging at the city hall to the show people.

Tuesday Mr. Cruise married Frank Sabini and (Miss) Teddy Tappan (Tappan and Armstrong). Both of the newly weds were appearing in New York vaudeville houses, but not at the same theatre.

Harry A. Shea, the agent, guided the young couple to the city hall and introduced them to Clerk Cruise.



JACK ROSE "SPECIALIST FOR THE BLUES"

JIMMY STEIGER, Dictating at the Piano.

Registering such strong hits at the Palace and Majestic in Chicago they said it was due to my being a local favorite, but when I played St. Louis, the paper said, "A comedian of the first water who does not resort to suggestiveness."

Then Milwaukee said, "Had the audience in an uproar and they hated to see him leave the stage."

And in New York, this week (April 18) at the Palace, "It was conceded by all that JACK ROSE has an act that will go any place in the universe. Scoring one of the biggest hits ever in the foremost vaudeville theatre in America." N. Y. Tribune said, "With his irresistible nonsense would have walked away with the honors of a bill holding fewer high lights of vaudeville." Telegraph said, "Scores record smashing comedy hit at the Palace."

Received all kinds of offers, but still booked by HARRY WEBER.

ENDING SUNDAY CONCERTS

Weather And Unemployment Figure in Early Closing

Sunday concerts in and about New York are closing down early this season. The Gaiety, Newark and Strand, Hoboken discontinued last Sunday. The Empire and Casino, Brooklyn will wind up their concerts May 1. Minors, Bronx, will end its Sundays May 8. Both the Gaiety and Star, Brooklyn, stopped concerts early in April.

Weather conditions and unemployment figure in early concert closings. It is figured that Newark alone has 70,000 unemployed.

Last season many concerts continued until early June.

TAKE 10-YEAR RECORD.

Duluth, April 20.

Singer's Midgents, opening at the Orpheum Sunday, broke the box-office record of ten years' standing.

ELK'S NAT'L QUARTERS

Order Will Build \$1,000,000 Home in City Selected

Kansas City, April 20.

Ex-Governor John K. Tenor, of Pennsylvania, past exalted ruler of the Elks, was in the city this week inspecting the city's possibilities as a candidate for the location of the National headquarters of the Elks.

A building costing more than \$1,000,000 will be erected in the city decided upon for National headquarters, at the meeting of the grand lodge next July, in Los Angeles.

Mr. Tenor and five other past exalted rulers of the organization are inspecting cities and the selection will be based upon their report and recommendations. Kansas City, St. Louis, Columbus Ohio, Minneapolis and Chicago are under consideration. At the present time national headquarters is in the city where the grand secretary resides.

PLEASANTVILLE, NEW JERSEY

SCANDAL IN ACT

Serious Charges Against Cornalla Head of Troupe

Chicago, April 20.

A serious and sordid set of charges are behind the police allegation of "contributing to the delinquency of minors" against Peter Boylan Cornalla, head of the Cornalla troupe of tumblers, who was arrested together with Walter Lee and Emma Botcher, members of the troupe.

The minors are Marvin Mason, 14, and Villa Mazza, 15, who were working with the act here, and George Boyd, 15, who left the act last week. The youngsters are being held as witnesses.

SESSUE IN VAUDEVILLE

Sessue Hayakawa, the Japanese picture star, is to appear in vaudeville in a dramatic playlet next season, under the direction of Lewis & Gordon.

NUMBER OF WEEKS AROUND NEW YORK CITY

LIST OF HOUSES GIVEN IN TABLE BELOW

Chart Does Not Include Houses Booked by Independent Agencies—Number of Shows Per Day and House Policy Noted—Approximate Number of Acts Playing Each House.

The following table represents the number of weeks a vaudeville act can play in and around New York city next season. The chart does not include houses booked by the independent booking agencies. The figure before the name of the theatre signifies the number of shows per day or the house policy. The figure after, the approximate number of acts. The policy figure doesn't include holidays:

KEITH'S.

(Full Weeks.)

- (2) Alhambra (8).
- (2) Broadway (8).
- (2) Colonial (8).
- (2) 81st St. (6).
- (2) Hamilton (7).
- (2) Jefferson (8).
- (2) Palace (8).
- (2) Riverside (8).
- (2) Royal (8).
- (2) Bushwick, Brooklyn (8).
- (2) Orpheum, Brooklyn (8).
- (3) Flatbush, Brooklyn (6).

KEITH'S.

(Split Weeks.)

- (2) Coliseum (6).
- (2) Fordham (6).
- (2) Regent (6).
- (3) Proctor's 23d St. (6).
- (3) Proctor's 125th St. (6).
- (3) Proctor's Fifth Ave. (8).
- (3) Proctor's 58th St. (7).
- (2) Proctor's Newark (6).
- (2) Proctor's Mt. Vernon (6).
- (3) Proctor's Yonkers (6).
- (2) H. O. H. (8).
- (2) Regent (6).
- (3) Grand Street (3).
- (3) Greenpoint, Brooklyn (6).
- (3) Prospect, Brooklyn (6).
- (2) Boro Park (6).
- (2) Keith's, Jersey City (5).
- (3) Passaic (5).

LOEW CIRCUIT.

- (3) Ave. B (5).
- (3) American (8).
- (3) Boulevard (6).
- (3) Greeley Square (6).
- (3) Delancey St. (5).
- (3) Fulton, Brooklyn (5).
- (3) Lincoln Square (5).
- (3) Lyric, Hoboken (5).
- (3) Metropolitan, Brooklyn (5).
- (3) National (5).
- (3) Orpheum (6).
- (3) Palace, Brooklyn (5).
- (3) Victoria (5).
- (3) Warwick, Brooklyn (5).

FOX CIRCUIT.

(Split Weeks.)

- Audubon (6).
- Bay Ridge, Brooklyn (tryout).
- Albion, Brooklyn (5).
- (2) City (8).
- (2) Crotona (5).
- (2) Strand, Far Rockaway (6).
- (3) Ridgewood, Brooklyn (6).
- Houses playing Sunday concerts are in the table below with the booking agency supplying the bills:
- Century (Shubert).
- Columbia (Feiber & Shea).
- Central (Shubert).
- Gotham, B'klyn (Sam Bernstein).
- Grand Opera House (Sheedy).
- Gaiety, B'klyn (Atwell & Shea).
- Hurtig & Seamon's (Keith).
- Miner's, Bronx (Sam Bernstein).
- Rivera (Fox).
- Star, B'klyn (Atwell & Shea).
- Amsterdam Theatre (Keith).
- Winter Garden (Shubert).
- Fourteenth St.
- Acad'y of Music, B'klyn (Keith).

BACK TO VAUDEVILLE.

Conditions Improve in Sharon, Pa.

The Strand, Sharon, Pa., one of the Billy Delaney booked string in the Keith Family Department, which closed a couple of weeks ago and went into pictures, placed the vaudeville back Thursday, playing four acts on a weekly split. Delaney will book the house.

It seems conditions of employment in Sharon improved recently, several factories in the town opening up again.

KEENEY'S MONTAUK PLAN.

Negotiating for Brooklyn House for Sunday Concerts.

Frank Keeney is negotiating with the management of the Montauk, Brooklyn, with the idea of running Sunday vaudeville shows in the house next season, beginning in October.

The deal was due for consummation the latter part of the week. The Montauk will play the K. & E. legitimate shows during the week, next season, as formerly, regardless of the Keeney Sunday concert proposition.

DALLAS MAJESTIC OPENS.

Petrova, Billed as a \$3,000 Feature, Heads First Bill.

Dallas, Tex., April 20.

The new Dallas Majestic opened last week with an eight-act bill, headed by Olga Petrova, heralded as a \$3,000 feature.

Others in the show were O'Harrar and Moore, Carleton and Bellw. Barry and Layton were scheduled for the initial bill, but were shifted to Tulsa, while Carleton and Bellw were called from that town to serve at the Majestic. The latter act was late getting in, and the orchestra filled in an interval in their stead.



EVA CLARK

PRIMA DONNA, FANCHON and MARCO SATIRES, 1920.
—Enjoyed your singing so much.
Please Accept My Most Distinguished Salutations.

OLGA PETROVA.

OPERA AT THE GRAND.

Former Keith Stand Taken Over By Local Association.

Syracuse, N. Y., April 20.
Possession of the Grand Opera House, first home of Keith vaudeville in this city, today is vested in the Opera Association-Syracuse Plan, which recently presented "The Mikado" at the Wieting here.

The Grand Opera House will be redesignated Opera Hall, and will be used by the Opera Association not only for four weeks of opera each year, but for art lectures, courses of study and concerts. Business headquarters and a green room will be maintained.

The Grand Opera House is now owned by the Post Standard Company and eventually will give way to the new home of that newspaper. After playing road shows for many seasons, the Grand, with the Shuberts as lessees, offered Keith vaudeville. When that policy was withdrawn attempts were made to offer independent vaudeville and later pictures, but both ventures were unsuccessful. The house has been closed for many months.

DULUTH ORPHEUM ROBBED.

Duluth, April 20.

Following the show Sunday night at the Orpheum, burglars entered the house through a barred window from the gallery entrance, and removed \$3,700 from the safe.

\$100,000 FOR GOOD WILL.

Weiss Bros. Bonus Asked for Henderson's.

Negotiations were on this week between Weiss Brothers, lessees of Henderson's, Coney Island, and a syndicate of downtown business men, which, if consummated, will result in the theatre changing hands shortly.

According to report, the Weiss Brothers are asking \$100,000 bonus to transfer their lease, which is said to have about nine years more to run. The United Cigar Store interests own the Henderson property, the Weiss Bros. leasing from the cigar people. Henderson's plays small time vaudeville, booked through the Keith office. If the sale goes through the new owners will operate the house along the same lines as formerly. Last summer Henderson's played big time Keith booked vaudeville, later going into the small time bookings as a winter policy.

The principal hitch in the sale negotiations now on is the \$100,000 figure asked by the Weiss Bros. as a bonus. The amount also includes "good will."

MILES' NEW GEN. MGR.

Detroit, April 20.

Tom Ealand, Miles' general manager here, has been succeeded by George Gulise, who formerly handled the publicity.

CORTELYOU COPS BLANKET

Thirty Weeks For Clay Crouch

Chicago, April 20.

The first blanket contract issued for the new Burt Cortelyou Agency fell to Clay Crouch, who drew a thirty-week commitment paper sentencing him in his single to the W. V. M. A., Chicago Keith and Orpheum Junior houses.

HOUSES CLOSING.

Proctor's Palace, Portchester, N. Y., will close its vaudeville season May 1 and install summer dramatic stock.

The Sunday vaudeville concerts at the Star and Gayety, Brooklyn, have been discontinued for the balance of the season. The bills were booked by Billy Atwell and Joe Shea.

The Keith houses at Columbus and Dayton close for the summer this week. Youngstown, Toledo and Grand Rapids are scheduled to close May 9. All are booked through the Keith Exchange by Jack Dempsey.

The Opera, York, Pa., and Colonial, Utica, N. Y., both Wilmer & Vincent houses, will close their seasons Saturday, April 16. The houses play vaudeville and pictures on a split week policy, booked by Frank O'Brien of the Keith Exchange. The closing date is several weeks earlier than last season.

STOCK AND PICTURES.

The Amphion, Brooklyn, which has been playing split week vaudeville, changed policy this week, trying an experiment in the combination of stock and feature pictures. In addition to the film program a condensed stock play running about 45 minutes will be given each half.

The arrangement calls for the house getting a fixed amount for operating expenses, after which the takings are divided on a percentage basis with the stock company.

AID FOR MRS. STANLEY.

Sunday night, April 24, the last of the Frank Fay Sunday night concerts will be given at the Cort theatre. The receipts upon the occasion will be turned over to Mrs. Johnny Stanley, who was removed to the Flower Hospital on Sunday April 17 for a serious operation.

Mrs. Stanley is the wife of Johnny Stanley, the vaudeville actor. The co-operation of the Keith Exchange is to be requested by Fay.

ALLEN'S SONG PROFITS

Edgar Allen, the Fox booker, has bought himself a Cadillac which he avers represents his royalty earnings from "Over the Hill," a pop song, co-authored by Allen. Allen intends going into songwriting strong and already has Irving Berlin sponsoring a new "Cairo" instrumental number.

NEW 81st ST. MANAGER.

Walter David, formerly manager of Fox's Academy of Music, succeeded Frank Gerard as house manager of Keith's 81st St., Monday. Gerard, who has been suffering from nervous trouble for some time, will rest up for a few weeks, and later engage in a theatrical proposition he has lined up.

AMSTERDAM CLOSING.

The Strand and Rialto, Amsterdam, N. Y., have closed for the summer. Both are newly acquired Keith houses. The Strand was playing a split week vaudeville policy with feature pictures booked by Harold Kemp of the Keith Exchange.

Chris Brown's Ring Hopes.

Chris Brown has received a license from the State authorities to manage boxers. Brown has two west coast battlers en route to this city.

They are Bill L'Heauvereu, a heavyweight, and Pete Martin, a heavy-weight. Both will make their debut at Charley Doerserick's Pioneer Sporting Club at one of the summer shows.

FREEMAN, ON WATER, WRITES OF HIS HOPES

Meets Prince of Wales and Vincent Astor—May Use Astor as Carnival Backer

At Sea—"Aquitania."

Dear Variety:

My deck steward is writing this letter for me. He's some guy. I told him I wanted to write to a paper, and I wanted it to sound classy, because when I write it sounds hicky, and he said he would do it. I think I will take this egg off the boat and promote him. He's too good for a steward. I will make a hostler out of him. He just thanked me for saying that. But it doesn't go if the horses don't like him.

I am writing this letter because there isn't anything else to do, and in the hope you will print it. I always notice that when I send you a letter with news in it you don't, but when I send you a personal letter telling you inside stuff I always see it in print. So this is going to be a news letter, for publicity won't do me any good while I am abroad. I suppose when Phil Baker reads the last line in London he will cop that gag.

I have 16 yearlings on board. Taking them over to sell in Austria. I paid for them in the U. S. with a draft for \$10,000. Now don't ask why I paid out \$10,000, but the real reason is the draft was not payable to me. Some of these English are smarter than you might think. I bet that I sell those yearlings before I am 48 hours in Austria, then I am going back to England and play the races.

I think I have a good chance in England playing the races. I know more about horse racing than they do. I have taken every fence within 500 miles of New York and I claim that is my exclusive record. It hasn't been so hard of late years with the new pay if you please system of betting. That system must have been invented for me. If they can only grow new bookmakers fast enough I can last forever.

Guess I am in right with the Prince of Wales. I met him when last over. First I was going to call him Prince, but then I thought he might think I meant Arthur Prince so I just addressed him as Your Worship. It seemed to make a hit with the kid. He asked a couple of people who I was and, as they didn't know, I told him myself. He said I was charming, so I blushed to make good on his remark. If the Prince behaves himself I may let him in on anything I put over at the track, and oh boy, I am certainly waiting. I didn't go to New Orleans for nothing one winter.

This traveling over the ocean gets you in right with a lot of nice people, if I am not wrong. I have met people on this boat I never met anywhere else. They can't take the air on me here unless they sew themselves up in the stateroom. I arrange the concert and then O. K. the captain. May is with me and she is the concert. May never had a chance to work so long at one time before in her life and with me the friendly stage manager. I introduce her for each song, telling them where she first sang it. I ran out of names the first night and started to say Martha Washington, meaning the hotel, but they only let me get to "Martha," thinking it meant the opera, and they laughed their heads off, calling me clever. It was a jazz number. I never heard of "Martha" before. I thought all those dame named shows were musical comedies. Vincent Astor tipped me off. He was on the boat going back. It doesn't do any harm to run across that kind, does it, but it hasn't done me any good either. But you can't tell. I may use him yet. What a backer he would make for a carnival to travel around the world? And he would never miss the coin.

Don't make this letter hicky now, please. I am class over here. They listen to me and walk away smiling. That's the Cohan gag, remember?

Will write you again, when I land, and if I don't land good I'll be back soon.

Yours playing it safe,

Freeman Bernstein.

JEROME-SCHWARTZ TIE UP

Billy Jerome and Jean Schwartz, one of the best known teams of popular song writers fifteen to twenty years ago, have decided to team up again after a separation of many years. The team have not signed up with any firm, but their first number, "Molly on a Trolley, by Golly With You," will be published by M. Witmark & Sons.

EMIL MELVILLE SEEKS TO FORCE WIFE TO GIVE BACK \$65,000

Alleges in Accounting Suit She Has His Savings for Fifteen Years—Famous Acrobat and Aerialist Had Appeared in Many Foreign Countries.

Auburn, April 20.

The defense in the sensational legal action of Emil Melville, inventor of the parachute, and well known circus acrobat of a score of years ago, against his former wife, now Mrs. S. E. Minor, of Interlaken, Seneca county, to recover \$65,000 alleged to belong to him, were started at Seneca Falls in the Gould law offices today at 9 o'clock. Judge Turner, of this city, acted as referee in the case, which involves accounts running from 1896 to 1919.

Last week the plaintiff, through Attorney Gould, of Seneca Falls, and John Collins, of Ithaca, showed that between 1908 and 1919 he had sent home to his wife in Interlaken \$38,000 over and above her living expenses from his earnings with circus and theatrical troupes. Of this money she has made no accounting, he alleges. From 1896 to 1906 he stated that he sent her the balance of \$65,000 claimed, but that when an old desk held in the family for years had been sold the account books containing these entries were lost and cannot now be located. However, drafts sent from Brazil in 1904 and 1905, while he was performing with a circus in South America, were displayed to show that during that period he had sent her about \$250 a week to save for him.

Melville claims that he had sent from \$50 to \$100 a week to his wife for the 25 years of their married life. John Clarkson and William Kennedy, of Interlaken, contractors, showed they had built a theatre and hungalows for Mrs. Melville and she had paid their bills, though her husband had had an equal part in drawing up the plans. About \$1,000 of the sale price of the theatre is now being held under injunction on one of her bank accounts, pending the outcome of the present action. Mrs. Melville, much younger than Mr. Melville, who divorced her husband last year and married Miner, the man whom Melville first sued for alienation of his wife's affections, is being represented by Leon Church, of Interlaken, and Hammond & McDonald Brothers, of Seneca Falls.

FILM STARS OFFERED

Mildred Harris and Washburn Available for Vaudeville.

Chicago, April 20.

Mildred Harris and Bryant Washburn are each being offered for vaudeville. Eighteen weeks is said to have been arranged for the film stars. One of the stipulations being that they were not to play more than three shows a day. A one-reel film is sent along and acts as an introduction to their personal appearance. Miss Harris' salary is being quoted as \$1,750, while Washburn wants \$1,400. As yet none of the local vaudeville or picture houses have taken advantage of the opportunity.

ANOTHER CIRCUS ACCIDENT

Chicago, April 20.

Another accident occurred at the Sells Floto Circus, now playing at the Coliseum here. Hazel De Vaughn, trick rider, was seriously injured when thrown at an afternoon performance as her horse became frightened at an elephant. She was taken to the Mercy Hospital, where her spine was found to be injured.

MADISON'S MINSTREL CAST.

James Madison's "revival of minstrelsy" act will include in the cast Billy Golden, John Gorman (of Gorman Bros. Minstrels), Charlie White and Charles Udell.

All of these men are well above the three-score mark. A young man and woman will also be included in the cast, and seven people in all. Howard J. Green and Mike Becky are the comedians and a quartet with Melvin Lay and Schwartz is the singing group.

"LOVE BIRDS" MUSIC SUIT

Wilner & Romberg Answer Shapiro Complaint.

Wilner & Romberg, Inc., Max R. Wilner and Sigmund Romberg, as co-defendants with M. Witmark & Sons, in an injunction and accounting suit arising from the "Love Birds" show, in which the Shapiro-Bernstein Co. is plaintiff, filed answer in the Supreme Court last week, generally denying the allegations other than admitting that between October 8 and December 10 last Ballard Macdonald and Sigmund Romberg collaborated on the writing of the lyrics and music of 25 musical numbers for "Love Birds," at that time tentatively titled "Oh, Pat." The Shapiro-Bernstein people are suing on the ground that Macdonald is under contract to them and that Witmark, knowing this, continued to publish the sheet music of "Love Birds." They sued for a temporary injunction, which was denied them a fortnight ago.

Wilner & Romberg's first separate defense allege that the latter is signed with the Witmarks for two years from May 2, 1919, and the music firm holds all rights to publish Romberg's musical output for that period. Also that Macdonald at the time before actually taking up the writing of the lyrics for the show was not bound to any publisher and was at liberty to collaborate with any one he chose. Besides the defendants aver they appraised Shapiro, Bernstein & Co., Inc., of Macdonald's intention to do some lyrics for them and the plaintiff agreed thereto, knowing also that Romberg was under contract to Witmark.

As a separate defense, the defense has it that the complaint is defective in that Ballard Macdonald should be made co-defendant in the action.

U. S.-FRENCH MUSIC DEAL.

Paris Composers Hear Market Here Will Improve.

Paris, April 20.

At a recent meeting of the Chambre Syndicale des Chansonniers (61 Fbg. St. Martin, Paris) the question of foreign music was discussed, but the union was asked to be patient, as a rumpus at present may spoil negotiations now in hand with certain foreign rights societies.

It appears one of the leading importers of American music has given the Syndicat des Compositeurs de Musique to understand there will soon be a good market abroad for French scores.

MCCAFFREY'S RAIL SHOW.

C. E. McCaffrey, who managed the Auditorium, Hutchinson, Kan.; Convention Hall, Salina, Kan., and the City theatre, Newton, Kan., has turned back the lease of the Grand, Topeka, to Roy Crawford, the owner, who will operate the house.

McCaffrey will send out a 20-car show which will tour Canada.

PALISADE PARK APRIL 30.

The Schenck Brothers Palisade Park will open April 30 for the summer. The park will play a free vaudeville show consisting of four acts booked by Sol Turek of the Loew office. The show will play two shows a day excepting Saturday and Sunday, when three shows will be played.

BARNES SHOW GOES WELL.

San Francisco, April 20.

The A. C. Barnes circus came into San Francisco for a five days stay last Wednesday after doing record business at Oakland where four shows were given of Saturday and again on Sunday. Business at San Francisco was also exceptionally good.



CASSON BROS.

A singing and dancing novelty, now playing in New York.

This week (April 18), American and Greeley Square.

Direction, ARTHUR LYONS.

OUR OWN NEWS WEEKLY.

By O. M. SAMUEL.

SPLITWEEK, ARK.—Patrons of the Humid theatre sit in stark wonderment when a blackface comedian makes his final exit without removing his wig.

NEW YORK CITY.—James Thornton inspects the newest American water wagon. Mr. Thornton recently inherited a bootlegacy.

CHICAGO, ILL.—Members of the Vaudeville Commission are reinstalled in State Lake Theatre Building. The members agree to charge artists not more than 5 per cent., when it is impossible to get more.

GRAND RAPIDS, MICH.—President Classen, of the largest piano lamp concern in the United States, in an open address, thanks the vaudeville actors for the best year in the history of the firm.

APPLESAUCE, ALA.—Vaudeville dancers of America make huge bonfire of 10,000 dancing mats to usher in their annual convention. They adopt new slogan. It is "Hoof! Hoof! Hoof!! Hoof!!!"

HONOLULU, H. I.—Four thousand hula fool 'em dancers receive a straw vote of welcome upon their return home from all parts of the world.

NEW YORK CITY.—Eighteen thousand acts assert they will change agents unless they are treated better in future.

FIGURENOT, MO.—Bill Stawter, veteran vaudevillian, is buried midst the scenes of his childhood. Bill Stawter always carried 5,000 pounds of baggage. He died of excesses.

NEW YORK CITY.—Streets of Manhattan are threatened with severest drenching of their history when movement is started to squeeze all the water from new amusement stocks.

SUEDE, ME.—Latest in ladies' footwear suggests that long vamps wear short vamps and short vamps wear long vamps.

ALBANY, N. Y.—Nine film companies are incorporated, the combined capital being \$8,000,000, with paid in capital for all amounts to \$7.60.

LONDON, ENG.—Coster singers start propaganda to bring down the price of pearl buttons. Pearl Buttons herself begins the campaign.

LOS ANGELES, CAL.—Twenty thousand caps are destroyed when cameramen of America decide on new style of headgear.

DUBLIN, IRE.—All Jewish actors with Irish names are asked to promote and help the Sein Fein movement.

GALELAKE, MISS.—Great surprise is occasioned at the town telegraph office when message for vaudeville act is received from an unlisted and unmarked paid.

NEW YORK CITY.—With the coming influx of actors from all parts of the country, Broadway becomes the scene of a new type of vaudeville.

TEST MECHANICAL RIGHTS.

Is Royalty Chargeable Against Plane Player, Is Question

Seattle, April 20.

Suit for alleged infringement of copyright has been filed in the U. S. District Court here by Fred Fisher, Inc., against H. T. Nelson, proprietor of the Family Theatre, on the grounds the defendant played "Dardanella" for profit without permission.

Judge Jeremiah Neterer will be called upon to decide whether an electric piano of a neighborhood picture house is a musical instrument and whether a selection played thereon—as was "Dardanella"—is considered a musical performance.

Mr. Nelson avers that when he played "Dardanella" on his electric piano in conjunction with the picture show he did not give a musical performance, and that the admission price is charged solely for the privilege of seeing the picture, the music being only an incidental, such as lights and seats.

The publishers maintain otherwise.

THURSTON'S MUSEUM

Chicago, April 20.

Thurston's World Museum opened its doors to the public this week. It is located right in the heart of the Loop at 60 West Madison street.

Besides having plenty of slot machines it also has several vaudeville acts picked mostly for freaks but the big money getter is Jolly Trislie, labeled as 680 pounder. Harry Thurston, said to be a brother of Magiear. Thurston, is the proprietor.

CIRCUS GORILLA DEAD

Ringling's \$10,000 John Daniel Victim of Pneumonia.

"John Daniel," the Ringling Bros.-Barnum & Bailey gorilla, died last Sunday (April 17) of quick pneumonia. The animal had been ailing ever since it arrived in New York from London on March 22. Suffering continuously from sea-sickness, throughout the voyage the gorilla, which had developed a high order of intelligence, sank into illness credited to homesickness.

Friday last the monk, showing indications of pneumonia, was removed from his exhibition cage in the side show, on the ground floor of the Garden, to a room in the tower. Dr. Wm. Shields was summoned, and following a diagnosis, applied the identical remedies to the monk that would have been applied in the case of a human being.

"John Daniel," who was the star attraction of the circus freak show this year, was captured in Africa at the age of two. Among his accomplishments were the ability to feed himself with knife and fork, open and close locked doors, dress himself, etc. The gorilla was purchased in London by the Ringlings from Miss Cunningham, who is due to arrive over here on the "Cedric" this week, following a cabled request to come over and look after the monk sent by John Ringling.

John Daniel is said to be but the fourth real gorilla ever imported into this country. None survived for any length of time, the climate over here apparently being fatal.



KENNETH DAY ALEXANDER, JR.

LILA JOSEPHINE KING

Mollie and Charlie King's Children

The mother, MOLLIE KING (Mrs. Kenneth Day Alexander), of the baby on the left, and the father, CHARLES KING, of the child on the right of the above picture, are starting a joint tour in vaudeville this week at B. F. Keith's Palace, New York.

It is the first time Miss King and her brother, Charlie, have jointly appeared as a vaudeville turn by themselves. Mollie King, following her marriage to Mr. Alexander, retired from the stage, returning this season to co-star in "Blue Eyes."

Charlie King's wife, and the mother of Lila Josephine, is professionally known as Lila Rhodes.

FIGHT NEGRO PARK PLAN.

Proposal to Use Washington Circus Lot Brings Protest.

Washington, April 20.

A \$150,000 amusement park for the colored population of Washington at 15th and H streets, northeast, which for some time has been classed as nothing but a "rumor," has taken on the appearance of becoming an actuality. At least to the extent that one of Washington's civic associations has taken the rumor seriously enough to frame a resolution for presentation to the District Commissioners requesting that body to forbid the park's erection.

The site of this proposed venture has been utilized for a great many years during the summer months for the various circuses appearing here.

IN AND OUT.

Arthur Dunn dropped out of the bill at the Strand, Washington, Sunday, after the matinee due to illness. Robert and Friel arriving in time for the evening performance Monday.

Tappen and Armstrong dropped out of the bill at the Lyric, Hoboken, Thursday of last week after the matinee, one of the members of the team becoming ill. The Pettit family substituted.

Burns and Lorraine didn't open at the Fifth Avenue Monday, as scheduled. Trislie and Green took the evening.

CIRCUS' OPENING DAY.

May 2 Will See Most in Action

The regular open season for circuses is set for May 2, by which time practically all the big tops will be in operation. The Ringlings, Barnum and Bailey outfit leaves Madison Square Garden at the end of next week, with Brooklyn the first kick off stand. The Hagenbach-Wallace show starts April 23 at West Baden. The John Robinson shows begins the season at Peru, Ind., April 29.

The Walter L. Mains show opened Monday at Havre de Grace. How's Great London show and the Al Barnes outfit got started last month on the coast.

WITMARK SUED FOR \$25,000.

Boston, April 20.

Edward M. Dangel, acting for Al Feldman, song writer, has brought suit here for \$25,000 damages against M. Witmark & Sons, alleging breach of contract.

Feldman claims he turned over a musical composition titled "Cabana" to the music publishers on a royalty agreement, alleging Witmark had promised to do several things to the welfare of the song, such as advertising, which they have not complied with, although there was no contract for this composition.

MAJESTIC, CHICAGO.

Chicago, April 20.
William and Gordon Dooley returned with an act that even with this cold-blooded crowd proved a riot. The boys created side-splitting and healthy laughter such as is not only seldom heard at this house, but is not heard in any theatre. With the Dooleys are Arthur Hart, Helen Patterson, William Foran, wonderful support in "Two Vagrants." The billing does not mention a fine danseuse and the leader they carry. The danseuse does an artistic bit of Oriental dancing in the Russian palace scene, and, judging by the applause she received, she will be remembered. The book by Edgar Allan Wolf stands up, and Harry Carroll inserted some good music. The boys did their burlesque acrobats while they set the stage for Natl Babinaita.

Ruth Howell Duo, man and woman, opened with some of the most showmanly rendered aerial stunts that have been performed. The billing reads "America's Premiere Aerialists," and they are entitled to it, even though the house full acted as though their hands were frozen. Dave Roth sang, played the piano and danced and received no one's attention. He should certainly have taken Mel Klee's spot. Roth worked hard and smooth and is entitled to a later spot. Georgetown and Capitola De Wolf went through their neat singing, dancing "Love Tour," getting numerous bows and encores. The girls look as sweet as ever and wear some new and nifty wardrobe. Andre Robelins is a new piano player whom they carry with them, and she had one terrible time with the house orchestra. She became frantic in her efforts to double the tempo of the music, and scattered remarks showed the audience realized something was wrong.

Margaret Young sang her varied routine to a house that just wanted her style of working. Miss Young, too, had orchestra trouble, but she was showman enough not to let the crowd get on to it. Each of her four numbers were well received. Frank Wilcox, with a cast of six, rushed in for heavy returns. Wilcox worked with an admirable nonchalance. His support was excellent and he had no trouble in winning the crowd over to his side.

Mel Klee attempted many different styles of working his blackface monolog and failed to hold down the important position assigned to him. He has taken a little material from Lou Holtz, Joe Darcey, Al Johnson, Al Herman and other blackface comics, and when he tried to sell it he bungled it all up. He tries to get very personal with the audience and they did not stand for it. Frank Wilcox and Margaret Young mixed in on his act, but that did not help it any. He might have done better in the second position, but it is doubtful if he can hold any big time spot. Then the Dooleys came on, to be followed by Natl Babinaita the Spanish danseuse, who is making her first American appearance. Those who stayed saw one of the most artful interpretations of terpsichorean acts seen on this order this season.

PALACE, CHICAGO

Chicago, April 20.
One of the best balanced shows seen in Chicago for some time. With the weather ideal for the theatres, the Palace had a capacity matinee. Courtney Sisters, assisted by a string orchestra, headlined with

MART MEIER & HENRY SULLIVAN
INC.
MERCHAND TAILORS
TO THE PROFESSION
610 State-Lake Bldg. Chicago, Ill.

HAZEL RENE

HATS - GOWNS - COSTUMES

306-308 State-Lake Building, Chicago Tel. Cent. 1899

IRENE DEBUQUE Formerly with HAZEL RANOUS Edith Strickland

DO YOU KNOW

"PETE"

WELL, TAKE OUR WORD, HE CAN'T BE BEAT

JOHN J. NASH CLAUDE S. "TINK" HUMPHREYS CAL GRIFFIS JACK LAIT GEORGE VAN
Next Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO

"ST. REGIS"

HOTELS

"MARION"

516 N. Clark Street

CHICAGO

505 W. Madison St.

PROFESSIONAL WEEKLY RATES

Single, without bath, \$9.00 and Up.	Thoroughly modern.
Double, without bath, \$12.00 and Up.	Newly furnished.
Single, with bath, \$12.00 and Up.	Convenient to all theatres.
Double, with bath, \$16.00 and Up.	Free rehearsal hall.

WE SOLICIT YOUR PATRONAGE

MARCELLE HARDIE

That Clever Little Singing and Dancing Soubrette

Will Close at the Winter Garden, Chicago, April 24. After an Eight Weeks' Engagement and Will Play Vaudeville.

ERNE YOUNG, Representative

Long Tack Sam second, and the Caninos third for billing. Belle Montrose, who has not been seen in Chicago for two years, walked on and stopped the show with some clever talk. Miss Montrose reduced in weight since her last appearance here. Johnsor, Baker and Johnson, a comedy novelty juggling act, opened and went over very good considering their position on the bill. Their hat throwing is a feature of their act and created quite a bit of talk and lots of applause for the finish. Bigelow and Clinton, two boys piano act, cleaned up in duce spot with pop numbers. They closed with a Chinese novelty number that took them off to five bows.

Long Tack Sam is rightly billed "The Chinese Wonder Worker." This gent from the Orient has everything to make him a feature act. Sam is the king-pin for acts of this calibre, and scored one of the hits of the show. Then followed Belle Montrose with skit, entitled "Her Only Chance," and knocked her for a goal. She was followed by the Caninos, the best dancing act for its style and class that has ever appeared in vaudeville. They were another show-stopper. Kenney and Hollis, who have been seen here before, did fair with their applause begging act. Belle Montrose and the comic from Johnson, Baker and Johnson's act helped to get them over. They sure needed their timely assistance. Courtney Sisters held the next-to-closing spot, and did nothing exceptional with it. The string orchestra is excess. The sisters could do much better themselves working in "one." Mang and Snyder held the best part of the audience in and earned several bows. This is a corking closer.

STATE-LAKE, CHICAGO.

Chicago, April 20.
Usual capacity audience at this theatre, with nothing sensational in the first show. There didn't seem to be enough comedy to wake the audience up. The first-five acts received little or no returns. Paul, Levan and Miller opened the show with a fast routine of ground and table tumbling. The blackface comic in the act scored with some sensational headspins. McCormick and Irving, man and woman, with some crossfire dialog and a couple of songs that failed to register. They closed with a duet number, with no response. Charles Henry's Pets, on number three, did nicely with the two dogs posing in an orderly manner. Elsie White, assisted by a male pianist, sang several character numbers in front of a special drop. A change of wardrobe for each song. Miss White did very well, doing an encore after taking four bows.

The Barr Twins, a very classy act, was well received. The girls have a special cyclorama that lends tone to their offering. Elinore and Williams cleaned up with Kate Ellmore's comedy and Sam Williams doing straight. This was the only act that seemed to the audience's liking. They had easy sailing and were the laughing hit of the show. William Seabury and Co. scored the artistic hit of the show with his finished dancing and wonderful costuming and beautiful setting. Seabury has several girls who make him step when it comes to dancing. O'Donnell and Blair and Herbert Brooks were not on this show.

KEDZIE, CHICAGO.

Chicago, April 20.
Doris Duncan, a fascinating and talented young miss, bagged the show honors, and made good purely upon what she showed in fifteen of the snappiest minutes of the bill. Miss Duncan has a light soprano voice that "sells" every one of her semi-classical and specialty numbers. The closing number, "The Love Bandit," is a treasure, and brought her back for many bows. At the piano Jack Carroll vamped the Ivories, offering a medley to

permit a change of wardrobe. He does not handle the popular medley number well, and should try something more in his line of playing.

Willia and Harold Brown opened the show with a novelty, making rag pictures on an easel that have the effect of oil paintings. Various sized rags are put together like a Chinese puzzle. A little too much time is consumed. Miss Duncan was on early, following the Browns. She did not allow this to handicap her, but she should have a later spot. Jimmy Dunne drew the spot tray, and went strongly. He "talks" a few songs, and takes up his allotted time in showmanlike manner. Dunne needs some clever material, for he now has some gags that are older than the theatre in which he appeared. But he is a showman and an entertainer with a pleasing personality. Fresh talk with fresh assets would send him sky high.

Frank Wilcox, assisted by three women and one man, offered a sketch dealing with the complexities arising from two women "falling" for him, even though he is engaged to a third. A lot of racket from in front and back of the house dampened the hand the sketch was entitled to. Alice Hamilton characterized an old woman of today and yesterday in a clever manner. Of course, the way old women of today act got the most attention. Roy and Arthur broke a pantry full of plates. One man is a clever juggler and straight, while the other specializes in being as clumsy as a bear. Lot of hoakum, but they got laughs galore.

RIALTO, CHICAGO.

Chicago, April 20.
Singing, singing, and singing. That is about all this week's bill consists of. Five acts depended upon their pipes to bring them back for bows. One act offered a straight musical routine. A five-minute stage wait, by actual timing, between Byrd and Alden and Fred Schwartz's sketch upset the show schedule.

Crouch Richards Trio opened the show with a novelty banjo act. The act is very ordinary, with a lot of excess baggage that detracts from their playing. Stein and Smith had number two spot and filled it with action and pep. Sam Stein is remembered as formerly the partner of Dick Arnold, and Billy Smith worked with Charles Keefe. They are playing a cabaret engagement and doubling on the Rialto date. Stein sings comedy numbers and ballads. He is an excellent entertainer, working on the order of Jack Rose and Harry Rose, yet has a distinctive delivery of his own that is masterful. Smith whips a mean ivory solo, besides being an excellent accompanist for Stein. The combination was perfect and vaudeville welcomes acts like Stein and Smith.

Holmes, Wallace and Hitrig, a girl, a man and a Jew comic, offered a musical skit, "Voice or Money." The idea is that money is lent on voices, pawnbroker style, and in order to get a loan one has to sing a number. It went very nicely, each of the cast being good performers. Charles Martin, in a baritone voice, sang classical numbers, yielding fair returns. It now appeared that singing was becoming annoying instead of entertaining, for the crowds were very fidgety when Byrd and Allen, two classy girls, followed Martin with a straight singing, violin and piano routine. The girls closed to almost no response. They were certainly entitled to applause, for they do their work in first-class fashion, coupling this with beautiful drops, fine wardrobe and loads of personality. On a bill with less singing the girls would match the best.

Now came the stage wait that gave the impression that a picture would be shown. However, Fred Schwartz and his assistants, offering "The Broken Mirror," were obliged to show with this handicap. Each of the cast worked in confusion. Suddenly one of them said "Curtain," and that ended the sketch, which has always been a feature. Folette Pearl and Wicks did all but tear the house apart. Everything came their way until they began to sing, and all the singing before saw them off to half-hearted applause. Black, White and Useless, with their bucking mule, came on very late, and as they had to rush things and the crowd had been delayed they closed to scattered response. Juggling Ferrier and Gwen and Billy Clark were not at this show.

AMERICAN, CHICAGO.

Chicago, April 20.
The line-up read like a big-time battery and after the game it turned out to be a first class Orpheum, Jr., bill. Nasty weather had the crowds come in slower than molasses. The bunch just took a notion and scattered itself in small groups all through this first-come first-served house. Before applause en masse was heard some valuable time passed.

De Sylvia opened the show and did some tricks on roller skates. He appears in an iridescent suit—went to it to prove he is the wizard his billing calls for. He has taken too much upon himself in the way of billing and his stunts are good but

not sensational. Lester and Vincent got attention from all sides. Their idea of working before a park scene drop with a cutout for an employment bureau, and questions funnily answered by the blackface, proved to be pie for those present. The footwork of the team rounded out this neat offering.

George Damerel and Myrtle Vail, assisted by Opal Elliott, stood the mob on their ears. The trio have a musical satire that was T. N. T. from the opening line to the final dance by Damerel and Vail. Damerel is the singing actor of "Always," and Myrtle Vail is amazingly versatile and pleasing to look upon; as a combination they are in high favor. The sketch is about a movie director looking for a woman without a soul. Miss Elliott is the steno anxious to play the part, and Miss Vail is the girl that has the "movie bug" in her dome.

Oscar Lorraine had little trouble in selling his "auntiness." Those who like nuts will find Lorraine one of the masters of that sort of entertainment. His plant, in a box seat, helped him now and then by singing a couple of numbers. Hilt.

Yates and Reed are two clever, clean and classy performers. Theirs is the real stuff and the crowd came to the front without a minute's hesitation. Goslar and Lushy rang the bell with each of their artistic vaudeville bits. They open before a purple drop in "two," with the man playing the piano and singing, and the girl dancing and flashing some very pretty wardrobe. The man sings popular numbers and plays well. The girl offers graceful dances, rounding out a first class offering that can carry a spot on the better time. This act was billed recently at the Palace, but did not appear, owing to illness.

NEW G. N. HIPPO POLICY.

No More 8 Shows a Day for 7 Acts.

Chicago, April 20.
The Great Northern Hippodrome, booked for the past season by the Pantages Chicago office, will go into a straight seven-act program beginning May 2. A stock company playing balled-down versions of popular plays will also be carried. This style of entertainment was tried out at the house two years ago with indifferent success. At that time the present shift system was retained. The present policy of the house is eight shows a day.

Each shift of seven acts doing four and changing shifts of Thursday. The new policy calls for all acts doing four shows daily.

WINONA WINTER TO SUE.

Chicago, April 20.
Parents of Winona Winter, now touring in the "Century Midnight Whirl," announce that she has separated from her husband, Lloyd Simpson, a real estate man, and plans to institute action for divorce.

CHICAGO NOTES.

A \$300,000 picture theatre will be built by Van Etten Brothers at Michigan avenue and 116th street.

Barbee's Theatre, playing feature pictures in the loop, is advertising a cut from 83 cents to 44 cents in its admission scale.

The Merrill theatre, Milwaukee, recently reduced its prices from 44 cents to 33 cents.

Sionx City is to have an amusement park costing \$500,000, called Riverview.

The World Realty Company is building a \$500,000 picture house in Omaha, at Douglas and Fifteenth streets.

The Orpheum Theatre, Pipestone, Minn., was damaged \$15,000 by fire.

Lester Dollahan, usher at the Riviera Theatre, was made a local hero by the dailies here for returning a \$1,200 jeweled watch he found in the theatre and refusing to accept a reward.

Fanny Frankel has rearranged a new single and will return to vaudeville after an absence of six years.

Roy Mack, who managed the Miami Beach Club in Miami, Fla., arrived here to prepare for his revue at Electric Park, Kansas City, Mo. The Park will open May 21 and will have 15 principals and 20 chorus girls. The New York Costume Company is furnishing the wardrobe. The show will be changed every 4 weeks.

Daisy Jennings has left "A Page from Life." Sylvia Ruben replaced her.

"Way Down East" was not shown at the Auditorium Monday night on account of previous bookings for the Joseph Hislop concert.

Vance Seltz resigned as manager of the Windsor to accept a position as superintendent of the operating department of J. Johnson National Sign Distributing Co. Seltz was succeeded by Harry Miller, former manager of the Logan Square.

There Is Only ONE MAYBELLE SMART SHOP
LENORE BERNSTEIN MODISTE
Room 503 145 N. Clark Street

BLOOM
STATE-LAKE BLDG. CHICAGO
190 N. STATE ST. Phone Randolph 3393
LARGEST AND BEST EQUIPPED
POSING ROOMS IN THE COUNTRY
GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS
ALL KINDS OF SCENERY AND SPOT LIGHT. OPEN SUNDAYS

NEW YORK COSTUME CO.
COSTUMES LARGEST COSTUME MANUFACTURERS IN WEST GOWNS
137 N. WABASH AVE. CHICAGO Central 1801

AMERICAN OR CHINESE FOOD—AS YOU LIKE IT.
THE BAMBOO INN
T. Y. CHOY, Mgr.
THIS FINEST APPOINTED CAFE IN THE WORLD.
In the heart of the Rialto—Around the Corner from Everywhere.
THE RENDEZVOUS OF THE PROFESSION.
Across from the Sherman Hotel. Next door to the Olympic Theatre.
Four doors west of the Garrick; around the corner of the Palace and Cohan's Grand Opera House. One block east of Wood's and Apollo.
One block West of Powers' Theatre.
RANDOLPH AND CLARK STREETS, CHICAGO

FRED MANN'S
"RAINBO GARDENS"
CLARK AT LAWRENCE CHICAGO
THE ORIGINAL—RAINBO ORCHESTRA
CONTINUOUS DANCING AND VAUDEVILLE
FAMOUS CHICKEN DINNERS AND A LA CARTE SERVICE

Such Delicious Hungarian-Yiddish Food!
EAT YOUR KOSHER PASSOVER MEALS
(Breakfast—Dinner—Supper)—AT
ALEX SCHWARTZ'S
ORIGINAL HUNGARIAN RESTAURANT
(Across from the Cort; Next Door to Wood's New Apollo)
ONE SHORT FLIGHT UP. 117 N. DEARBORN ST., CHICAGO
(S. PASSOVER STARTS FRIDAY NIGHT, APRIL 22)

O'BRIEN WITH EARL

Former Weber and Hart Man
Hooks Up in Chicago.

Chicago, April 20.
George O'Brien, formerly with Harry Weber and late of the Max Hart agency, has been taken into the Lew Earl agency as a full partner, and the firm will hereafter be known as the Earl & O'Brien agency. It will be located in the Woods theatre building, where Earl has maintained offices for the last two years, and will continue booking with the Western Vaudeville Managers' Association, the B. F. Keith (Chicago) office and with all other circuits affiliated.

LA CROSSE FOR W. V. M. A.

Koppelberger House Adds Week to Association.

Chicago, April 20.
Frank Koppelberger, manager of the Majestic theatre, La Crosse, Wis., has made arrangements to book his theatre through the W. V. M. A. for the coming season. The house will play two splits a week with an added show on Sunday. This is made possible by acts jumping from Minneapolis and St. Paul into Chicago, having that Sunday open, as the two above-mentioned houses are Saturday closing.

FLORENCE WALTON SUED.

Chicago, April 20.
Florence Walton, headlining at the Majestic and dancing at the new Drake Hotel, has been sued for \$5,000 by a business man, who charges that Miss Walton's car ran into his while he sat in it with his wife at a curb.

He sets out that the dancer was taking her dog for an airing, and distracted the chauffeur's attention by petting the dog, causing the driver to crash into the other car and damaging the complainant's and his wife's health as well as demolishing the auto.

RIVOLI MANAGING VICTOR.

Chicago, April 20.
Caesar Rivoli, the protean vaude-villain, will take over the management of the Victor House, Chicago's unique Italian cafe on East Grand avenue, for the summer. Victor Heras, formerly a famous tumbler, who disbanded the Heras Family to operate this restaurant and hotel some ten years ago, has obtained his passport to visit Italy, for the first time in 20 years, and will be absent all summer.

"SCOTTY" WHITTAKER FUND.

Chicago, April 20.
Jack "Scotty" Whittaker, a well-known vaudeville and cabaret entertainer, was confined to a ward at the Chicago State Hospital for the Insane at Dunning. Jack Block and Mort Green are handling a smoke fund for Whittaker and can be reached care of Waterson, Berlin & Snyder, Chicago offices.

ENGAGEMENTS.

Beryl Mercer, "Irish Dew" (Wm. Harris, Jr.).
Tom Brown's Quartet will be included in the cast of Al Woods' new musical piece, "Tin Pan Alley," when it opens out of town April 25. The foursome were placed with the production by Jenie Jacobs.
Muriel Tindal, an English prima donna, has been engaged by the Shuberts for their production of the musical version of Sir James M. Barrie's "Quality Street."

THEATRICAL AND STREET FOOTWEAR
DESIGNERS MAKERS AND RETAILERS
AISTONS
INC.
14 W. WASHINGTON STREET
CHICAGO
PAVLEY-OKRAINSKY BALLET SLIPPERS

The latest in Men's
Furnishings can be
had at
21 No. Clark St.
CHICAGO
Next Door to COLUMBIA THEATRE

"ELI," The Jeweler
TO THE PROFESSION
Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg. Ground Floor.

Universal Scenic ARTIST STUDIO
Suite 626, State-Lake Theatre Bldg.
CHICAGO, ILL.
It costs you no more to get the best in design and workmanship. Why experiment?

INSIDE STUFF
ON VAUDEVILLE.

A professional manager of a newly reorganized music publishing house and his employers came to the parting of the ways last week when the "boss" became aggrieved at what he thought was an abuse of privileges. He complained his manager put through important moves without authority, engaging professional and band orchestra staff people at attractive salaries.

Foreign agents for vaudeville in New York have ingrained our complaints over booking conditions. Very little foreign bookings, either way, have been accomplished since the war. The agents over here say they find it almost impossible to complete a booking, though native acts when approached to go across, signify a willingness. One agent said he had grown weary of paying cables and going to necessary expense in fixing a booking. Upon the arrival of an English contract over here for the act's signature, the agent found as a rule that when he wrote the turns advising them of the contact, the acts would either take his letter to the vaudeville booking office or the producing managers they might be then playing for and exhibit the letter as a means to secure more favorable terms for the following season, to remain over here. They would then write the agent saying they did not want the foreign trade. One act was offered a contract for 40 weeks in London, consecutively, at £190 a week, or the equivalent of \$450, American, and refused it after long negotiations. An English contract for an American turn calling for 40 consecutive weeks in London before the act opens over there is a rarity. The foreign agents in New York see little in prospect and they are, as far as bookings are concerned, decidedly discouraged.

A small time independent agent (and former husband of one of vaudeville's best known woman "singles") purchased a diamond ring, pin and watch from the brother of a theatrical acquaintance who needed money. When the agent's acts commented upon the jewelry the agent informed them the articles were given to him as a present by three of his acts, naming a prominent male "single," now abroad, a "single" woman character, and another turn. The agent in question may have had a reason for concealing the source of the adornments, and then again he may believe that an ounce of suggestion is worth a pound of urging.

Two agents well known in the Patnam building started a dispute last week, there being much language and at least one punch landed. The pair came together in a restaurant two days later and the argument continued, the pair being urged on by other agents. The agent who was walloped secured a summons from an attorney, the "battlers" repaired to a neutral agent's office, and a "trial" was held. "Testimony" was given and the kidding continued. Through it all the two principals were in dead earnest. Each signed an agreement, one not to use his fists for a year, and the other not to give way to violent language for the same period.

Both members of the former team of Degnon and Clifton who originated a parlor acrobatic routine have retired from the stage, although there are several teams doing the same routine. George Degnon, the top-mountain, is selling linoleums and his wife who was formerly with the "Kinkaid Kilties" is also off the boards. Julius Burt Clifton too has gone into the commercial field.

Thirty weeks' bookings were cancelled this week on a two-act for violation of contract by the Loew office. The violation consisted in the act playing an "opposition" house in Hoboken while holding a blanket contract from Loew beginning May 2. The contract contained a clause restraining the turn from playing certain houses without Loew consent.

"Blood" Sam Kramer, the Chicago agent, is in New York for a three week's visit and has been handing the agents in the Loew building many a laugh. Recently Kramer bought some stock of the Commonwealth Edison Electric Light Co., which supplies juice for Chicago. He said he burned all the lights in his office throughout the day to make the stock more valuable. The rent includes light at his office. At home he pays extra, so it don't go there.

ILL AND INJURED

Edward J. Knobloch, the dramatist, underwent an operation last Thursday at the Good Samaritan Hospital, Los Angeles. He had been ill for more than a week with a minor throat affliction. The operation took place immediately after he had completed the screen version of "The Three Musketeers" for Douglas Fairbanks.

Pressler and Klais jammed up in an automobile accident returning from a dress rehearsal at Keith's Fordham. As a result they were off the opening bill that night, Thursday, April 14. Belle Baker was substituted at the last moment. The injured member of the team was removed to the Fordham Hospital, where it was said an X-ray examination would be necessary to determine the extent of his injuries.

Rose Berry Garden, who was playing at McVicker's, Chicago, her first week of a 40 weeks' tour had to close on account of a nervous breakdown and was ordered home by her doctor.

Texas Comedy Four canceled McVicker's Chicago, owing to two of the quartet being taken down with grippe.
Rio and Elmer unable to appear at the Kialto, Chicago. Retter Bros. substituting.
Grace and George Ayer, roller skaters, both were injured last week at Loew's Ottawa, when the girl's grip broke during a revolving swing. The dwarf was hurled into the wings and Miss Ayer struck so heavily she was knocked unconscious. Both recovered to continue two days later.

Maude Kramer (Kennedy and Kramer) is recovering in Meriden, Conn., from injuries sustained in a fall at the Palace, Port Richmond.

Mort Fox, with Joe Barton in vaudeville, has returned to the act, having recovered from his recent illness, contracted while playing Baltimore.

Florine Farr with the Blaney Players, Astoria, L. I., was injured Sunday in a collision while driving her automobile. Miss Farr was removed to her home where it was found she had injured her ribs but a physician by strapping her side made it possible for Miss Farr to open with the company Monday night in "The Unkissed Bride."

NEW ACTS.

Fern DeLacey, single.
Elmer Thompson, with a girl partner, will do the former Richards and Kyle two-act.

Sam Liebert is to revive his former sketch, "The Shattered Idol."
A Douglass Leavitt, who closed with "It's Up to You," is to enter vaudeville in a two-act with his wife.

Jim and Betty Moran are to return to vaudeville instead of going in the Midnight Frolic.

Madeleine Randolph (Randolph and Cunningham) in special song routine by Howard Green. (Johnny Collins.)

Joe Tenner, formerly with Mike Bernard, and Jimmy Brown, song writer, two act.

Marion Harris, of phonograph fame, is to invade vaudeville with a new act. Special songs are by Blanche Merrill. (Rose and Curtis.)
"Kidnapped," sketch to be produced by Joseph Hart, with Edith Taliaferro and company, including Robert Bentley, Deen Cole and Lloyd Wertman. Story written by Bert Robinson, staged by Frank McCormack.

Leah Laska and Mabel Nash, piano act.

Hector and Tait, a mixed team from the concert and lyceum circuits, will make their debut in vaudeville in a singing routine.

Jack Coss, formerly with "Mike Rhea, has formed a partnership with Harry Mayo (Dave Fox and Harry Mayo). The team opens next week.

Walter Rossmund, the composer, who has written any number of the production type of acts for vaudeville, will hereafter produce similar pieces for himself. To this end he has combined with "Marty" Wagner, who will supply the scenic effects and illusions for the different turns.

Water, the Great, comedy magic turn, with Water playing a Hebrew character.

Dolly St. John, single.
Jack Leonard, formerly pianist for Yvette Ruel, single turn.

Billy Inman and Timmy Lyons, two-act.
Jules Howard (Gold and Howard), single act.

Jack Leonard, piano act.
Herman Timberg, single act.

N. V. A. COMPLAINTS

El Brendel complaining against Jack Hanley, alleges infringement on dark stage bit, described as "looking for whisky bottle after lights are out."

Fox and Ward against another act using name of Fox and Ward. The complainants state they have used the name in show business for upwards of 53 years, which represents the duration of their partnership.

Tony Cornetta against Harry Marliss, alleging Marliss left the Cornetta act without giving two weeks' notice.

Franklyn Charles and Co. against Gladys Conrad and Co., alleging infringement on the general idea of the Franklyn and Charles turn.

Mack and Reading against Katherine Murray, alleging infringement on following gag: "Five thousand francs—how many Johns would that be in this country."

The complaint of Newport and Stirk against Jimmy Lucas and Co. has been settled. In agreeing to discontinue the use of the business complained of, Lucas set up a counter claim that he had originated the business, that of a straight man pulling the shirt of the comedian out while comic pulls it back into place through pocket. Lucas, however, stated he had not used the bit for several years, but had put it back recently. The settlement included the granting of permission

to Newport and Stirk to use the bit, by Lucas.

MARRIAGES.

William Duncan to Edith Johnson, both in pictures, in Los Angeles.

Jane Blair Curtis of Curtis Trio to Samuel E. Tabachnick, April 9, in New York.

Basil Broadhurst, son of George Broadhurst, to Jacquellina Harrah, Greenwich, April 17.

O'Harra and Moore, playing the Majestic, Houston, Tex., last week, were married after the Wednesday afternoon performance.

J. Barrington, former husband of Loubowsky, the Russian dancer, to Margaret Byrne, non-professional.

Olga Gray Zacek was married on Dec. 15, 1920, at Santa Ana, to Arnold Ray Samberg, motion picture actor. The marriage was kept secret until last week. Miss Zacek was given the name of Olga Gray by D. W. Griffith while appearing in pictures under his direction. She is now appearing in one-act plays at the Ambassador theatre, Los Angeles.

BIRTHS.

To Mr. and Mrs. Pettingill, a son, April 16.

A son on April 12 to Mr. and Mrs. Jack Ford. The father is a director at Universal City in Los Angeles.

To Mr. and Mrs. Jack Lavier, April 3, a daughter, at Bixby hospital, Adrian, Mich.

Mr. and Mrs. George M. Cohan, 2nd, April 17 at their home in New York, daughter. The father is treasurer of the Sam H. Harris theatre. He is a cousin to George M. Cohan.

NEW ACTS WANTED

We can secure you 40 weeks of the most desirable time in the Middle West

Beehler & Jacobs

Agency

Suite 307
Woods Theatre Bldg.

Billy Jackson

Agency

Suite 504
Loop End Bldg.

Burt Cortelyou

Agency

1607-08
Masonic Temple

Helen Murphy

Agency

Suite 306
Woods Theatre Bldg.

Charles Crowl

Agency

Suite 301
Woods Theatre Bldg.

Charles Nelson

Agency

Suite 609
Woods Theatre Bldg.

Eagle & Goldsmith

Agency

Suite 504
Loop End Bldg.

Powell & Danforth

Agency Inc.

Suite 302
Loop End Bldg.

Earl & O'Brien

Agency

Suite 302
Woods Theatre Bldg.

Tom Powell

Agency

Suite 304
Woods Theatre Bldg.

Jess Freeman

Agency

Suite 1413
Masonic Temple

The Simon

Agency

Suite 807
Woods Theatre Bldg.

Lew Goldberg

Agency

Suite 305
Woods Theatre Bldg.

Harry W. Spingold

Agency

Suite 405
Woods Theatre Bldg.

The above agencies booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.

BURLESQUE REVIEWS

STEP LIVELY, GIRLS!

FlorisioPatti Moore
PorterGene Morgan
The CountessEvelyn Cunningham
Jim SharpeRaymond Paine
LarryJack Mundy
FinMargie Wilson
James Wilson, Al Aubrey and Scott Wilson
Fuller BeerDon Barclay

The Friars held full sway at the Columbia Monday night. Every so often a bunch of the Friars get their heads together and decide to honor one of their number. In most cases it takes the form of an eating and drinking affair at which the guest of honor is panned from opening to closing. Arthur Pearson, guest of honor on this occasion, outsmarted the boys, he figured it a pan anyway, so why not have it at the Columbia with his show on the boards. It meant a good opening and more than likely a big week. The boys broke in on the proceedings a couple of times and put over a bunch of laughs for the gang and made it enjoyable all around. The show itself was probably a surprise to many of the audience Monday night. There were probably many there who have seen very few, if any, burlesque shows, and to these the entertainment was vastly different from what they expected. Clean, fast and snappy the "Step Lively's" more than contributed to their share of the entertainment. Don Barclay was at his best. He is a different style of comedian from the usual run seen in the burlesque houses. When he is working properly there is no question as to his ability. He has one or two very funny bits in the show, the best being the trying to break into jail bit, done in "one." Down at the finish of the show in a burlesque drama by Barclay also strings out a very old gag to which he has given a few new twists and makes it a big laugh. A burlesque song and dance and the crap game are also worth while. Barclay uses a "hell" now and then, but otherwise the fun is all of the good old humor variety which is welcomed at all times.

Patti Moore, the soubrette, caught the audience's attention next to the star Monday night. Patti is a lively little Miss, has plenty to do and does it all well. She is a corking dancer and carries enough voice to put over a number in good style. She is comely and wears one or two very attractive costumes and one or two that are not so becoming. All are of the short, snappy variety. Patti Moore will stack up with any of the soubrettes around the wheel.

Evelyn Cunningham carries most of the burden among the women principals. A nice looking girl with a pleasing manner of working she gets away very nicely throughout. She is the more subdued type of prima donna. Still, she has plenty of life and personality and has done a great deal for this show.

Margie Wilson is the third woman principal and although she hasn't as much to do as the others she manages to hold up her end. Margie could relieve Evelyn Cunningham of some of the work she is now doing. There is perhaps a little too much of Evelyn and not quite of Margie.

Gene Morgan, a blackface comic, doesn't have a great deal to do until his specialty way down in the second act. In the bits he figures in he gets his laughs and must be figured one of the big comedy assets of the show. His specialty is sure fire dancing with a few gags that give the show a few good, solid punch right where it needs it.

Raymond Paine manages the straight very well despite a slight lisp in his talk. His work has improved since the show was seen early in the season. This might be said of all the principals. It may have been the Friars who inspired them Monday night. At least it showed that they can hit the mark when put to it. The great improvement in the show since early in the season, however, must go to the two girls—Evelyn Cunningham and Margie Wilson. They were not with the troupe early in the season and they have made a very good show out of what was just an in and out.

Jack Mundy is a nondescript comedian working opposite Barclay most of the time and lays in the background, giving the star of the organization full swing. While Mundy doesn't seem to be a great comedian, his job is sort of a thankless one and he is entitled to his share of the praise in making the whole a success.

Wilson, Aubrey Trio, a comedy triple bar act open the second part and do a very good specialty, finishing with a burlesque wrestling bit in one that is very funny. This is a very good act for a burlesque show and their success over the circuit should be a tip to the managers to seek out other novelty acts from vaudeville for their shows. There are many of these acts to be had from the vaudeville field and they can usually be made very useful around a show.

The chorus of this show must not be overlooked. Arthur Pearson has gathered together one of the

best all around bunches of girls on the wheel. They are all young, good looking and work as though they took an interest in the show and knew what it was all about. They were the means of putting several of the numbers over to real encores. In reference to the numbers it would not be amiss to mention Larry Ceballos, who staged the numbers. He has done some very good work. The "Toyland" number is a very good piece of staging, although of the quieter sort and not the kind to get repeated encores. "Sweet Mama" is also well done, the chorus girls being used for individual bits. In all the numbers there is a distinctiveness usually lacking in burlesque shows and that great asset, action, is found in all of them.

The chorus costumes, as well as the scenery and general appearance of the whole show, are exceptionally good considering that this is the lag end of the season. The right idea has been used in the matter of tights. The pink ones are missing throughout and black is used to very good advantage in at least two of the numbers.

The Friars introduced several specialties at the opening of the second act. Tommy Lyman (New Acts), Sacha Platov and June Elton did a very pretty bit of dancing. Phil Fine and Florence Tennyson sang one number, a medley of high class selections, and Andy Rice recited a couple of comedy poems which were very well thought of.

It was a great evening for the boys and the regulars seemed to enjoy it also, although there wasn't much room left for them. The house was practically sold out. After the performance the gang adjourned to the Friars Club where Arthur Pearson was their guest at supper. Henry Clive and Tommy Gray dragged the blushing manager to the stage at the end of the performance and from a very beautiful mahogany box presented him with a comb and brush. Arthur has the same use for a comb and brush as John D. Rockefeller.

OLYMPIC STOCK.

Orful Reich.....Matt Kennedy
Watts Doolin, an inventor.....Jack Perry
Hans Einstein, one of the firm.....Julius Jacobs
Leonore Lew.....Billy Wallace
Kette Netter.....Laura Houston
Glady Reich, a vamp.....Belle Costello
Mrs. Reich.....Charlotte Stockdill

The Olympic abandoned the regular Wheel schedule last week and on Monday began a three-week post-season trial of stock burlesque. There could not possibly have been a luckier break for the experiment, for Monday the weather turned wickedly cold and rainy, and the house had the best matinee and night attendance since mid-winter with an overhead of low visibility and no extra attraction. On the day the box office took in more than \$200 more than on the same day of the previous week.

The company is using the titles of various American Wheel organizations. This week it is "The Lid Lifters," and next week the title will be "Puss Puss." The names are picked with an eye to billing, for the surplus paper of the regular shows is used, the names being blanked off. There were a lot of splendid poster designs around the 14th street establishment this week, part of the regular "Lid Lifters" line.

For a catch-as-catch-can, pot luck offering this week's two-act piece goes fairly well, although it has several rather raw spots and a profusion of profanity, the offender in this respect being Billy Wallace, who does a tramp.

The program doesn't say, but probably the shows are being put on by Matt Kennedy, who does straight in the current offering. Kennedy is a veteran of the Wheel form of entertainment and probably has as much material at his finger ends as the best of the regulars. This affair could not have taxed his resources very severely, for it is made up of familiar bits, most of them involving the money changing and "patsy" ideas. However, the Monday night crowd gave both bits and numbers a better in applause than has fallen to the lot of a majority of the regular Wheel attractions. Probably the slight roughening up of the stuff contributed to this result.

The character comedy falls to the shoulders of Julius Jacobs, doing a Dutch role in the usual workmanlike way. He gets laughs by the orthodox methods without developing anything distinctive in style or material, but handling the old humor with the certainty and sureness of the experienced burlesquer.

Wallace does the tramp in much the same way, the pair working through as an effective pair. Kennedy's straight is the strength of the comedy, for he builds up the laughs for the other two, who have only to skin off the fat when the time is ripe. This sort of thing doesn't get the straight worker much from the audience, but it helps immensely in the general aspect of the show.

There are three principal women besides the 16 choristers. They hold

BARNEY GERARD TAKES FLIER IN PICTURES

Producing Comedies With Burlesque Comic This Summer

Barney Gerard, the burlesque producer, plans to enter the picture field as a producer this summer. Gerard's initial offering for the screen, if present plans go through, is to be a series of two-reel comedies, with Eddie (Bozo) Snyder featured. Snyder is the comic of Gerard's "Some Show" on the American Wheel.

Gerard will continue actively as a producer in the burlesque field, the picture proposition being in the nature of a side issue. Snyder's picture activities will likewise only keep him busy before the camera during the summer months. He will head "Some Show" as usual when it starts over the American wheel route next season.

STOCK COMPETITION.

Burlesque Men Look for More Musical Companies.

There is a prevalent belief among the burlesque bookers and producers that there will come into existence, next season, a large number of new musical stock and repertoire companies in houses which formerly played traveling attractions.

The basis for this opinion lies in the assumption that fewer musical shows will go out next season, producers being chary of putting out a production with business prospects not so bright. The new Equity edict is another serious problem, the two combined forewarning house managers throughout the country to the extent many of them are already making advances to the standard wage producers and directors for an all-year round stock policy.

WRESTLING BILL PASSES.

Legislature Enacts Law Which Makes Burlesque Bouts Impossible.

Albany, April 20.

The New York State Legislature in its last hours passed the new bill reorganizing the State Boxing Commission and placing it in the hands of three commissioners to be appointed by the Governor and to serve without pay.

The measure also brings wrestling within the scope of the boxing law, throwing restrictions about the sport which in the opinion of showmen will practically eliminate bouts in connection with burlesque performances.

The bill had the backing of Governor Miller and he is expected to sign it.

Frank Silk Engaged.

Frank Silk has been engaged by James E. Cooper for one of his Columbia wheel attractions for next season. Silk is a veteran burlesque tramp comedian.

up their end very well, although in the nature of things they could not be expected to make the same display of wardrobe as in a regular wheel production. The bulk of the responsibility is carried by Laura Houston, one of those pony sized, "good fellow" soubrettes, plump enough in figure and robust enough in style of work to establish friendly relations with a clientele such as that at the Olympic. She can dance a little and sing a little, but her willingness and spontaneity makes up for any small deficiency in these directions. Likewise, she is not adverse to jazzing her work on occasion and this has its advantages on East 14th street. The house whooped it up for the rather intimate stuff with an ancient occupant of one of the stage boxes.

Belle Costello might be described as the Ingenua, a fair worker and a fair looker, but quite willing. Charlotte Stockdill completes the trio. She is a super-dreadnought type of prima donna and has a sweet voice. The house liked her ballads and likewise her samples of "blues" numbers, and it emphatically liked her revelations of sensational curves in white tights, on view for a moment.

The show is economically put on. The settings are all house arrangements and the costumes of the chorus and principals have the appearance of job lots of hired outfits. However, nobody expects much by way of elaborate production in these casual stock experiments. It is just a case of the house gambling on the weather. With a good break such as Monday's they will make money. With warm weather, of course, the less the show costs the less the house loses.

Rush.

CHORUS DICE BATTLE

Hair Pulling Over Crap Game Brings Girls to Court.

Buffalo, April 20.

An argument over a debt originating with the "galloping dominoes" proved the downfall of two burlesque chorus girls in Buffalo this week. Bee Queen, acknowledging 20 summers and New York as her home, one of the "buzzers" with Billy Watson's show at the Gayety, was before Judge Woltz in City Court Thursday, charged with assaulting Peggie Cole, 19, of Baltimore, a sister member of the chorus, in the latter's dressing room between the acts Tuesday afternoon.

The trouble which resulted in a clean knockout for Miss Cole arose over her reluctance to pay Miss Queen \$19 lost in a crap game several weeks ago. Inasmuch as the show closes here this week; Bee thought it a good idea to collect. The judge thought otherwise and convicted the Queen Bee for stinging Peggie, but suspended sentence with a warning.

FRANCHISE HOLDER'S TO MEET

A general meeting of all of the franchise holders on the American circuit has been called for April 29. Another meeting of Columbia franchise holders is to be held during the same week.

Plans for meeting any unusual condition that may confront burlesque producers next season, will be discussed, at both meetings.

PREPARING SPRINGFIELD.

George Gallagher, general manager of the American Burlesque Circuit, left New York Tuesday on a flying visit to Springfield, Mass., to arrange for the renovation and rebuilding of the Plaza, that city, a wheel house.

WILLIAMS "MUTT AND JEFF."

Sim Williams has purchased the "Mutt and Jeff" attraction from Gus Hill and will send it out next season. Williams will in addition operate his burlesque shows on both the Columbia and American wheels.

Comics Now Partners

Tom Coyne, comic with numerous wheel shows in the past few years, has teamed with Frank Manning for vaudeville. They are doing a singing and talking comedy turn.

Featuring Hal Sherman

Hal Sherman, for the last couple of seasons, a member of the cast of E. Thos. Beatty's "French Frolics" (American) will be featured with one of Beatty's American shows next season.

Barney's Home.

Mr. and Mrs. Barney Gerard returned to New York Friday last from a five months' sojourn on the Pacific coast.

NEWS OF THE MUSIC MEN

Milton Lee has been appointed traveling representative in the Southern territory for Fred Fisher, Inc., covering both professional and sales departments.

Remick has accepted a new number, "Till Get You Some Day," by Clarence Marks and Jack Stern.

A delegation of music men, including Con Conrad, Charlie Snyder, Harry T. Hanbury, Millicent Hewitt and Marie Salisbury, journeyed up to the Eastview penitentiary in Westchester to entertain the inmates at an entertainment sponsored by Frederic V. Guinzberg, the sculptor and prison reformer.

Van Alstyne & Curtis have opened a local branch in the Strand Theatre Building, with Billy Thompson in charge. Mr. Thompson was formerly with the Remick firm. Bob Roberts and Billy Collins are on the professional staff. "Some Little Bird" is the firm's current "plug" song.

Jack Mills is expected back in New York the middle of May after an extended trip.

The Robert Norton Music Co. is sponsoring the Princeton orchestra aggregation, which has signed to appear at the Hotel Savoy, in London, during the summer months. Cecil I. Crouse is the musical director.

M. Witmark & Sons are the publishers of the music of Gitz Rice's and B. C. Hillman's musical play, "Princess Virtue." The piece is not a musical comedy, but a play with music.

Eva Applefield, a young woman composer from San Francisco, is in town and has placed several of her songs with the local publishers. In collaboration with Paul Whiteman

BURLESQUE'S DROP IN WEST TERRIFIC

Second Wheel Shows Losing After Prosperity.

Chicago, April 20.

Second wheel burlesque has taken a sensational flop here with the result that where shows were making a \$2,000 weekly profit earlier this season they are taking a \$1,000 loss. At the Englewood, which began the year with an average gross of between \$6,000 and \$7,000, recent weeks have run around \$3,000. The Haymarket pulled up about \$2,000. Their gross has been as low as \$2,500.

Recently at the Englewood one company assembled on the stage, called the manager, and voluntarily made salary cuts, the chorus girls taking a \$5 reduction and the principals up to \$20, reducing the company payroll \$375 weekly, because they didn't have the heart to draw their contract sums in the face of the miserable business.

Other towns in this section are off to about the same extent. Detroit, Cleveland, Milwaukee, Des Moines, Minneapolis, Dubuque, St. Paul and Kansas City are distinctly affected.

The first wheel houses and shows have also been punished, but not to an extent equal to the smaller wheel. Industrial depression seems to be the reason.

MURDER TRIAL WITNESSES

Burlesque Players Held After Roadhouse Affray Up State.

Buffalo, April 20.

Alice and Jenny Franklin of Cleveland, and Thomas and Marie Brennan, of New York, all members of the "Snappy Snaps" company and who were present at the Big House roadhouse on the night of Jan. 15, when Philip Herrman was murdered, arrived in Buffalo Friday, and were lodged in jail as material witnesses until after the trial.

The show disbanded in Jersey City and their bondsmen surrendered them here. In case Burton's offer to plead guilty to manslaughter is accepted, the quartet will be released.

BURLESQUE ENGAGEMENTS.

James "Bluch" Cooper Columbia Circuit producer has signed Bernard Gorse eccentric comedian and "The Carlton Four" for his next seasons' attractions. Gorse has been with Arthur Hammerstein productions. Gus Fay has resigned with "Folly Town."

Hazel Douglas with "Girls from Joyland" (American).

(himself a Frisco native), and Irving Bibbo, she has written "Hawaiian Chimes" for Felix; "After All These Years" (with Mill Hagen) for Jack Mills, Inc.; "Honolulu Honey" with E. B. Marks Music Co.; "Mood Pensive" for Sam Fox, and "Kentucky Lullaby" with Brooker & Conn, Inc.

Victor Nurnberg, ex-theatrical newsman and song writer, has associated himself with the Reelcraft Pictures Corporation in the publicity department.

Charles A. Snyder has written a new number, "After a While."

Al Sherman, the songwriter, returned to New York this week following an all-winter's stay at Miami, where he conducted the orchestra.

Harry Pearl, Chicago manager for Irving Berlin, is framing a "plug" act for his firm which he will play round the local Chicago time.

George A. Friedman is selling agent for Jack McCoy, who recently embarked in the publishing business for himself, following his resignation as professional manager for Fred Fisher.

Kendis & Brockman have a new song, "Queen of Sheba," written on Fox's feature of the same name.

Willie Pearce has been transferred from San Francisco to the managership of Fred Fisher's Chicago office. Herbert Walker will be in charge on the coast. George Piantadosi, local professional manager, is on a trip to Chicago and George Joy is temporarily in charge during his absence.

VARIETY
Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
510 SILVERMAN, President
166 West 46th Street, New York City

SUBSCRIPTION
Annual.....\$7 Foreign.....\$8
Single copies, 20 cents

VOL LXII 120 No. 9

NEW YORK'S "ELITE" ON PARADE.

The elite of New York, a busy press agent informs us, and the society notes in the newspapers bear him out, attended the opening of Ethel and John Barrymore at the Empire in "Clair de Lune," a play that owes as much in authorship to Victor Hugo's "L'Homme Qui Rit" as to Michael Strange, the pen name of Mrs. John Barrymore, who, before her previous marriage to Leonard Thomas, was Miss Blanche Oelrichs. This is recited to show why New York's elite attended. The Barrymores—Victor Hugo—reasons enough.

But how did they behave? In the Tribune next morning Heywood Brown bore witness that they behaved "like the very devil," and there is other testimony to the effect that they talked constantly through the performance, and more particularly when neither of the Barrymores were on the stage, oblivious, apparently, to the fact that Miss Violet Kemble Cooper was walking away with the acting honors of the performance.

One old gentleman in a box particularly drew attention to himself by giving a performance all his own. Why these bad manners? There is a time for such a thing, to paraphrase their old college chum, Will Shakespeare. Not only that, but the presence of New York's elite was advertised beforehand. These same elite should have been on dress parade, for mere newspaper men and Broadway celebrities were there, and if the private conversations of these same elite are to be believed, these others have much to learn.

Let us hope they will never learn "opera manners." Too long has New York society gone to the opera to be seen, not to see. Too long have the members of this gilded throng talked during the singing which so few of them—or any one of us—understand. But the rest of us stay away, keep our tinsel tiaras for masquerades and polish up our manners for opening nights at the theatre, where the pleasure of others depends on silence so the play can be heard.

That is the point. The theatre is an institution to most Americans. They go to hear. The invasion of the opera clique interferes with their hearing, and the question arises—which is the more important, the crowd that wants to hear or the one wishing to be heard?

HOW THEY PUT CENSORSHIP OVER.

Censorship in this State was put over by superior organization that functioned perfectly at the vital moment. The picture interests sent up to the hearing at Albany a cocksure crowd that came back anything but hale and hearty mentally. It is to be hoped they learned a lesson.

They went up there unrehearsed. They met an opposition not only carefully rehearsed, but one that made a showing as effective as if D. W. Griffith himself had devised the presentation of their case. One by one, various speakers were called upon. These indulged in no generalities. They were specific.

Mrs. Ellen O'Grady, for example, rose to remark that every picture was salacious, a ridiculous statement, but one that went largely uncontested. She wept as she described a scene from a certain well known production and bore further testimony to seeing little children watching it. One by one representatives of organizations, powerful politically, were called on to rise, name whom they represented, speak their piece.

What was done to combat all this? Practically nothing. Mr. Griffith, to be sure, made a speech, but all he had to say was that censorship was un-American. Mr. Brady made his amazing plea for a year's time to clean up, putting himself on record to the effect that there was much to be cleaned up. The Mayor of Schenectady, asked whether he thought pictures were all right as they stood, could not answer "yes" or "no," while Rex Beach amused with a few witty remarks.

This was the answer of the picture industry to an attack so vital and expensive. It was all on the defensive. No attempt was made to answer specific arguments offered by the other side. Nothing was said presenting beyond possible controverting how censorship had proved ridiculous in four States and had been rejected by 28. No point was made of the impossibility of choosing a proper censor. No such person exists. The fact is demonstrable. Nor was anything done to throw clearly into focus the points in this bill which make artistic, effective productions impossible.

The ablest pleaders marshalling in the most telling manner possible the weighty arguments against this interference should have gone to Albany backed by representatives of the millions opposed to this oversteering of amusements and morals. They were not sent and the results speak for themselves.

CHICAGO BOOKINGS

The spirit of that great town on Lake Michigan shines through the concerted, shoulder-to-shoulder efforts of the vaudeville men in Chicago to punch home the idea that the Second City is to again take its place as a vaudeville market.

With a crumb of encouragement, Chicago men are buzzing and humming, flooding the country with messages of cheer and optimism, combining to advertise and popularize the idea that Chicago is the spot where next season can be booked.

Chicago has taken a lot of abuse in this field. For years neglected and almost shoved off the map, with frequent changes in the ownership of houses and booking directorships, it has fought to sustain itself and retain its identity. This season a mid-Western circuit head almost wiped it out by deciding his books would come to New York. Chicago rose as a man, came East, battled, argued, and won.

The Committee went home with more than it had before it left home, though perhaps not as much as it thought it had. But what it left it proposes to lay before the world, and thus get more. Success is a sticky thing and more success sticks to it. Chicago will be what Chicago will make itself be. From the present pace it seems Chicago will make itself a point where from 35 to 40 good weeks can be contracted in advance, consecutively, which will bring more ready and available material to its disposal, which will make those weeks better and more, which will raise the standard of the acts to play those weeks.

The Chicago spirit has always been one of "Root for the home town," and the power and magnitude of the town prove that the rooting has seldom been blind. Variety wants to help Chicago win out. Vaudeville needs it badly—needs it to be what it wants to be and what it has set out now to try so hard to become.

erated here during the summer of 1919, was destroyed by fire early yesterday morning. The cause of the blaze is undetermined.

Twenty-eight cities of the fifty-nine in New York State have adopted daylight saving measures. They are Albany, Amsterdam, Buffalo, Cohoes, Cortland, Glen Cove, Glens Falls, Gloversville, Hudson, Kingston, Lackawanna, Mount Vernon, New Rochelle, Newburgh, New York City, Niagara Falls, Oswego, Plattsburgh, Port Jervis, Poughkeepsie, Schenectady, Syracuse, Tonawanda,

Troy, Watervliet, White Plains and Yonkers.

In nearly all cities the daylight time will begin the last Sunday of this month and run until the last Sunday in September.

Attorney General Charles L. Newton of New York received notification this week from the United States Supreme Court at Washington that the highest tribunal in the land has set Oct. 10 as the date for hearing the appeal of New York State to determine the authority of the Inter-State Commerce Commis-

TOMMY'S TATTLES

By THOMAS J. GRAY

After reading President Harding's message on the League of Nations, we take it that he would like a semi-pro league, or one that can be put on without much rehearsal.

D. W. Griffith could not pick out a better place in the world than Broadway to show a picture called "Dream Street."

The war between Panama and some other musical comedy country was probably called off because the movie weeklies did not take it seriously.

In New York State the bootlegging business is running down at the heel. The new law calls for the actors to play their parts too well.

The daylight saving puzzle will soon start in various towns and cities. Just about the time you get used to the railroad time tables, etc., the clocks will be put back again. The modern idea of a free country seems to be one of free from everything but worry.

New York police are all taking a course in "cabaret work." The kind of stuff they do is not very entertaining to the guests.

It's funny, the presence of a policeman in a cabaret does not make one feel a bit safer when they get their check.

Punishments one can receive for being a movie censor:
They will dislike pie.
They will think all women are vampires.
They will have to see how every movie actor dresses.
They won't want to go to California.
They will be nervous in automobiles.
They won't trust any man who smokes cigarettes.
They will learn to hate evening clothes.
They won't believe there is such a thing as a "natural" blond.
They will see a lot of parades in the news weeklies.
BUT then—
They will have first look at all those bathing girl pictures.

Shakespeare is battling on Broadway for the second time this season. The boy didn't leave anybody behind to protect him.

LOST, STRAYED OR STOLEN—AN ACTOR, answering to the name of Felix Adler; was last seen heading for a boat for Liverpool. Tall, almost good looking, not very quiet, might be taken for a Jewish boy. Has very good voice, a bad dancer, and usually speaks his own mind. Any one knowing his whereabouts kindly notify Eddie O'Brien, care of Friars' Club, New York.
P. S.—Name your own reward.

What became of—
The Big 4?
The Big 6?
The Big 12?

High Society Note.—The "Chicago Toddler" may take the place of the "Shimmie." What a great town for advertising.

Song writers in one publishing house are said to be out on strike. Some newspaper man will probably write it up under the caption, "Discords in Harmony," or "Tune Trollers Quit."

As we rush to press America is still officially at war with Germany. And Germany is still holding out her commission.
Germany booked the war direct, but couldn't collect.

slon under the transportation act over purely State railroad rates.

Jones and Sylvester, the vaudeville act, are two corpulent men, who often have intimate arguments as to who is the heavier. The standing dispute became acute the other day while the couple were breaking in a new turn out of town. Sylvester's trunk was lost and he asked George Jones to loan him one of his old suits. Jones dug out one of the nobbies a tailor had built for him in the days when Ruppert and Ehret were furnishing them both with big fronts. Sylvester tried on the suit. It fitted whereupon Jones bid for the thin honors. Jones would not try on the same suit. Sylvester claimed a forfeit and a foul, with the question still left open.

The Tip Top Four declare the name of Vincent Scanlon was mentioned in the pleadings of the Barney Gerard and Miner Estat action for alleged breach of contract by an error. The quartet declares Scanlon was never a member of the act, but belongs to the Elton City Four.

Bert Levy will sail for England April 30.

Cornelius Keeney who has been managing in Manayunk, Pa., has been appointed manager of the Tower theatre, Camden, N. J.

Lewis Sablosky, brother of Abe Sablosky, has been appointed manager of the Grand O. H., South Bethlehem, Pa.

Low Brown has teamed with Frank Cronin (Nelson and Cronin). Charlie Morrison.

The special Chinese performance of the dramatization in English of the poem "Mu Lan," written in the Sixth Century, A. D., given at the Cort theatre in February, has a chance of a London showing and to that effect negotiations are now on to secure the piece for the Cileseum over there. The play runs 2 hours and is presented according to Chinese stage technique in 11 episodes. The scenery and "props" are imaginary. It was done here by

Chinese amateur actors, to the number of 25, mostly drawn from Columbia University. The showing was in the nature of a benefit for the Relief Fund of China and to that extent the company has been giving performances in the larger cities situated around New York. It is proposed that the play be given in London by members of the English stage in costume, though this prospect is scoffed at by those on this side. The including of the majority of the original cast is the only way in which the Chinese production will be allowed to go out of this country.

Percy G. Williams, who has been spending his winter in Palm Beach, will return north April 17, taking up his residence on his estate "Pineacres," in East Islip, Long Island.

Hayden Talbot's newest play, "Her Bachelor Husband," has been accepted for production by William Friedlander and will presently be placed in rehearsal for a spring try-out.

George M. Cohan is considering dramatizing a new novel, not yet off the press, and whose title and author are unannounced. According to Cohan it is a mystery yarn that makes all the others read like one of the Hollo books.

Channing Pollock writes from Egypt that he is rapidly absorbing Cairo and Alexandria "atmosphere" with which he intends to surround his next play—a melodrama based on mysticism.

Thomas A. Wise, who has been in vaudeville since his co-starring road tour with William Courtenay in "Cuppy Ricks," is on the hunt for a new play—a political comedy preferred.

Martin J. B. McDonagh, assistant manager of Proctor's New Theatre, Troy, will resume charge of the sports staff of the Troy Record. He will be succeeded by Virgil N. Lapeus, manager of Rand's.

The story from Chicago that the Bonington Trio and Jack Alford had brought suit against Miller & Eader, of Kansas City, for back salary, and that Miller owns and manages the Century Theatre here, was erroneous as far as Miller's connection with the Century Theatre is concerned. He has never been connected with the house which is owned by the Butler estate, and managed by Tom Taaffe. Mr. Eader was a former treasurer of the house.

Mrs. Leo Carrillo has a pet fox which rides about town in her automobile with her.

The Lights Club, of Freeport, L. I., will celebrate its fifth anniversary June 13, with a show and festival at the clubhouse.

The Strand, Washington, D. C., playing Loew vaudeville six days straight on the week without the customary Thursday split, will play the new show opening on Sunday instead of Monday as heretofore.

The law firm of Jenks & Rogers will move into the Knickerbocker Building May 1 for the convenience of the firm's extensive picture trade.

Gustavus A. Rogers is no longer associated with his brother, Saul A. Rogers, present counsel of the Fox Film Corporation, but has formed the new partnership with former Justice Almet F. Jenks, who resigned last week from the bench.

Frank Fay, formerly of Fay, Two O'leys and Fay, arrived on the "Olympic" after two years in England. He will return to Britain in May, 1922. He is under contract to Grossmith & Laurillard for "MI MI," the date for which has not yet been fixed.

Richards, the magician, opens May 15 for 10 weeks for Butterfield under a special arrangement calling for full week stands. Richards will carry 20 people and will take a 70-foot baggage car.

Herman Lieb asks that his position with regard to the Equity be set forth. Mr. Lieb undertook to handle the staging of the American Legion benefit performance at the Princess several months ago, without understanding the performance was objectionable to the Actors' Equity Association because numerous Actors' Fidelity League members were concerned in it. Mr. Lieb was mentioned at the time as a Fidelity man, although he does not belong to that body and is an Equity member in good standing. The benefit never took place.

A benefit suggested by Christy Mathewson for the needy in Saranac Lake was held last Sunday night at the Lexington Opera House. Among the acts who volunteered were Belle Baker, Chas. and Mollie King, Clayton, and Edwards and Lester Allen. The affair was held under the auspices of Dr. Mayer of Saranac. Mathewson or "Big Six," as he was known to thousands of baseball fans when he was the star pitcher of the National League, is convalescing at Saranac after a desperate battle with the white plague.

A brand new orchestra of six pieces has been installed at Proctor's 125th Street. Dave Robinson, formerly Dave Knowlin of vaudeville, is the house manager.

Sam Kramer, Kramer & Levy, Chicago agents on the outside, is in New York showing a few of Matthew Jackson's latest models.

The building in Division street, near the Delaware and Hudson railroad station, Saratoga, N. Y., occupied as a bowling and billiard academy under the name of the United States parlors and which was referred to in the recent investigation of gambling conditions in the Spa by Wyman S. Bascom, district attorney of Washington county, acting as special deputy attorney general, as one of the most notorious gambling places op-

DOZEN MUSICAL SHOWS COMING ON FOR B'WAY SUMMER RUNS

Three Shubert Productions Already Announced and Erlanger's "Two Little Girls in Blue"—"Sally Moving to the Liberty."

There will be over a dozen musical shows on Broadway during the heated term, plans for that many being already under way, with others still to be announced. Among those definitely decided upon are:

"The Belle of New York," Eleanor Painter, at the Century (roof); "Princess Virtue" at the Central; "June Love" at the Knickerbocker; John Henry Mears' "Century Midnight Whirl," with Blanch Ring and Richard Carle (probably to be renamed), at the Republic; "Sally," which moves from the New Amsterdam to the Liberty; Ziegfeld's "Follies" at the New Amsterdam; "The Last Waltz," scheduled for the Shubert; "Phoebe of Quality Street" (musical version of Barrie's "Quality Street") at the Casino; A. L. Erlanger's "Two Little Girls in Blue," which will likely go into the Cohan; a new show now in rehearsal for the Winter Garden; George White's "Scandals" will play its annual engagement at the Globe; "Blossom Time," now running in Boston, which will probably be brought into the metropolis during the summer by the Shuberts.

WHY 'PASSING' SHOW QUIT

Salary Disputes with Jim Barton and Others the Reason.

Jim Barton, of the "Passing Show of 1919," which closed in Cincinnati last Saturday, started rehearsing on Monday with the "Last Waltz," another Shubert production scheduled to open shortly in Atlantic City.

Barton was partially responsible for the Winter Garden show's sudden closing. The comedian has a contract with the Shuberts which expires October 1. His new demands were considered exorbitant by the managers, so they decided to close the show instead of sending it to the coast as planned. The show was routed to the Pacific with a five weeks' layoff on the coast.

The Avon Comedy Four, another of the principal comedy features of the show, had a similar difficulty with the management. Their contract with the Shuberts expires September 1.

"The Passing Show of 1919" had been out 75 weeks.

SELWYN & HARRIS START

Twin Playhouses Under Way in Chicago, May 1.

Chicago, April 20.

Robert Beck, of the Longacre Engineering and Construction Co. and of the American Bond and Mortgage Co., announced that ground would be broken for the new town Selwyn and Harris Theatres May 1. Their entrances both front on Dearborn street, and are situated back of the Woods' Theatre. The Selwyn is built in Colonial style, the Harris in Greely-Gibson style. They will seat approximately 1,200 each, and will be ready by December. Mr. Beck left immediately for New York, where he will construct and finance two new theatres for Marcus Loew, one costing \$2,000,000 at Eighty-third street, and the other at Broad and New streets, Newark.

SAM BERNARD'S CONDITION.

Sam Bernard, who broke a collarbone a couple of weeks ago and was compelled to withdraw from the cast of "As You Were," is not improving as rapidly as was expected. It will be some time before he will be able to return to the stage.

In the healing process the neck has stiffened so he is unable to turn his head.

Bijou Fernandez in Films.

Bijou Fernandez, formerly the agentess, will leave for California next week on a combined business trip. The former artist's representative has received offers to appear before the camera and it is believed that she will play in pictures while away.

CHICAGO SUMMER RUN FOR "MEANEST MAN"

Cohan Revives Play to Supplant "The Tavern."

A special summer run in Chicago of "The Meanest Man in the World" was decided on by George M. Cohan and the piece which was suddenly withdrawn from the road after playing one week in Brooklyn was placed in rehearsal this week. It was stated the regular season for the show had been closed. Frank Thomas who originally played the lead before Mr. Cohan stepped into the part just prior to its entrance on Broadway is again in the show. Others in the cast are Marion Coakley, Ralph Sipperly, Ruth Donnelly, John Doyle, Leo Donnelly, Leona Hogarth, Leonard Doyle and Pete Raymond.

The slipping of the Chicago "The Tavern" brought about the shift resulting in the summer plans for the piece. It will be the next attraction at Cohan's Grand in Chicago, with the first date out being Syracuse, April 28.

CHINESE CHORUS GIRLS

Gus Hill Will Use Them for New "Mutt & Jeff" Shows

For the first time since its inception as a road attraction, Gus Hill's "Mutt & Jeff," which will be titled "Mutt and Jeff in Chinatown" will not carry any white chorus girls, next season. There will be a chorus ensemble with each of the four or five shows, Hill will send out, but all the girls will be Chinese.



MAX BLOOM and ALICE SHER
"THAT'S MY HORSE"

Late musical comedy stars announce their successful debut in vaudeville. HEADLINING ORPHEUM, JR., CIRCUIT AND STILL BREAKING RECORDS. Many Thanks to Sam Kahl and Glenn Burt.

HITCHY TRIES MAGIC.

Experiment with Thurston Suggests New Comedy Idea.

Detroit, April 20.

Raymond Hitchcock at the Opera House this week is introducing a bit of ballyhoo at each performance for the appearance next week of Thurston the magician.

In the drug store scene Anastasia Reilly, the Russian dancer, asks to have her coca cola changed into a lemon phosphate, and Hitchy reports, "Wait for Thurston the magician next week."

Recently Thurston and Hitchy played Chicago and at the Wednesday matinee the comedian assisted the magician in some of his feats. As an outcome of this incident Hitchcock proposes to introduce a magic bit into his 1921 show.

BOSTON GLOBE CLOSES

Boston, April 20.

The Globe is closed. "The Storm" was the last show to run there, and it finished up Saturday night. The season has not been a highly successful one, under the new policy, but enough business was done to show there is a chance for the house as a first class theatre if the proper attractions are booked.

"SCOFFER" CENSORED.

Houston, Tex., April 20.

"The Scoffer" billed to show here at the Isis, a Stenger house, has been edited by the local censor who found some of its scenes objectionable.

One of the newspapers went out of its way to pan the censor, a woman, for her action.

CHICAGO GRAND OPERA CLEANS UP OVER \$200,000 ON FRISCO WEEK

Box Office Held \$25,000 When Curtain Rose on "Carmen" Second Evening—Unique Publicity Campaign—Big Personal Receptions.

FERGUSON AND NEVILLE TEAM FOR VAUDEVILLE

Noted Veterans of the Stage to Do Playlet.

W. J. Ferguson, the veteran actor, and George Neville, who can also qualify in the service sweepstakes when it comes to stage experience, have formed a partnership for vaudeville, and will be seen in a sketch called "The Major and the Judge."

Neville, who played a principal role in the Griffith "Way Down East" picture, will retain his post with the Griffith stock film organization while in vaudeville. The act, when ready, is to play the Keith time. W. J. Ferguson is 75 years old. He was a member of the company playing Ford's Theatre, Baltimore, the night President Lincoln was shot. It will be Mr. Ferguson's first appearance in vaudeville in many years.

San Francisco, April 20. The Chicago Grand Opera Company, headed by Mary Garden, is concluding two weeks' repertoire at the Civic Auditorium, exceeding the \$200,000 guarantee made by Selby Oppenheimer on behalf of San Francisco business men. On the second evening when "Carmen" was given, a high mark was registered, \$25,000 being in the box office when the curtain went up on the opening chorus. More came later. This mark, according to Oppenheimer, is the largest ever reached in a single performance by the company under the management of Miss Garden. More than 5,000 persons crowded the reserved sections.

Tremendous publicity has been given the company. Never before in the history of San Francisco have the newspapers been so enthusiastic for the success of a company. For a solid week before the arrival of the artists, the newspapers carried columns of information about the opera. The day the company arrived here camera men of the combined bay city press were present and as many as three solid pages in a single edition were devoted to facts about the participating artists. Each evening's performance was reviewed by finished critics and more columns devoted to the stars, so that by the end of the first week the opera publicity was an institution in itself.

Walter Anthony, former dramatic critic of the Bulletin, who has been engaged in the movie field in Los Angeles, was purposely recalled by that paper to give his own impressions of the company. The fact that a booster's campaign is now raging in Northern California proved a great asset toward making the receipts tower high above the guarantee.

CHORUS GIRLS VICTIMS.

Warrant Out for Self Styled Manager.

Agents of the United States Secret Service here are making a tour of the Broadway theatrical district for a suave young man, who, it is charged, is making a practice of swindling show girls.

A warrant for his arrest under the name of Jimmie Handley has been obtained by one of his alleged victims, Pauline Huntley, of the Ed Wynn Carnival.

His capture is also being sought by Marion Weeks, of 560 West 146th street, sister of Ada Mae Weeks, who charged that the alleged swindler, her business manager three years, has been representing himself as her husband.

According to the story told by Miss Huntley, she met Hanley last July. He advised her, she said, to have her jewels reset. She gave the jewels, valued at \$4,000, to Hanley, according to her story, and saw no more of them or Hanley.

Miss Huntley put the case in the hands of a private detective agency. Since then many chorus girls all over the country have complained of being swindled in the same manner.

CHORISTER DIES IN WANT.

Peggy Schramm of "Scandals" Lies in Bellevue Morgue.

Peggy Schramm, a chorus girl last with George White's "Scandals," died April 17 in Bellevue hospital, New York, following a severe illness and nervous breakdown. She came from California and girl friends had tried to reach her family, but up to Wednesday had not succeeded. The body was held in the Morgue until friends provided for burial.

Miss Schramm had been a specialty dancer and had appeared with a number of vaudeville girl acts.

BOSTON'S HOLIDAY GOOD

Boston, April 20.

All the shows in town had an extra matinee Tuesday, Patriot's Day, and probably the last big holiday for the theatre this season. Good business was reported everywhere, the weather being regular theatre weather.

DOCKSTADER'S RECORD.

Gus Hill's "Bringing Up Father" broke the house record at Dockstader's Wilmington last week, playing to capacity. Dockstader's regularly plays Keith booked vaudeville, closing for the season two or three weeks ago. "Father" was the first legitimate combination to play the house in several years.

YOUNG CARUSO WEDS.

Utica, N. Y., April 20.

Young Caruso is here on a honeymoon. His bride was Florence Hallman, of Cleveland.

Williams shortly returns to Cleveland to sing the leading roles with the Goodhue Opera Co.

"Like a King" Opening Out of Town

The new Adolph Klauer piece "Like a King" will open Monday in Allentown, Pa.

The piece will remain out of town for several weeks before being brought into New York.

CORT COLORED SHOW "A RIOT" IN PHILLY

Draws \$9,000 on Week at 90 Cents Top.

Philadelphia, April 20.

"Shuffle Along," the all-colored show produced by John Cort, is a "riot" at the Dunbar, a colored theatre, where it is now completing its second week. The piece will be brought into New York as soon as a theatre is assigned it.

With a top price of 90 cents the attraction played to a gross of \$9,000 last week. Matinee business was not as heavy, but the night demand was so great that a midnight performance was held last Friday.

J. J. Shubert came here to see "Shuffle Along." Two patrons were requested out of one of the boxes (which holds 30 persons), and the manager, accompanied by his nephew, remained throughout the performance.

CHOICE OF 4 THEATRES.

"Princess Virtue" Will Go Into Central May 2.

An illustration of the dearth of new productions this spring was shown when four Shubert theatres were offered Gerald Bacon for his choice to berth "Princess Virtue," one of the new musical shows in the spring crop. He selected the Central, where the premiere will be given May 2. Out-of-town reports are favorable to the show.

The switching in of "Princess Virtue" gives "Dream Street" a run of only three weeks at the Central, the Griffith feature leaving next week. The arrangement, however, for the film was only for four weeks, under a guarantee agreement. The first week was devoted to preparing the picture for exhibition.

"Princess Virtue" at the Crescent, Brooklyn, this week, carries a line in its sixteen sheets as follows: "Positively no male chorus."

NEW STANDING ROOM BILL.

Again Introduced in Congress—Calls for \$100 Fine.

Washington, D. C., April 20.

The bill to limit the number of admissions to a theatre or motion picture house to the exact seating capacity of the house, which failed to be called for consideration during the last session of the House, was again introduced in that body during the past week by Representative Loren E. Walker of Illinois.

Representative Walker is a member of the District committee and has incorporated in his bill a provision that the management of the theatre should be held liable to a \$100 fine when there is no seat for the purchaser of a ticket. In addition to this fine Mr. Walker proposes that the license under which the theatre operates shall be revoked. The District Commissioners would be given authority to stipulate the seating capacity of every theatre and motion picture house in the District.

"TRUE TO FORM" ON COAST.

Los Angeles, April 20.

"True to Form," a new play by Augustin MacHugh opened Monday night at the Egan Little theatre. It in three acts has a strong second act with the first and third, which will have to be rewritten, very talky. The theme contains a quantity of interest with the piece appearing as a New York possibility when revamped.

May Collins, an 18-year-old ingenue, (reported engaged to Charlie Chaplin) scored an individual hit with Betty Ross Clark and Harland Tucker giving exceptional performances.

MacHugh appears in a role that should be played with greater speed.

GILLMORE COAST BOUND.

Within a couple of weeks Frank Gillmore will leave for the coast to complete the affiliation there lately voted for between the unmatched picture actors' organization of Los Angeles and the Actors' Equity Association.

Emma Carus on Coast.

Los Angeles, April 20.

Emma Carus is here making plans for the bringing of Harold Bell Wright's play "The Salt of the Earth" for a presentation in Los Angeles and later for a tour of Southern California.

BOOZE SEIZURES SCARING VISITORS AND B'WAY BUSINESS REMAINS OFF

Various Reasons Given for Slump—Some Say Fewer Transients—Question Whether "Clair de Lune" Sale Will Hold Up—"Nemesis" Responds to Plugging—Spring Shakespeare—"Mother Eternal" a Flop—Buys

Managers have not yet determined the cause of the slump in legitimate business. General conditions have accounted for the drop out of town, but Broadway was figured to stand up mostly because it is the metropolis and attracts more visitors than any city in the country. Conflicting reports are current pertaining to the volume of visitors in New York at the present time. It is claimed many trains are running light, with but few passengers in each car. It is stated with authority there have been more arrivals in town recently than for several years in the same period. This information was verified by an official specializing in compiling statistics on transients for 90 hotels in New York and 300 offices. Whether the buyers who flood New York at stated periods are remaining in town is another question. With the lid on the sale of liquor clamped down tight, there is an influence to keep visitors away who are bent on having a good

time. The general impression is that visitors are hastening away from town after completing business, in spite of the 25 per cent. increase in volume of guests claimed by the hotel people.

The event of the week and spring season was the premiere at the Empire Monday of "Clair de Lune," with John and Ethel Barrymore starred. With the \$5 top, the opening performance beat \$4,000, with several hundred standees. The same top applies for all night performances and the house will go to new figures, it being possible to attain over \$25,000 weekly. The Barrymores with a \$50,000 production outlay are figured safe financially but it is questioned whether

the scale will hold up through the eight weeks' engagement announced. Ticket agencies refused to accept the attraction on the basis of an outright buy for the run, and a compromise permitting them to handle the show regularly (full return privileges) was effected.

With all attractions excepting the outstanding hits falling off in business, an exception was marked with "The Ghost Between," which got off to a poor start, has been steadily growing better. The piece is by a new author and is presented by a new producer. The title was figured against it but the "Ghost" looks to have a good chance to land. Last week it jumped to well over \$8,000 and the brokers extended the buy-out.

"Nemesis" the new drama at the Hudson responded well to plugging of extra advertising and went to \$13,000 last week. It started well this week, minus that assistance. (Continued on page 23)

RIVALS FACE TO FACE

Proposed Erlanger and Shubert K. C. Houses Close

Kansas City, April 20.

Announcement has just been made of the selection of the site for the new Erlanger theatre, to be built here by the Dubinsky Brothers. The location given out is a lot 87 by 142 adjoining the Orpheum on the south, fronting on Baltimore avenue. The terms provide for a rental of \$10,500 annually for ten years and \$15,000 annually thereafter for a term of 99 years. The purchase option is understood to be \$200,000. The proposed new house, which will be operated under an Erlanger franchise, will be modern in every respect and will seat around 2,000. Until it is ready the Erlanger attractions will continue to play the Grand.

It is rumored, in connection with this announcement, that the site decided upon by the Shuberts for their new house, is the northeast corner of Baltimore and Thirteenth streets, which would make it directly across the street from the Erlanger house and the Orpheum, making three houses on Baltimore, between Twelfth and Thirteenth streets.

Baltimore, April 20.

A. L. Erlanger acquired Ford's opera house last week on a ten-year lease. The house will be altered during the summer, reopening in the fall with the Erlanger legitimate bookings.

CULTURE IN TEXAS.

Houston Gives Up Nobly for Concerts of Opera Stars.

Houston, Tex., April 20.

Helen Dare Wilder, a protegee of Mary Garden, drew a \$3,000 house at the Auditorium here Sunday and won highest praise from the newspaper critics. Galli Curci is due here April 30, and the advance demand presages a sell out.

This repeats the sell out for Caruso earlier in the season and another for Mary Garden in "Carmen."

BARRISCALE ON STAGE

Los Angeles, April 20.

Bessie Barriscale is to return to the speaking stage. The return is to take place at the Fulton Theatre, Oakland, in a play written by Howard Hickman, her husband. He will stage and also appear in it. The title of the piece is "Two Gun Betty," first written for her as a picture and in which she appeared about three years ago.

A. H. Woods will again use the stock at Keith's Hudson, Union Hill, to try out a new play. The piece is called "The Reckoning" and is a Western drama. The cast calls for five players, one a woman. Dorothy Shoemaker will appear in the role for the showing.

MOVING "BAD MAN" TO HARRIS' RITZ

Producer Leases New House from Shuberts—"Stuart" Stopping.

William Harris, Jr., has taken over the new Ritz theatre under lease from the Shuberts. The latter recently completed the house and the former opened it five weeks ago with Drinkwater's "Mary Stuart." Showmen regard the leasing of the Ritz from two angles with the Shuberts. It not only clinches a profit from the house, but brings Harris closer to them as a producing ally. To date Mr. Harris has been placing his shows wherever he could to the best advantage. A decline in production may also figure in the Shuberts letting go of the Ritz.

Monday Mr. Harris decided to withdraw "Mary Stuart" Saturday and move "The Bad Man" into the Ritz from the Comedy, where it has been one of the season's comedy successes. "The Bad Man" has been playing to \$3 top. At the Ritz it will adopt a scale of \$2.50 top and is expected to remain well into the summer. Even with the scale lowered "The Bad Man" can play to several thousand gross more at the Ritz, capacity being greater.

The stopping of "Mary Stuart" is a surprise. The play was not considered a popular success, but it classed as a brilliant bit of writing and is admirably acted. It will not be sent on tour next season, but the production will be stored intact and later presented in revival repertory here. "Mary Stuart" went to nearly \$10,000 last week and the agencies extended the buy for two weeks. There was little profit for the management, however, and the "Bad Man" switch was decided on.

Mr. Harris' productions for next season, including "Cromwell," are scheduled for the Ritz.

"OPEN SHOP" TALK.

Fidelity League Invites Governor Allen to Speak.

The announced address of Governor Henry J. Allen of Kansas, who will talk on the "Open Shop" at the Henry Miller theatre Sunday night at the invitation of the Actors' Fidelity League, has aroused much interest among showmen. Mr. Allen established "The Right to Work is More Sacred Than the Right to Strike" as his principle, and has fought labor union encroachments for years. Through him an industrial relations court was established in Kansas.

The speaker will be introduced by Henry Miller. In addition to professionals, managers and authors have been invited to hear the Governor. It is expected he will consider the closed shop idea as applied to the theatre.

TWO DILLINGHAM PLAYS

One by Aaron Hoffman, Other by Wm. LeBaron.

Two of C. B. Dillingham's new offerings are under way for presentation some time before next fall. Both are dramatic in theme, the first having Aaron Hoffman as the author, for which it is planned to have a spring road tryout before entering New York next season. The other was written by William LeBaron. It may have its test this summer, though nothing definite has been decided upon.

SUIT OVER CANTOR

Boris Thomashefsky, the Yiddish tragedian, and Louis Goldberg, his business manager, are named defendants jointly in a \$3,850 alleged breach of contract suit by Israel Sher, who alleges a contract dating from February 16, 1920 for the receipt of \$25 per week.

Abraham Segall, counsel for the plaintiff, states the cause for action revolves about the importation of Mordecai Herschman, a Yiddish cantor, for appearances in this country, Mr. Sher having been effectual in bringing Mr. Herschman over here for public performances at Thomashefsky's and other theatres.

ALL-IRISH PLAYS.

Boston, April 20.

The Arlington theatre, the stock house the Shuberts have here, will run nothing but Irish plays for the balance of the season. The policy started this week.

EXPECT STONE BACK.

Confident He Will Return to "Tip Top" Soon

It was declared at the Globe early this week that Fred Stone would return to the cast of "Tip Top" in two weeks. The star was back stage Monday and seemed confident he would be able to appear early in May. Two weeks ago he broke his little toe, Harland Dixon replacing him, after the house was dark for four days.

The effect of Stone's absence was immediately marked in "Tip Top's" business. Last week without him the takings were between \$15,000 and \$16,000, over \$11,000 under the previous pace. If he returns the attraction may remain at the Globe until early in June.

NEW AT CENTURY

Frank Smithson to Stage "The Last Waltz"

Frank Smithson, the English stage director has signed with the Shuberts for a year. His first production assignment is "The Last Waltz" which is due to open at the Century early in May, succeeding "In the Night Watch."

In the cast are Eleanor Painter, Florence Morrison, Harrison Brockbank, Walter Woolf, Henry Fender, the Swanson Sisters, Gladys Walton and Tim Daly.

Spring activity at the Century also includes the revival of "The Belle of New York" which will be presented on the roof, converted into a theatre. Jack Mason is staging the "Belle."

SINGER DIED OF POISON.

Glen Falls, N. Y., April 20. That a slow poison may have caused the death of Robert H. Perkins, operatic baritone, who died in a Detroit hospital following an operation last week, became known when the body was brought to this city for burial this week.

Specialists who operated on him declare that they found a slow poison, probably mixed with his food, had been at work in his system for a considerable time.

Perkins was in Germany and Austria throughout a greater part of the war and was on a concert tour in the former country and Switzerland when the United States entered the war in 1917. He immediately returned home and became afflicted with a strange malady from which he never recovered. After vainly trying to improve his health in and around Glen Falls, he left for treatment in Detroit several months ago.

HODGE'S QUICK SHIFT.

William Hodge closes his season in "The Guest of Honor" in Newark Saturday night and opens Monday evening in Stamford, Conn., in "The Dog in the Manger."

Several of his present company will be members of the new piece.



The Free Press Evening Bulletin, Winnipeg, last week, said:

IRENE FRANKLIN

"Was welcomed back to the Orpheum Theatre with the same zest as one greets the coming of spring." The "Tribune" said:

"Winsome, vivacious IRENE FRANKLIN needs no introduction to Winnipegers and she was welcomed back with the same show of affection that marked her every appearance in the past. In presenting her in a melange of character song stories, BURTON GREEN again scores a well-deserved success."

FILLING GARDEN GAP

Twelve Weeks Open Before Jolson Show in October.

The present and immediate future of the Winter Garden is uncertain. The present show will remain at the Garden for the next six or seven weeks. In October Al Jolson, who has not played at the Garden for more than three years, will open at the house in a new production. The difficulty is to fill in the time between the present show and the new Jolson attraction. The interval will be about ten to twelve weeks.

Hardly enough to prepare a new production for. However, one of the road attractions may be brought in to fill the gap. "The Whirl of the Town," which has done well in Philadelphia, is composed of many standard vaudeville acts, thought to be too well known and familiar in New York for this house. The Cantor show has also been mentioned for the house, but the comedian is desirous of taking a six-weeks' vacation at the end of the season, which counts him out.

MEARS SHOW THIS SUMMER.

The John Henry Mears show, known as "The Century Midnight Whirl," is due on Broadway this summer. It will probably come into town under a new title and with some new principals, but will have its main scenes, not before exhibited in the metropolis, as the foundation of the production.

"QUALITY STREET" APRIL 24

"Phoebe of Quality Street," the musical version of Barnes' "Quality Street," will have its premiere at Atlantic City April 24.

SHOWS IN N. Y. AND COMMENT

"Bad Man," Comedy (33d week). Moves to the larger capacity Ritz Monday. Ritz taken over by William Harris, Jr., whose "Mary Stuart" will stop there. "Bad Man" got \$10,000 in week going last week. At \$2.50 top figures to run well into summer at Ritz. "Just Married" (renamed from "First Night Out") succeeds at Comedy.

"Broken Wing," 48th Street (20th week). Cut rate aid has been of material benefit in keeping gross up of late. No increase in scale Saturday night also worked to advantage.

"Claire de Lune," Empire (1st week). Brilliant opening Monday; eight weeks engagement. Scale \$5 top announced for run. John and Ethel Barrymore dually starred and attraction is event of spring season. Critics frankly disappointed in play. Big advance sale.

"Dear Me," Republic (14th week). Another week or two for this comedy. Not a big money getter but stood up to profit until slump in. Cut rating liberally.

"Deburau," Belasco (18th week). Dramatic leader. Has been a capacity since opening. It should run another six weeks. Grosses biggest ever in this house; consistently over \$17,600, but expensive to operate and profit margin not great.

"Emperor Jones," Princess (12th week). An attraction first presented at special matinees; is most successful of that group this season. Regular presentation with "Different" here a surprise; financial success with moderate grosses showing profit in small house. Dropped to \$5,000 last week.

"Enter Madame," Fulton (36th week). Management not certain of summer continuation, but business still is profitable. Last week little better weather break sent takings above \$10,000.

"First Year," Little (27th week). Looks certain for summer run and continuation into next season. Is still selling out and small capacity should keep that gain constant indefinitely. Extra matinee still being given.

"Ghost Between," 39th Street (5th week). Business has been steadily growing stronger and attraction now looks like it will get over. Agency buy extended.

"Gold Diggers," Lyceum (81st week). One of the great comedy winners in recent seasons. Entering last stage of his two-season stay. Went upward last week, getting \$12,000.

"Good Times," Hippodrome (37th week). Has another week to go, ending its season two weeks earlier than last.

"In the Night Watch," Century (13th week). A few weeks more to go; rate cutting has held attraction going for last six weeks. "The Last Waltz" listed as the succeeding offering.

"Irene," Vanderbilt (74th week). Will probably last into June and record breaking run for musical show may be stretched further. Played to about \$13,800 last week.

"Ladies Night," Eltinge (37th week). A. H. Woods' farce winner; riding along at excellent pace for this stage of run. Management predicts continuance into summer.

"Lady Billy," Liberty (19th week). Should run another month with the time arranged well into May, after which "Mitzel" leaves for Europe. Still making money, with the takings last week \$15,000 or better. Agency buy expired last Saturday.

"Lightnin'," Galety (136th week). Broadway's wonder play. It is supposed to finally depart for the road in August, but the continued wonderful pace of over \$15,000 weekly leaves that in doubt.

"Little Old New York," Plymouth (33d week). Holding now to \$9,000 or a little better with the matinees still excellent. Has been a consistent money-maker throughout season; classy comedy success.

"Love Birds," Apollo (6th week). Still outfoots the newer musical shows and with gross of \$15,000 weekly is playing to profit.

"Macbeth," Broadhurst (1st week). First offering of Walter Hampden this season. Shakespearean plays to be given for about a month.

"Mary," Knickerbocker (27th week). Final week, show going to Philadelphia for third engagement. Due to remain there for six weeks before closing for season. "June Love," musical piece, succeeds next week.

"Mary Stuart," Ritz (5th week). Will be withdrawn this Saturday, making way for "The Bad Man," moving in from the Comedy. The Drinkwater piece will not be sent out. Its production will be kept intact by William Harris, Jr., and saved for future repertory revival.

"Mr. Pim Passes By," Miller (1st week). This is really the eighth week for the Milne comedy, which was produced by the Theatre Guild at the Garrick and moved up from there Monday. Should remain until June.

"Miss Lulu Bett," Belmont (17th week). Will probably last well into May. Comedy has worked out a good run after a bad start. Business around \$6,000, which is fairly good for small house.

"Nemesis," Hudson (3d week). Entered in face of the slump. Second week showed a jump, gross going to around \$13,000. Not a dramatic smash, but has a good chance.

"Nice People," Klaw (8th week). Extra Friday matinee again inserted last week, sending gross to over \$15,000. Comedy is the winner of the current four Sam H. Harris offerings.

"Passing Show of 1921," Winter Garden (11th week). Figures to continue until end of May or early June, when new show with McIntyre and Heath is expected to be ready to succeed.

"Peg o' My Heart," Cort (10th week). Another week for this revival. Stood up well for first six weeks; takings have been strong at nearly \$10,000 of late. Star (Laurette Taylor), however, will play subway time, then goes abroad. "Tyranny of Love" will be succeeding attraction.

"Right Girl," Times Square (6th week). Cast changes continue. Tom Lewis, in show originally, returning. Takings last week claimed better, with gross over \$10,000.

"Rollo's Wild Oat," Punch & Judy (22d week). Holds steadily to pace of around \$6,000 weekly.



DORIS DUNCAN

"THE LOVE BANDIT"

in a
CYCLE OF CLASSICAL AND JAZZ SONGS.
Touring the Orpheum Circuit. Direction, CHAS. BIERBAUER.

which is profitable in this small house. Should easily last out the season.

"Romance," Playhouse (8th week). Has good chance of finishing out the season here. Business has been consistently good since reopening.

"Rose Girl," Ambassador (11th week). Should ride well into May. Cast changes have brought down operating cost and cut-rating is giving show a gross that provides acceptable profit.

"Sally," New Amsterdam (18th week). Looks the most successful production ever staged by F. Ziegfeld Jr. Space varies up in the amount of standing room sold. A musical smash with no contenders and a great money getter. Pace around \$33,000 weekly.

"Smooth as Silk," Frazee (6th week). Second week on Broadway. Show was offered in cut rates immediately after opening and with that support it should attain a moderate run.

"Spanish Love," Maxine Elliott (37th week). Playing from week to week. May remain a month or may stop early in May. Has been about breaking even of late.

"The Bat," Morosco (35th week). Long run of this leading mystery play beginning to show. But takings of around \$17,000 last week kept it up with money leaders. Among dramas only "Deburau" beating it now.

"The Champion," Longacre (16th week). Over \$10,000 again, parties and cut rates, where attraction is a good sell, aiding. Figures to stick until late in May.

"The Green Goddess," Booth (15th week). Selling out at every performance. Night houses getting

\$1,870 and a little more for standees. Gross over \$14,000 weekly. Should run through summer.

"The Tavern," Cohan (30th week). Has another week to go. Long run accomplished after considerable doubt in early weeks. Not a smash, but rates as one of season's comedy successes.

"Three Live Ghosts," Bayes (30th week). Has accomplished a season's run; with possibly one or two weeks as exceptions, show has played to profit throughout stay. Has a few weeks more.

"Tip Top," Globe (29th week). With Fred Stone out of cast management expected greater drop in takings than actually registered. Played to better than \$15,000 last former pace. Stone expected back in show in two weeks.

"Toto," Bijou (5th week). Is a spring hit with strong feminine draw. Scale was lifted here after opening, proving its strength in a slump period.

"Trial of Joan of Arc," Shubert (2d week). Margaret Anglin starring drama. Given fine notices, but business off for first week. Extra advertising should give it a lease.

"Welcome Stranger," Sam H. Harris (32d week). Went into cut rates for first time last week and gross was naturally jumped. Played to nearly \$10,000.

"Way Down East," 44th Street (34th week).

"Over the Hill," Park (29th week). First week here. Moved up Sunday.

"Four Horsemen of Apocalypse," Astor (7th week). Great money draw carried along in switch over from Lyric last week. First week in this house around \$18,000, which is about capacity.

prices below any other legit house in the loop.

Estimates for the week:
"Shavings" (Powers, 7th week). Getting ready to leave; only two more weeks; \$10,500.
"Linger Longer Letty" (Olympic, 1st week). \$18,000. Will stay here until September. Getting a good play from the home folks. Charlotte Greenwood a big local favorite.
"East Is West" (Garrick, 6th week). Getting a capacity audience on the last half and tops everything but one show with \$21,200.
"Gertie's Garter" (Wood's, 1st week). \$11,000. Criticisms so blue they are playing mostly to a stag audience. Doubtful if it will last eight weeks.
"Mary" (Colonial, 2d week). \$26,000. Looks like an easy all summer run.
"Dulcy" (Cort, 8th week). Between \$9,000 and \$10,000.
"The Tavern" (Cohan-Grand, 11th week). Hanging on to money-making business. Will do a little over \$10,000. Nearing end of run.
"Four Horsemen" (LaSalle, 3d week). Capacity the rule at night, with matinee light; \$12,000.
"The Bat" (Princess, 16th week). Little over \$18,000, surmounting the current slump with heavy billing and clever stunts.
"Tickle Me" (Illinois, 2d week). Getting a heavy play from society and doing around \$20,000; first week got \$22,000.
"Pitter Patter" (Playhouse, 1st week). Looked like a bust until after the critics got to it, and with favorable notices and comments it will finish the week with \$10,000, and may round into a run.
"Bab" (Blackstone, 1st week). Well spoken of by all critics. Business showing an increase each night. Will easily stay until June, when Helen Hayes leaves for a trip abroad, necessitating the temporary closing of the show.
"Irene" (Studebaker, 20th week). Still holding on to its stride. The longest run now on the boards; \$18,000.
"Beggars' Opera" (Shubert-Central, 1st week). Return engagement. Closed to capacity. Will have to start all over again. Bound to catch on, seats selling two weeks in advance; will pass \$6,000 this week.
"Way Down East" (Auditorium, 1st week). 18th week in town. Doing around \$1,000 a performance. Only one more week to go.

BOSTON TOP-HEAVY

WITH MUSICAL SHOWS

"Whirl of the Town" and "Honey Girl" Make Five.

Boston, April 20.

With two musical shows opening on Monday night the town is just now a bit top-heavy as far as musical attractions go. There are at present five musical shows playing in town, with the Shubert people housing three of them. Erlanger's new show at the Colonial and the Park Square housing "Honey Girl," on a repeat showing. "The Whirl of the Town," and "Honey Girl" were the new arrivals. The former came into the Shubert and opened strong, with a big advance sale for the Tuesday holiday performance. "Honey Girl" also had a big pull the opening night.

Business around the town is fair. Prices are still pretty well up at some of the houses but the Shubert people have reduced theirs as they put the "Whirl of the Town," into the Shubert at a \$2 top, claiming that this was the starting of a "spring price" programme. It evidently means that any new shows that come into the Shubert houses for the balance of the season will come in at a \$2 top unless some previous arrangement forbids.

One of the features of the week was the departure of the film "Way Down East," after a run of 30 weeks during which it cleaned up big. Only the last few weeks has it fallen off from very profitable takings.

Estimates for the week are:
"Two Little Girls in Blue" (Colonial, 2d week). Opening cold, got over very well, much better than expected. Understood a film will go into the house when this show goes out.

"The Famous Mrs. Fair" (Hollis, 3rd week). Not a sign of flagging interest. Will probably pull the crowd during the balance of its stay, two weeks more. About \$15,500 last week. Nothing in sight to take its place.

"Springtime in Mayo" (Tremont, 2nd week). Being popular with only a certain class of theatre-goers this show did not do very well—about \$6,000. This is the final week. The house will be taken over

for most of the coming week by the Filene people, an aggregation of amateurs from a big local department store. While an amateur production, about \$10,000 has been sunk in this show.

"Honey Girl" (Park Square, 1st week). Show, which was a big hit here last season, opened strong. Is in for five weeks. "Honors Are Even," on its final and 16th week about \$6000.

"Blossom Time" (Wilbur, 2nd week). Picked up as the opening week went along and at the finish showed about \$10,000 turns.

"The Whirl of the Town" (Shubert, 1st week). Had a big opening, with the house capacity. Inaugurates the new \$2 top programme of the Shuberts. The "Greenwich Village Follies," on the last week did about \$14,000 which was about \$4000 off from the previous week. Apparently six weeks is too much for any attraction in this city, no matter how big.

"The Skin Game" (Plymouth, 3d week). Slid off during last week to takings of \$600 and show will go out after this week. House now has for an underline Wm. Faversham in the "Prince and Pauper."

"FOLLIES" IN PHILLY
OPPOSING EACH OTHER

"Village" Show Opens Under Ziegfeld's Scale—Couple of New Plays.

Philadelphia, April 20.

The first of the local houses to make the annual spring change over to the films was the Chestnut Street opera house, which opened Monday with Griffith's film, "Dream Street." Plentiful paper and extra advertising filled the house pretty well, but there was no such reception as attended "Way Down East" here last fall.

The other two new openings drew the crowds, and both look good for real money during their stays here. The masses went to see the "Greenwich Village Follies" which succeeded "As You Were" at the Shubert, while the class took in Faversham's "Prince and the Pauper." Both shows were well received by the critics.

As an added starter, "Girl in the Spotlight," which opened the Forrest here in the fall, came into the Walnut to take the place of the fading "Opportunity." The latter show was such a fizzle that its short run was cut still shorter and the "Spotlight" show brought in for a single week before the arrival of Nance O'Neill in "The Passion Flower."

Of the remaining shows, Ziegfeld's "Follies" and "Lincoln" did the best business, but the former has not risen above the \$22,000 a week average, and is likely to be hit still further this week by the rival "Follies" show across the street. If so it will be the second time a Shubert show at the Shubert has cut into a standard revue at the Forrest, the other case being that of "Tickle Me" and White's "Scandals." "The Greenwich Follies" have a \$3 scale, 50 cents under the Ziegfeld show.

"The Son-Daughter" has not repeated its New York success, but in a large house has realized a fair profit for everyone. Florence Reed's "Mirage" is another that has got by comfortably, but without relish.

The coming shows include Dunbar's revival of "Robin Hood" at the Forrest next Monday. This show, which hasn't hit the east much, is announced for a limited engagement. A particularly large orchestra has been engaged, and the Syndicate people are looking for big things, although they admit that it is more or less an experiment.

The Nance O'Neill show also has no limit set, but is not expected to run more than a couple of weeks at this house so late in the spring. "Mary" is scheduled for six weeks, which will be an achievement if realized. Mantell succeeds "Lincoln" at the Broad and promises "As You Like It" as this year's novelty. "Phoebe of Quality Street," coming to the Lyric May 2, is the only show of the spring season announced so far that has not a Broadway trademark.

"Abraham Lincoln" (Broad, 3d week). Maintained good pace considering the slump. Got lot of "second thought" matter in the papers and flocked to by drama lovers and school parties. About \$12,500.

"Greenwich Village Follies" (Shubert, 1st week). Good advance sale and big first night. Drew about half of the critics, despite Faversham opening. Should clean up nicely if not kept too long. "As You Were," in last week got about \$14,000.

"Follies" (Forrest, 3d week). No big reversal, and still disappointing those who predicted \$50,000. Last week, \$22,000.

"The Mirage" (Lyric, 3d week). Reed show has held its own against musical offerings, and highly touted "Lincoln." Never a sensation, but a profit-maker. Around \$10,000.

"Prince and Pauper" (Adolph, 1st week). Opened with promise and (Continued on page 20)

CHICAGO LAUGHS

AT "HARD TIMES"

Generally Steady and Hits Get Bonanza Money.

Chicago, April 20.

Though business is reported of all over, Chicago is keeping a reasonably steady pace, with several instances of really phenomenal business. Of the four shows that opened last week, every one seemed to have caught on but "Gertie's Garter." This show is doing a conspicuous flop and failing to show any speed so far, even with their

EQUITY'S GUARANTEE DEMAND WRECKS MORE STOCK VENTURES

Willis M. Goodhue Calls Off Three Western Summer Enterprises—O'Neill Refuses to Reconsider Decision to Abandon Louisville Co.

It was reported this week that William O'Neill, who planned a stock company for the summer at Louisville, had called it off definitely. This followed the alleged demand by the Actors' Equity Association that he provide a bond guaranteeing the transportation of the players back to New York.

Actors who were to have played in the O'Neill stock are reported having registered a strenuous objection to the A. E. A. Later the A. E. A. is said to have informed O'Neill the bond would not be required. He stood by his decision to abandon the stock, however, according to reliable sources.

Willis M. Goodhue, who recently returned to New York after more than a year on the road with his repertoire company, is reported to have held up plans for summer stock in the Central West this summer, as a result of the A. E. A. bond demand. Goodhue was to have formed three companies.

STOCKS.

Indianapolis, April 23.—The Gregory Kelly stock company opened last week at English's. Mr. Kelly and his wife, Ruth Gordon, are great favorites in Indianapolis, and the reception accorded them on the opening night, and the excellent business done during the week augurs well for their summer season.

Hooth Tarkington's comedy, "Clarence," was the opening bill, with Mr. Kelly in the title role, instead of in the part of Bobbie, in which he played for two seasons. Miss Gordon continued in the role of Cora, the tempestuous flapper. Next week's bill will be "The Little Minister," with Miss Gordon as Babbie.

Mr. Kelly's company includes Byron Beasley, Vera Fuller Mellish, Angela Ogden, Willard Barton, Percy Helton, Owen Meech, Harry Wagstaff Gribble, Raymond ELLI.

(Continued on page 22)

"PEG" FOR SUBWAY.

Figured to Draw More There Than at Court.

"The Tyranny of Love" will reach regular presentation starting May 2, when it reopens at the Cort, succeeding the revival of "Peg o' My Heart." "Peg," in leaving at the end of the next week, has played successfully, with the latter two weeks grossing a little under \$10,000. Laurette Taylor, starring in it, will leave for Europe early in June, and it was figured by the management that Peg could draw bigger money in the Subway time houses for the balance of the season.

Henry Barron will offer "The Tyranny of Love," into the cast of which three stars have been placed, they being Charles Cherry, Estelle Winwood and Brandon Tynan. The play opened some weeks ago as a matinee attraction, first showing at the Bijou. It then moved to the Eltinge, continuing special matinee performance there. Two weeks ago it was withdrawn and recast. A claim for salary by one of the players originally in the cast is said to have been settled.

MARY NASH'S BIG JUMP

San Francisco, April 23.—"Thy Name Is Woman," with Mary Nash in the leading role, opened at the Curran, Sunday, with top at \$2.50 and popular-priced matinees. The show set somewhat of a precedent for productions coming West, having made a direct jump from Kansas City to this city. The usual road stops in the Middle West were not on the schedule.

COUTTS & TENNIS PRODUCING.

Coutts & Tennis, for many years specializing in the pop price legitimate field, will make their debut as Broadway producers this summer with a new three-act musical, "The Little Rascals." John Young wrote the book and lyrics and Sidde Hahn the music. Rehearsals began July 7, the show reaching New York some time in September.

STOCK FOR CRESCENT.

Blaney's Take Shubert Legit House in Brooklyn.

The Crescent, Brooklyn, which under the control of the Shuberts this season has been offering regular attractions, will revert to stock, starting next week, when the Blaney Players, with Cecil Spooner featured, move there from the Strand, Hoboken. Arrangements call for that policy throughout the summer, and pending business the Crescent will have a stock policy next season.

In the company will also be Edna May Spooner, sister to Cecil and Mary Gibbs Spooner, their mother. It is the intention of the Blaneys to make the company a standard one.

BRIAN IN REVIVAL?

Doubt Whether He Will Reappear in "Merry Widow."

"The Merry Widow" revival will take place with a second premiere at the New Amsterdam no earlier than Labor Day, it is said. Eleanor Painter will sing the lead. The services of Donald Brian in his old role seems to be doubtful.

Franz Lehar is said to be here to conduct the revival, and the desire of Henry W. Savage to bring him here is coupled with the knowledge that "The Merry Widow" is not copyrighted in the United States, there having been no international copyright between Austria and the United States. In the event that the composer should come here it also will be for the express purpose of revamping the old tunes and securing a copyright on them in the United States.

TOURING CHARITY SHOW.

"Show Me" Will Offer Services Wherever Called.

"Show Me" is to be presented Sunday evening, April 24, at the Hotel Astor for the benefit of the Child Recreation League. The enterprise marks the first time a musical revue produced for charitable purposes will be sent on tour for charitable organizations. The production, a strictly amateur affair as far as cast and authors are concerned, represents a cash outlay of \$10,000. Jack B. Loeb, a professional stage director, is the only experienced hand concerned with the piece. "Show Me" is a travesty on charity revues and was authored by Henry Britt Cohn with music by George Bloom and Charles B. Mandelbaum. It carries a cast of 70.

The local benefit's proceeds will be donated for the purpose of caring for the poor children of the East Side. After that the piece and cast will play other cities where local bodies want to give a benefit for charity.

"SPOTLIGHT GIRL" RUSHED IN

Philadelphia, April 20.—"The Girl in the Spotlight" is the attraction here at the Walnut Street this week. Charles Wanamaker, manager of the house, is interested in the attraction, which closed several days ago. It was gotten together for the local engagement, however, when "The Tenth Man" booking was cancelled suddenly, leaving the house without an attraction.

ACTORS' FUND BENEFIT.

A capacity audience attended the Actors' Fund benefit at the Montauk, Brooklyn, Sunday evening, at which all of the stars who promised to appear were there. The benefit netted the fund over \$10,000. This encouraging result has prompted the Actors' Fund committee to add Brooklyn to the chain of cities in which a benefit will be given annually.

CHICAGO APOLLO'S FIRST.

Chicago, April 23.—The first of the Apollo's new season, "The Girl in the Spotlight," is the attraction here at the Apollo, Sunday evening, at which all of the stars who promised to appear were there. The benefit netted the fund over \$10,000. This encouraging result has prompted the Actors' Fund committee to add Brooklyn to the chain of cities in which a benefit will be given annually.

STOCKTON POLICY UNIQUE.

Plays Shows Month Apart and Keeps Town Hungry.

San Francisco, April 20.

Success of a good musical show in the town of Stockton is practically assured for the one-night stand there as the result of the manner in which such shows are presented in that town. It seems that the T. & D. house, which seats 2,500, has been playing all of the big musical shows to come this way on an outright purchase figure and that for a show to ask for a percentage would be futile.

Only the best musical shows are used in the interior town and for some reason a dramatic show, no matter how good its book or cast, cannot obtain Stockton billings along with the other one-night stands. The management there has a schedule which calls for the best musical shows when available at intervals of about one month. In this way the whole town is kept "show hungry" and any production of class usually goes over big. Al Jolson for an example, will receive \$3,000 for his one night stand but the box office receipts is expected to top the \$5,000 mark.

"DISTRESS" IS DISTRESSED

Closed at Greenwich Village—Cast Forgotten.

"Hubbys in Distress" came to a finish at the Greenwich Village theatre last week, its first. It closed promptly, decisively and left not only the "Hubbys," but the whole cast in distress.

Charles Mann presented the mixed entertainment. It consisted of an operette, a farce and a half-naked dancer. The distress was quite general. It took in Barney Gallant, who operates the theatre, and Herman Falk, the treasurer of the house who has become so accustomed to wearing his evening clothes that he goes thus attired to burlesque first nights.

The next attraction booked for the Greenwich Village theatre is "Sacrifice," due to open May 2. None connected with the theatre seemed to know anything about it.



HAZEL GREEN

with her Beau Brummel Harmony Band.

Mr. Daniel Frohman honored Miss Green in selecting her as the only vaudeville act to appear last Sunday at the Actors' Fund benefit.

An instrumentalist, singer and dancer, Miss Green is surely versatile, and with a novel and high-class act it is but natural she is booked solid. American, New York, now (April 21-23).

SUES ON TITLE.

But Wm. Moore Patch's "It's Up to You" Already Closed.

Injunction proceedings for infringement of title were about to be begun against William Moore Patch, producer of "It's Up to You," last week, but the show's stopping on Saturday night saved it that litigation. A. E. Root had retained Solomon Goodman to bring the action on the ground he had sponsored a musical comedy of the same title in 1915, written by Arthur G. Delamater and Frederick C. Bishop, with music by William Frederic Peters. T. B. Harms had already published the music of that show.

The show did not hit the metropolis, but had run through New England last season.



MISS INEZ

OF
LUCAS and INEZ

who appeared at the Palace, New York, week of April 11 and scored a tremendous success.

Week of April 18, Keith's Philadelphia.

Her Angel Papa.

Morris Wittmann, a downtown business man, is reported as the financial backer for "The Sacrifice," which opens at the Greenwich Village May 2.

The money has been put up by Wittmann to help exploit his daughter Yehudi, who will join the band.

New Shipman, P. 23.

The Shuberts have started looking for a new piece writer. Sam Shipman, a name for the post has not been selected.

Holdo Moved to Cleveland.

Syracuse, N. Y., April 20.—The Shuberts have transferred H. N. Holdo to Cleveland, where he will manage the Colonial. Mr. Holdo came here 12 weeks ago to manage the Shuberts' Writing.

Harry Sweetman Quite Ill

Harry Sweetman is quite ill and is now in the hospital at B. Sweetman, 11, is about 60 years of age and well known as an actor and manager.

ERLANGER MUST ANSWER.

Court Orders Manager to Give Data in Lawyer's Suit.

The suit of David Gerber, Mortimer Fishel and Irving M. Dittenhofer, the attorneys, against Ziegfeld Folies, Inc., to recover \$25,000 for legal services rendered in conjunction with the Equity strike in 1919, was again before the courts this week, Justice Delehanty of the Supreme Court handing down a decision Tuesday ordering A. L. Erlanger, treasurer of the defendant corporation, to answer questions put to him by counsel for the attorneys.

Erlanger's first application to set aside the subpoena served upon him requiring him to testify was denied by the Supreme Court and on the appeal he lost again. Upon appearing for examination before trial Erlanger refused to answer certain questions, whereupon the plaintiff once more appealed to the court to order Erlanger to answer the questions.

In the course of an examination before the commissioner appointed by the court, Erlanger was asked about the actors' strike in 1919 and he testified that he had no knowledge of any suit having been brought by the Ziegfeld Folies, Inc., against the A. E. A. and Francis Wilson and other officers and the members of the cast of the Ziegfeld "Follies." The first he ever heard that such suit was instituted, Mr. Erlanger said, was on March 30 last, the Thursday before he was examined. He testified he was treasurer of the company at all times, and a director, and stockholder, and that he had charge and custody of the books of the corporation.

He refused to answer as to the amount of the weekly receipts in 1919 at the New Amsterdam theatre and on the road accruing from the "Follies." He also refused to talk on the amount of expenditures during that period and the profits derived from the show.

By this decision Erlanger is directed to answer the questions.

HOOCH TRIPS MOROSCO.

Held in Brooklyn on Volstead Act Violation Charge.

Oliver Morosco was arraigned before a United States Commissioner in Brooklyn Wednesday and waived examination. He was held in \$1,000 bail for the May term of the Federal Court, when he will be tried on a charge of violating the Volstead Prohibition Enforcement Act.

Morosco recently applied for a permit to transfer 40 barrels of liquor from Brooklyn to his home in Los Angeles. When an inspector called to look over the shipment, he found, it was charged, a quantity of newly-bottled booze. Out of this circumstance grew the charge of a violation in that he had in his possession 92 bottles of liquor bottled subsequent to the passage of the law.

SHOWS CLOSING

"Mecca" closed at Toronto Saturday and returned to New York, cutting the booking one week.

The No. 1 "Storm" closed at Boston April 16. The No. 2 company will close this Saturday at Columbus.

The original company of "Adam and Eve" will close April 23 in Philadelphia.

The Fritz Lieber Shakesperian repertoire will close April 30.

"Hearts of Erin" closed its season Sunday night at the Majestic, Jersey City. The show played the Crescent, Brooklyn, last week, being taken over to Jersey City for one performance Sunday night for a benefit.

William A. Brady's "Opportunity" closed last week in Philadelphia. The piece had been closed several times temporarily before.

WUERZ MANAGING ASTOR.

Charles Wuerz, who has been manager of the Lyric, transferred to the Astor in a similar capacity Sunday with the Metro feature "The Four Horsemen of the Apocalypse." It is understood the switch was made by the Shuberts at the request of Marcus Loew.

Robert Ronchetti was moved over from the Astor and is now managing the Lyric, which now has "Queen of Sheba."

Ben Ami's Next Season's Play. It is not "Green Fields," nor "The Idle Man," which Ben Ami will do next season, but something different from what had been announced and nominating one of the two pieces which he did at the Jewish Art.

OUT OF TOWN REVIEWS

THE MASTERPIECE.

Cleveland, April 20

"The Masterpiece," a new play by Margot Case Hale, was produced at the Prospect here last Monday. Incidentally, the author is the wife of John S. Hale, manager of the Hanna theatre, and this, combined with the fact that Mrs. Hale has had exceptional opportunities to gauge the theatrical barometer, helped to some extent in drawing out the interest in the premiere.

The initial offering of this comedy was put over in splendid shape, and to those concerned in its production commendation of a high order is due. The play ran with smoothness and precision, and while first-night nervousness and throbbings were discernible, the players portrayed their individual characters with credit to themselves and the author.

Mrs. Hale has chosen an interesting theme for "The Masterpiece." Pads, foibles, shortcomings, insincerities and shallowness of humans are brought out clearly and effectively, yet there is a thread of comedy throughout the play that softens the foibles and weaknesses of men and women.

The story concerns Helen Bruce, who has instituted a home for foundlings because of her love for children and a burning desire to give every child a chance. Her self a founding, the wonderful training she received from her foster parents has imbued her with a determination to help other unfortunate babies, and while Peter Piper, her ardent lover, tries hard to convince her that he can make her happier if she will renounce her ideal and forget "these horrid babies," the love-sick swain makes but little progress.

The Italian, Luigi, who wants to adopt a baby in order to escape paying his income tax, the French girl who tries her hand at kidnapping and fails, then resorts to handing her "booty" over to the foundling home, as well as the antics of the young married couple, Mr. and Mrs. Frank Willis, whose baby has been stolen while hubby has been flirting with "Nursie," are characters drawn with precision, and the humor of the situations are refreshing and interesting.

The arrival of Uncle George, who specializes in squirrels, complicates matters to some extent by his threat to disinherit his niece and nephew, followed by the glamor thrown over him by "Nursie," while the work of Samuel Rawson Pink, who dabbles in botany, and who placed his little "Japanica" in care of the home, then made frantic efforts to wipe out his folly, added to the confusion. With the arrival of the chief of police, when the various culprits tell their little stories, matters are settled harmoniously.

Mrs. J. Studley Stone, the society woman, is a well drawn character, and depicts one phase of those "who toll not neither do they spin." The author has put real life-like into this study, and the foibles and frailties of so-called society are given a jolt.

Among the players premier honors are due Helen Travers as Barbara, the matron at the foundling home, and excellent support is given by Norma Phillips, who plays Helen Bruce, founder of the home, with a grace and ease that wins favor. George Leffingwell as Peter Piper upheld his reputation as leading man, but unfortunately he did not have enough to do, and the work of Clyde Armstrong was good. The other parts, Lento Fullwell as Mary Willis, Frances Reed as Mrs. J. Studley Stone, and Mary Murphy as Felice Lacombe, the French girl, were capably interpreted. Edmund Roberts as Luigi, Derby Holmes as Frank Willis, and Albert Matleo as Louis, the servant, were factors in the successful presentation. Halbert Brown as Uncle George and Eleanor Ryan as Nursie deserve a special word of praise.

The play was staged by Clyde Armstrong, and the settings and lighting effects were entirely satisfactory.

J. Wilson Roy.

JUNE LOVE.

Atlantic City, April 20.

As the final chorus was singing the gladsome notes of "June Love" at the Apollo one could not but wonder if all this summer and, probably next winter the great question on Broadway will be "Have you heard Elsie Alder sing?"

Despite the enlivening new dress and the extra settings and the changed cast and all that—the big event of the evening was Elsie Alder. There was half uncertain applause on her first appearance. A moment later the audience was enraptured with the notes of "Dear Love, My Love." At first there was a murmur of surprise, then admiration followed by an enthusiasm that broke forth before the final notes of the song.

Miss Alder can sing as few on our light opera stage. Her every word has an expressive meaning, an accent, an inflection that tells its story with a combination of spoken

word and musical power. It is glorious to watch and hear.

After seeing "June Love" there is just one thing you want to do—hear Elsie Alder sing again. Whether it be simple affection, pleading love, despair, alluring femininity or brightest hope, each speaks its finest living feeling, its truest expressions in notes that are clear and beautiful.

When Rudolf Friml wrote "June Love" he put into it his best. He wound the spell of insouciant charm with the magic of his "June Love" song and tempted the dancer with the irresistible waltz, "Someone Like You." Then there is "Run-away Little Girl," "The Flapper and the Vamp" and several others.

All that was said about "June Love" on its try out last fall can be repeated again with even more enthusiasm. The changes which have been made are several and they all act for the greater speed and more continuous action of a piece that reveals one interesting episode after another in reckless constancy. Some of the piece descends to the commonplace and risks to the peaks as often, but it is all of sure appeal.

The settings have been transposed, a cast that once numbered 17 is now nine and the unimportant songs have been rewritten to suit other purposes and other titles in the hands of new actors. Thus is the welding of old materials and the adding of new.

Everybody in the cast, particularly the feminine contingent, can sing with hearty voice and just about as well as could be desired. Lois Josephine has the voice, but not the personality previously offered by Queenie Smith but the advent of Clarence Nordstrom, W. B. Davidson, Martha Mayo and Lionel Pape is to the betterment of the offering.

Johnny Dooley, as friend and golf trainer, keeps up his usual comicallies, including his inability to stand on both legs at once to walk when jumping is possible. The brightest addition came with Bertie Beaumont who combines the austere sarcasms of the vamp with a dancing ability quite unexpected. Her modernized flings were excellent, but her Egyptian dance quite outdid Ruth St. Denis in the astonishing contortions of arm and hand.

Scheuer.

"WHIRL OF THE TOWN."

Madelon.....Anna Codee
John.....J. Clarence Harvey
Head Walter.....William Moran
Beth.....Beth Stanley
The Captain.....Edith Hickey
Lieutenant.....Jimmy Hussey
Officer Cohen.....George Beyer
Blind Man.....Paul O'Neil
\$1,000 Bride.....Dorothy Miller
Newsboy.....Elizabeth Morgan
Drunk.....Lou Edwards
Broker.....Albert Wer
Gumman.....Frank O'Lea
Liz.....Mae West
Hilda.....Flo Bert
Yonson.....Al Brendel
Dancer.....Rose Boylan
Announcer.....Arthur Boylan
Dancer.....George Price
Dancer.....Frances Reveaux
Dancer.....Genevieve Barnett

The Shuberts are apparently prepared to send "The Whirl of the Town" into New York shortly, as they carried 32 in the chorus when they opened at the Shubert Monday night.

The Boston opening must have been grim irony for Jimmy Hussey, as its two big scenes are intact from his "Tattle Tales" which blew up here at the Globe after he switched from the Shuberts because of their long booking jumps. Hussey blamed his Boston closing to the fact that he was playing a \$2 top at the Globe and Monday night he found himself playing to capacity in the Shuberts' "Whirl of the Town" at a \$2 top, with a much more expensive cast. The third number from "Tattle Tales," which Hussey originally played with Rae Samuels, and which was used in "The Whirl" with Mae West, has now been dropped, the move being a wise one, as its vulgarity more than offset what humor it possessed. The two Hussey scenes which are being used are his "Boxing Bout" with Jack Strouse, George Price announcing, and his "Trick of Shimmy Mae" which he used in vaudeville.

Dorothy Miller, the Philadelphia girl, was rung in during the second act, singing "The Long, Long Trail" and wearing an inexcusably dowdy frock. She managed to get by with a voice that was not unpleasant, but frightened to death. She was given a rousing sympathetic hand by the house, which recognized her through the publicity in the morning papers and because of the fact that she was so obviously an amateur. How long she will be used is still an open question.

Miss Anna Codee is being featured, although her performance does not stand up especially well against some of the other acts. Brendel and Burt in their vaudeville act, "The Flirtation," won the biggest laugh of the show, although their second attempt, entitled "Light Housekeeping," running only three minutes, was one of the roughest bits of slapstick and "ho-kum" seen here in seasons, its big

FOREIGN REVIEWS

BULLDOG DRUMMOND

London, April 2.

Drama in four acts, by Major Cyril McNelle ("Snapper") Wyndhams, London.

No Lyceum, Drury Lane, Surrey, or even provincial melodrama ever provided more thrills or excitement than does this drama which Gerald du Maurier, in replying to his delighted audience's demands for a speech, described as the "most blood-thirsty play he had ever seen." It is all that and more. In fact, it might be said to make rings round the most terrifying of the greatly advertised horrors of the Grand Guignol, but it is clean and it shows that there is still a huge public for strong, full-blooded plays of sensation and adventure.

"Bull-Dog Drummond" is chockful of meat and there is never a dull moment in its four acts. Drummond, a demobilized officer, finding peace tedious, advertises in a newspaper for employment which has to be adventurous. He wants a legitimate job, if possible, but has no objection to dabbling in crime, providing there is a humorous side to it. Before very long a charming girl, Phyllis Benton, gives him the straight tip and he soon begins to have all he wants of adventure. A villainous gang is running a bogus private nursing home in Surrey to which they decoy the moneyed unwary, who, having been tortured, are finally robbed. Hearing of this Drummond sails in to smash the criminal organization just as they are preparing to put their chief patient of the moment, an American (Continued on page 33)

virtue being its brevity. William Moran, with his time-honored hat scaling act, never worked better than in his present place in the "Whirl" and held the house longer than the same turn was given in vaudeville.

Jack Strouse now has a Jolson type of single which runs slow and should be used ahead of George Price, whose imitations of dancing stars goes big.

The "Shimmy Mae" number by Mae West, featured previously by a rather strong shimmy specialty by Miss West, was killed Monday night for fear of the wrath of the local censor, the stage being blacked out at the first shake of her shoulders. The same was true of the blue fleshings bathing girl number, which would certainly have been banned by the local censor had it not been played with dimmers which took the edge off the fleshings during the rather violent dancing. Lou Edwards, Ruth Hazleton and Rose and Arthur Boylan are carrying most of the dancing, while Beth Stanley and Marguerite Farrell with Paul O'Neil have practically all the vocal work in the regular chorus numbers, none of which stands out particularly, although all are handsomely staged and well put on, considering the newness of part of the chorus augmented in anticipation of an early Broadway booking.

Judging from the show Monday night, the Shuberts have spent about all they care to on the cast and there remains little to be done to the show before it goes to New York to display another sample of their composite type of entertainment, except to touch up on the dancing, and this can be taken care of very easily.

Libbey.

FIRST NIGHT OUT.

Atlantic City, April 20.

A farce, played in comedy style, tricked the interest at the Globe. It is called "First Night Out" and proceeds from the pen of Adelaide Mathews and Anna Nichols, who have written in lively vein, which the players have seized with equal laugh making facility.

Vivian Martin, quite long absent from the ingenue roles of farce, strayed back from the screen to her place in this piece. Still prettily attractive and clever in a role that allowed of no expansive opportunities, Miss Martin was nevertheless welcomed heartily. As far as the picture studio is concerned, it seems to have done her less harm than has been the fate of other and less fortunate actresses.

A wide swath of the fun is cut by Lynn Overman, who has a fat role. Mr. Overman is growing in ability as a farceur. Perhaps that is not quite a correct statement for Mr. Overman plays a farcical role in comedy style, which is an accomplishment in itself.

Robert Harrigan, Jess Dandy, Dorothy Mortimer and Purnell Pratt are among the well known names concerned in the adventure which takes place on a steamship. There are three acts, the first on the pier at Bordeaux, the second in a stateroom and the third on the promenade deck, all quite faithfully presented.

"First Night Out" is made for fun and it seems well bound toward that accomplishment. There are some rough spots in the progress across the waves but smooth sailing is in close range of the voyage of "First Night Out." It seems among the tryouts destined to see a safe harbor in the hot days of August or early fall.

BROADWAY REVIEWS

DEBURAU.

(SECOND REVIEW.)

Re-viewing this epochal masterpiece relieves the critic of the terrifying responsibility of guessing. "Deburau" is now a serious success. In its fifth month, and there remains only the unshadowed joy of analysis, diagnosis and pangyric and the distribution of decorations over the breasts of the several artists and gentlemen who had the artistic vision which commanded and the splendid courage which obeyed the impulse to give to this feverish, insolent, neurotic, exotic, myopic generation a classic of mid-Victorian spirit and tradition.

If some of the words employed in the initial paragraph seem bombastic and didactic, the fault is with "Deburau," for its success teaches one that it is an error to be ashamed of language expressed in more than one syllable; that we are prone to misjudge the capacity of the passing layman to swallow, digest and even relish that which is in tone loftier than the Sunday comic supplement or the blackface act in "one."

"Deburau" played to a fine Empire audience, but not entirely a "smart" or an effete one. And it reached every one. Those who came in pursuit of a "curiosity" and those who came to worship willy-nilly that New York deity—Success—were equally charmed and equally taken. "Deburau" is irresistible to any one with eyes and ears. It is not quite necessary that one understand English, though the English of "Deburau" is so deliciously pure and cadent that it falls like the symphony of an old master upon the tympanum of a troubled soul.

Most of "Deburau" is recited in verse—not in "blank" verse, as so many New York critics said, but in verse, with irregular but always scannable meter and rhyme. The best passages are in the same meter as "Lucille," and frequently there are couplets at climaxes utilizing the Shakespearean technique. There are other elements of similarity to Shakespeare in the exposition of this honest, artful, lyrical chant of a mummer's life. The foibles of his nature are spun with the thread of poesy and high comedy and wringing pathos.

The wonder of it—and it is a pity that it should be a wonder—lies in the immediate and unbroken appeal which "Deburau" exercises despite its form, despite its beautiful flimsiness of plot, despite its easy progress at its own will in defiance of the set rules of Forty-second street—which forbid "long" speeches, "costume plays," other than "happy endings like movie fade-outs, and discussions of anything lacking the "punch" of immediate modernity and the agitation of current fashions in themes.

The laughter is just as spontaneous and just as explosive as in vaudeville theatres. The applause is far more hearty and lasting.

Why? "Deburau" entrances the multitude as here and there through the flood of mediocrity in all the ages a divine painting, a deathless statue, an immortal aria has.

Who "makes" the truly great artists? Not the few; the many. What child does not know the Venus de Milo? What butcher boy does not recognize Raphael's Madonna? What chambermaid cannot hum Mendelssohn's Spring Song?

Yet what proletarians are interested in art, sculpture or composition? Almost none. But all of them rise to the exceptional super-works among these.

Shakespeare probably still outdoes Robert W. Chambers and Chopin outdoes and will outlive all the tin-pan charlatans who torture together a combination of black and white piano keys, call it "music," and brag that they are "popular."

Pavlova outdraws Bee Palmer and Kubelik outdraws Herman Timberg.

This is reducing it to figures, to coins, if you please.

"Deburau" is selling to capacity because it is great, not because of a pretty limb or a catchy jingle or a sarcastic "nifty" to be repeated on the street corner and in the dance hall. It has the essential qualities of the theatre, conceived, constructed, communicated and conveyed through the finest media of the theatre. That is enough. The shrewdness of sharpshooting theatrical snipers waiting for a vagrant idea or face or figure to rear the top of its head for a quick chance shot from a double-barrel duck gun is not needed or missed here. Mr. Belasco probably did not ask the sanction of Mr. LeLang, Bim the Button Man, the head "plicker" of Tyson's or the head waiter at Reisenweber's to gamble a fortune on "Deburau."

Mr. Belasco saw in it undoubtedly a beautiful creation calling upon him the interpreter of such things to the people, to give it to the people—to give it with all the good faith and the great good will and the great soul that are his and that he free-handedly gives to the world. And he gave. He gave generously and he gave graciously and he gave gloriously.

Granville Barker made the English adaptation of Sacha Guitry's

inspired skit. To Barker falls much of the triumph of "Deburau," the cavalierly verdict of first-night critics notwithstanding. Barker is a poet. He at least understood Guitry, for he could not translate into the hard syllables of "United States" the rhythmic fluency of the original French. And, understanding, he imparted the spirit, which is the preponderantly important element of this dramatic poem.

They tell a story of a certain acedulous playwright who was adapting Hugo's "Les Miserables." A friend suggested a certain famous impresario of hoakum "hits," and said, "I think he'd produce it." The playwright answered: "Produce it? He couldn't even pronounce it." Had "Deburau" fallen into such hands as those of this manager it would have been a pitiful mess. Guitry bore it, Barker imbibed it, Belasco appreciated it; therefore the public adores it.

Lionel Atwill, the actor of the name part, is excellent. He, too, feels Deburau, and he has the physique, the voice, the respectful touch of the artist and two bewilderingly eloquent hands, which, together with his every fiber of vehemence and his every vibration of artistic ecstasy he throws into the personification of this egotistical, human, sympathetic lover, father, player, hero and clown.

Armed with Guitry's soul, Barker's words, Belasco's highlights and his own physical perfection and spiritual talents, Atwill at once and beyond cavil justifies his presentation as a star and the trust in him to execute a role destined to become historic and carry him with it into the pauperized cabinet of recent contributors to the lovely things of the stage.

The company throughout is in keeping. Elsie Mackay, the wistful beauty of "Clarence," reappears transpired into Camille, walking strangely through the play of another's tragedies and comedies when she herself has been the heroine of one of the few to gain immortality. Miss Mackay in beauty glids Camille; in playing she does her little injury, despite the long line of distinguished and enduring names attached to the role.

In all, "Deburau" is probably the first play that has been done since Shakespeare died. Surely it is the finest done on this continent since the Bard laid down his quill. *Lat.*

MACBETH.

Duncan, King of Scotland.....Allen Thomas
Macbeth.....Ernest Rowan
Donalbain.....Roy Buckle
Macbeth.....Walter Hampden
Banquo.....William Sauter
Macduff.....J. Harry Irvine
Lennox.....Arthur Fox
Ross.....Richard Abbott
Monteith.....Le Roi Opert
Fleance, son to Banquo.....Geneva Harrison
Sward, General of the English Forces.....Allen Thomas

Young Sward, his son.....Richard Highley
Seyton, an officer attending on Macbeth.....P. J. Kelly
Boy, son to Macduff.....William Sauter
A Doctor.....William Sauter
A Sergeant.....P. J. Kelly
A Porter.....Hannam Clark
First Murderer.....Edwin Cushman
Second Murderer.....Richard Highley
Lady Macbeth.....Mary Hall
Lady Macduff.....Netta Sunderland
Gentlewoman attending on Lady Macbeth.....Elsie Herndon Kearns
First Witch.....Le Roi Opert
Second Witch.....Elsie Herndon Kearns
Third Witch.....Hannam Clark
Apparitions, lords, officers, soldiers, attendants and messengers.....

Walter Hampden opened his repertoire season at the Broadhurst April 19, with Macbeth, and his interpretation on the whole justifies the suggestion to those who go that they close their eyes and drink in the music of those words seldom surpassed for majesty in English speech. Mr. Hampden himself was as ever deep toned and sonorous, lending a flash of power at moments by the vigor of his expressions, but on the whole his recitation was declamatory, his portrayal conventional, lacking that simple human touch Lionel Barrymore brought to the part.

Two members of his supporting company stood out. Mary Hall was formerly with Southern, and when she read the sleep-walking scene she brought down the house. This, too, was conventional, but she gripped each phrase and made it count. As Lady Macduff Netta Sunderland by a series of attitudes caught the imagination of the spectators as the others did not. Her (Continued on page 33)

Brooks
THEATRICAL COSTUMERS

Leading Makers of Stage Attire
For Men and Women

We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.

143 West 40th St., New York

SAN FRANCISCO SHOWS

ORPHEUM, SAN FRANCISCO.

San Francisco, April 20. Alan Brooks, in "Dollars and Cents," headlining; Franklyn Ardell, in "King Solomon, Jr.," held over, and Harriet and Marie McConnell gave distinction this week to an unbalanced bill at the Orpheum, which fell as a whole below the average and was impossible to run off smoothly.

During the first part the screen was lowered twice—once for the Topics and the other time for the Pathe Review.

Ardell's sketch took the laughing honors, though in its second week, while "Dollars and Sense" was a credit to the last half.

Brooks made a powerful impression, holding strict attention throughout for a solid applause finish and ending with a speech after jockeying for curtains.

Harriet and Marie McConnell, with excellent voices, in "Trills and Frills," by Hassard Short, a high-class repertoire elegantly presented, scored an artistic hit.

The Sylvester Family, with a routine of comedy songs and dances, proved an unusual act for closing spot. The specialties offered by the juveniles, especially baby Katherine, held the house, and the ensemble dancing, including the parents, registered strongly, but their encore and attempted speech were given to a fast-leaving audience.

Billy Beard had the house laughing with his blackface monolog next to closing, despite a routine including much familiar material.

Ben Harney, following an announcement about his being the "originator of raxtime," proceeds to jazz it up with the assistance of a hard-working colored man, and kept things moving lively in fifth position. Harney's character dances included a nance. This landed heavily, but his speech was uncalled for.

Williams and Pierce held second spot nicely in a nifty and versatile dance routine, with a little song and talk injected. These tended to slow up an otherwise speedy offering. Cummins and White gave an unusual exhibition of strength feats in opening.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, April 20. The comedy honors of the bill here this week went to Buster Quillan and his pals, a trio of juveniles, who scored on ability, with Buster Quillan, a lad about ten years old, possessing the seasoned mannerisms of a real comedian and providing genuine entertainment.

The man formerly billed as Sven's girl is now calling his act "The Miracle Assisted by Trilby."

He held the usual interest with his smooth demonstration of transmitting without apparent word or gesture selections whispered by the audience, which are played and sung by the young lady at the piano.

The Cavene Troupe, with a novelty opening and the boys in female attire, offered a speedy wire turn in closing position. Meyers, Burns and O'Brien, a male trio of the cabaret type, secured a hit next to closing. Their routine includes some good character singing, excellent harmony and an unusual tenor voice.

Ray and Fox, female impersonators, went along quietly with their costume changes and singing routine, creating some applause when they remove their wigs. The heavier fellow is discovered from the start, while the one playing the violin is in doubt until the end.

The Norvelles are a neat mixed couple who work easily but effectively on the rings. They opened nicely.

Jack Josephs.

LOEW'S CASINO

San Francisco April 20. The vaudeville portion held only 4 acts at the second show Monday night. The Five Musical Queens did not appear at this performance, probably to reduce the running time, and the bill's total comprised just one girl and six men. Not a very

WHEN IN SAN FRANCISCO

MEET ME AT

THE PALS GRILL

GOOD FOOD — POPULAR PRICES
Anna Lane, Between Powell and Mason.
CONTINENTAL HOTEL LOBBY

ONE BRIGHT SPOT IN LOS ANGELES

GUSTAV MANN'S BLUEBIRD CAFE

E. G. Woods Vaudeville Revue

Ben Light's Famous Orchestra.
Cuisine and Service Unexcelled.
First Class Talent Always Wanted.
ADDRESS

E. G. Wood, Bluebird Cafe
Los Angeles

pretentious bill on the whole but individually the acts measured fully up to the average of the house.

The opening act had two men billed as the Burrell Brothers, a very good routine of hand-to-hand lifts in which the elder of the two displays much strength in some really good complicated lifts. A back flip into a toe-to-hand catch with the younger man head downward from an apparatus covered with a lamp shade, was the concluding stunt that sent them away to a good home.

George Stanley and Sister were second. Their routine has very little for the girl who assists in the opening number and appears briefly in a yodeling number and again at the finish. Stanley himself got plenty of laughs with his colored preacher talk and his banjo bit was also nicely received. Powers, Marsh and Delmore are three men who appear as the crew of a steamer and have a special drop representing a dock. Singing is their forte and good harmony landed solidly. A comedy recitation by the comic was good for laughs and his comedy business at the finish sent the act over for a hit.

Frank Ward took the honors of the bill in the last vaudeville spot. Ward's "crazy" monolog is sure-fire in itself and his good delivery makes it doubly sure. He got laughs all the way. Ward follows his monolog with finger dancing of which he claims to be the originator.

The King production, "Some Girl," was especially elaborately presented in three scenes. The final scene, that of a garden, won admiration. Harry Davis, business manager for King, was prominently cast in this week's show and as the proprietor of the cafe gave a good account of himself. Business continues good.

LOEW'S HIPPODROME.

San Francisco, April 20.

Loew's Hippodrome this week has a good show within small-time limits and it went over enthusiastically to capacity audiences.

Siegrist and Darro, a mixed couple with head and hand balancing stunts, gave the show a good start. The speedy ground tumbling by the girl won especial appreciation.

Grace De Winters got the show's hit with her excellently presented ventriloquist offering. The crying bit at the finish compelled a speech. Marietta Craig and Co. appeared in a sketch, entitled "The Girl in the Dark," and received good laughs, a surprise finish corraling big applause.

The Royal Four, a male quartet in rube garb, secured laughs for old gags and scored a genuine hit with their singing. For an encore they requested the audience to stand, saying they would sing the new national anthem.

The entire house arose Sunday and the quartet chanted "How Dry I Am." The result was a riot. Everett's Monkey Circus amused in closing spot.

Jack Josephs.

\$3,000,000 TO FIGHT EQUITY

(Continued from page 1)

managers inspired the P. M. A. to begin protective preparations.

It is figured by the P. M. A. that it must raise a huge fund said to be upward of \$3,000,000 to fight the closed shop after 1924. The means of attaining such a huge sum is one of the many problems to be solved by a special committee appointed at the P. M. A. meeting of three weeks ago. This committee has decided on weekly meetings to be held Monday of each week during the season.

One avenue of revenue other than the annual dues of \$500 each and assessments on each show weekly, is seen in the ticket agency and "hotel" commissions. Managers have within the past two or three seasons considered establishing a general ticket agency. There never seemed to be a plan worked out to general satisfaction. Under the pressure of necessity such as the projected \$3,000,000 fund, it is now considered likely that a plan to enter the agency field will be worked out.

It is proposed not actually to establish agencies for the sale of tickets direct to the public but to establish a general distribution center which would sell to or arrange with the brokers, instead of the present system whereby the agencies deal direct with individual theatre managements. For such service the P. M. A. ticket bureau would call for the payment from the brokers of 12½ cents per ticket. The plan calls for the limitation of all tickets to a 50 cent premium, with violators excluded from receiving tickets. It is said the entire matter is up to A. L. Erlanger

TOUGH LUCK RECORD.

Show Closes and Everything Else Lost in Fire.

San Francisco, April 20.

Of all performers who have passed through a recent stretch of pure tough luck, Jimmy Rose and Ed O'Brien, comedians with a musical comedy show just closed at Fort Bragg, claim they have ventured through the worst anti-horseshoe period.

The night before the show closed its season (last week) the town hotel caught fire and was completely wiped out. Among those to suffer loss were Rose, his wife, and O'Brien. The Roses were shorn of everything they possessed. Clothes, personal effects, valuable and even the comedian's last collars were ruined. And on top of this his trunk containing \$400 in currency was destroyed. O'Brien, although not out any cash, was also relieved of his complete wardrobe.

The trio arrived in San Francisco attired in what appeared more of masquerade costumes than street wear. Kind citizens of Fort Bragg contributed bits of wearing apparel to make the return trip possible.

MAY BUY YE LIBERTY.

Now Running Stock and Renamed MacArthur

San Francisco, April 20.

Rumors are current that a syndicate of business men headed by George H. Davis, former manager of the Alcazar this city and late with pictures, are negotiating for the purchase of the Ye Liberty theatre in Oakland. Jim MacArthur is the present lessor of the house. It is believed that George Ebey, manager of the Fulton theatre, which house is now running in opposition to the Ye Liberty on a dramatic stock policy, is interested in the deal.

The house recently changed its name to the MacArthur and is half way through a season of dramatic stock. The house has the largest stage of any theatre out this way.

KOLB & DILL CLOSE

Trouble Between Stars Surmised Season Poor

San Francisco, April 20.

Kate & Dill closed with the "High Cost of Loving" at Spokane, April 5, after a rather indifferent season. Rumors are afloat of a dissatisfaction between the comedians. The closing date came much earlier than last year.

Last year the show got \$40,000 here while this year's figures showed but \$21,000 for the two weeks stay. At Oakland it did \$10,000 against last year's \$18,000. Along the road business was in proportion. One reason advanced for the decreased business is the fact that the old play was revived.

SHOW FOR SCHOOL KIDS.

San Francisco, April 20.

Bill Dailey, with the Bert Levey offices, is taking out a juvenile show entitled "Land of Make Believe" to tour during the school vacation period of seven weeks. The show will consist of thirty youngsters, including a juvenile jazz orchestra. Petaluma will be the starting point, May 11 having been chosen for the opening. The show is in fourteen scenes and will run about two hours.

BERT LEVEY ACTIVE.

San Francisco, April 20.

Bert Levey returned home last week after spending several weeks in Chicago, New York and other cities in the East on behalf of his circuit. He has reopened negotiations for other middle west houses, having acquired several before leaving for the East.

and Lee Shubert as the heads of the respective offices controlling together 90 per cent. of the theatres on Broadway.

The P. M. A.'s fund is said to be a little over \$100,000 and members readily recognized the impossibility of building it to the desired size via dues and assessments. Another means of building up the financial power of the P. M. A. lies in the expansion of the organization. Though the application of the Touring Managers' Association, who seek to join as a special class with less dues than the big managers, was rejected, the committee has under consideration another proposition which may eventually bring the T. M. A. into the organization.

SAN FRANCISCO NOTES

San Francisco, April 20. Phil Kornheiser is here to spend several weeks.

Gerald Griffin, who has been producing Irish plays here for some time, left last week for the East.

Luisa Tetrazzini made, what was announced as her farewell appearance in California last week. Following the concert, she left for Portland and Seattle en route to Springfield, Mo. She is scheduled to give her last American concert in the New York Hippodrome on April 24. On May 12 she will sail for Europe.

Clare Starr, who returned to the King show, in San Francisco, last week, after a trip East, was compelled to retire on account of throat trouble. Jewell Lorraine, from the chorus, replaced Miss Starr on short notice.

Thelma Harvey, a cabaret entertainer, has joined "Temptation," on the Orpheum time, replacing Gene Cleveland.

Maide De Fresne has retired from the Will King show to join the Gypsy Trio. Miss De Fresne was engaged to replace Kathleen Scanlon, who left the act on short notice.

T. B. "Put" Fulton, of the Flagg Studios, Los Angeles, will be the new art director for the local Flagg studios. Fred Bradley is now technical director for the San Francisco studios.

Hal Reid, publicity man for G. M. Anderson, is now publicity director for the T. & D. circuit.

The "Four Horsemen" is booked for the Curran in May.

Eugene Roth, associate director of the California, Imperial and Portola theatres, has been chosen as chairman of a boosters' campaign for Northern California, being conducted by the San Francisco Chamber of Commerce.

Florence Printy, who replaced Clair Starr at the Casino during the latter's absence in New York, will open at the Alcazar as the ingenue April 17.

Nina Gullbert retires from the cast of the Alcazar at the end of this week.

"Turn to the Right" will play the Alcazar for two weeks, beginning May 15.

Upon the return of Bert Levey from New York, W. R. Dailey will resume his old position with the Levey circuit as road man.

McCabe, of Coalinga, recently opened a new theatre at Lenmore and is erecting a new house at Coalinga.

W. Bassett, Sacramento banker, is remodeling the theatre in Joyland Park, of that city.

Sam Gordon has purchased the Majestic Theatre in this city, and will institute a straight picture policy.

A new \$125,000 theatre is soon to be erected at Atascadero, California. H. Crooks is the lessee. He formerly managed a T. & D. house.

The Orpheum houses in the Valley will have their usual closing on May 23.

Al Bryan, song writer, visited here last week while en route to Los Angeles.

"Fat" Larue, former amateur heavyweight boxing champion of the world, of late a professional, and Harvey Parry, also a boxer, will soon open in vaudeville with a comedy acrobatic act. Larue also sings.

The Down Town Association of San Francisco last Wednesday noon were guests to Mary Garden and several other stars here with the Chicago Grand Opera Company.

Pete Wendling was a visitor here last week.

Jack Mills, music publisher, visited here all of last week.

Jimmy Flood, formerly with "Putting It Over," has allied with Harriet Monroe, late of pictures, and will soon present their own act, "The Honeymoon."

Franklyn Ardell has turned over "Suffragette" to Bob Nelson, who in

turn plans to present it in vaudeville soon. He is now rehearsing the act.

Jack Holland, former head of the revue at Tait's, who has been producing at Coronado, is back in this city as head of the new revue at Marquard's.

Islam Temple, Mystic Shrine, this city, was the scene of an elaborate minstrel show under the auspices of the Islam Joseans last week. Harold Maundrell directed.

Willie Pierce, for the past three months manager of the local Fred Fisher music office, has been recalled East and will soon head the Chicago office of that company. Hubert Walker will be temporary manager of the local office.

LONDON NOTES.

(Continued from page 2)

"Winston's Sea Lions and Diving Belles."

There seems every possibility that the Warrior Day matinees at theatres and vaudeville houses will not be the great success hoped for. Few figures are yet to hand, but cues were bad in many places. Sir Alfred Butt's matinee at the Palace, Empire and Victoria Palace played to capacity, being on Sunday and on account of the wonderful "star" programs advertised. The figures so far are: The Hippodrome, £1,600; Queen's Hall, £560; Duke of Yorks, £237; St. Martins, £222; Strand, £222, and Wyndhams, £340.

Genevieve Ward, the veteran actress of the British stage, who was created a Dame Commander of the British Empire by King George on her 84th birthday, is an American by birth. A grand-daughter of a former mayor of New York, she was born in that city and made her first stage successes in grand opera. Her operatic career terminated abruptly in 1862, when diphtheria caused the loss of her singing voice. She then turned to the dramatic stage. She made her reappearance as "Queen Margaret" in "Richard II" at the Old Victoria on April 11.

The old Bradford Theatre Royal, one of the most famous theatres in the country, has gone out with the tide and will henceforth be devoted to pictures. Here it was that Sir Henry Irving had his fatal seizure while speaking the last lines of Beckett's "Phyllis Nelson, Terry & Co. with "Trilby" closed the old house.

When old Drury is again opened to the public, there will be only three tiers in the auditorium, but the innovation will increase instead of decrease the capacity.

Grossmith & Laurillard have to curtail the run of Maeterlinck's "The Betrothal" to make way for the production of "Faust-on-Toast," which is really a modernized version of the old Gaiety burlesque, "Faust-up-to-Date." Unable to find another theatre suitable for such a big production, they will present it in Manchester. The scene of the new show is laid in Switzerland during a meeting of the League of Nations. Jack Buchanan will play Faust; Robert Hale, Mephistopheles, and Renee Mayer, Marguerite. The play has much to do with grand opera stars who give up that form of art for the cinema studio.

The bill for the licensing of managers is still under discussion. A deputation of managers recently visited the Bishop of London with regard to the matter. Replying to the deputation, the Bishop said that he preferred to introduce a bill which had the support of all sections of the theatrical industry, and also expressed his willingness not to proceed with the proposed bill, providing another was drafted in similar lines. Following some discussion at a meeting of the different branches of the profession concerned, in which Albert Voyce, Monte Bayly and Fred Russell took part, it was resolved to form a special committee to draft the new bill. The following were elected:—Walter Payne, P. Percival, J. D. McDonald, Lewis Casson, Fred Russell, George D'Albert, Monte Bayly, Albert Voyce, Sir Oswald Stoll, William Johnson and J. B. Williams.

Close After Benefit

San Francisco, April 20. After twelve weeks of dramatic stock on the Commonwealth plan, the company at the Valencia theatre closed last week after benefit performances on Saturday and Sunday for the players.

A. C. BLUMENTHAL & CO., Inc. REALTY BROKERS

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

58 SUTTER STREET

SAN FRANCISCO

MOLLIE and CHARLES KING.
Singing and Dancing.
23 Mins.; Full Stage.
Palace.

Mollie and Charles King's new turn is arranged along the lines of Charlie King's former acts with women partners, running to doubles and 'singles,' and offering pop songs. Con Conrad plays the piano accompaniments. This is the first time Mollie and Charlie have appeared together in vaudeville. Opening with "I'm So Young and You're So Beautiful," a double of the musical comedy type and especially suited to the couple's style of delivery, Charlie followed with a couple of singles, "Moonlight," announced as written by Mr. Conrad, and "All by Myself," by Irving Berlin.

This gave Mollie an opportunity to change from the opening silver cloth evening dress to a pink confection. She looked peaches in both of them. A number introducing imitations of George M. Cohan, Eddie Foy, Dorothy Dixon, Ethel Barrymore and Alice Delysia by Mollie next. A double, "How Can I Get Along Without a Girl Like You," topped off with a little double stepping, which made a nice variation for the singing that preceded and "Peaches" another double for an encore number. The encore number came after the pair had responded to a number of curtain calls. Following the encore there was another applause ovation, to which Mollie was forced to respond with a speech.

A likeable, high class singing turn, with the personalities and popularity of the principals making it a headline feature for the biggest and best. *Bel.*

RUTH ROBINSON and CO.
"Widow by Proxy" (Comedy Sketch).
20 Mins.; Full Stage.
23d Street.

Ruth Robinson has taken a condensed version of the former May Irwin starring vehicle written by Catherine Chisholm Cushing and whipped it into shape for vaudeville, making a comedy sketch of considerable value. A cast of five people, three women and two men, carries the vehicle through in clever style, the dialog of the piece being fast and to the point, keeping the entire 20 minutes of running time well filled with comedy that is productive at all times.

Miss Robinson plays the widow role in a polished manner, denoting schooling in the legit. The male lead is convincingly handled, as well as the other male role, with the two additional women, especially the character woman, handling their parts well. The young woman playing the ingenue role is somewhat miscast. "Widow by Proxy" with its present cast can fill the bill, in a sketch position.

UNGARO ROMANY.
Comedy Musical.
15 Mins.; One.

Two men, one appearing with a violin, the other making his entrance from the audience.

At the start the fiddler handled a classical number in hurried style. He was better with his second try, with a dash of double string melody about the only distinction to his playing. After starting a third number, a "wop" character interrupted, complaining of the ragtime selection and finally coming on the stage.

Several portions of the routine are remembered from other acts of like style. One was the "wop" refusing the wages offered and demanding less. Later the violinist imitated whistling suggested by invitation from the audience, which is Travolta's trick. That was after the second man started duetting with a guitar. The act drew an encore, doing well on second. It's for three-a-day time.

Ibec.
VIRGINIA DAY and CO. (2)
Dance Act;
15 Mins.; Four (Special Drapes).

Miss Day, an attractive ebony-haired miss, who wears her hair plastered down in stage "vamp" fashion, heads this three people dance revuette, in which a piano accompanist and a dancing partner assist. The dancing pair run through a series of dances, the woman making a change in each instance, the man performing in evening clothes throughout. The best of the numbers is a flirtation dance that got something, although not so effective because of a previous walt.

The pianist has a couple of lengthy solos that he slips up on by reason of a misguided tempo. The turn is not for "spot" billing.

CARLYLE BLACKWELL and CO.
(3).
"Eight, Six and Four" (Playlet).
20 Mins.; Full Stage.
Colonial.

Mr. Blackwell built a big name for himself in the picture field, going thither from the legitimate. This is his first vaudeville appearance—at least as a star. His offering is by Mark Swan, who is known as a writer of three act farces. "Eight, Six and Four" was staged by Priestly Morrison.

His role is that of Richard Harding, painter, who has roamed around the world and would rather settle in Paris to dabble in art than heed the many requests of his wealthy uncle who desires the boy to handle his tobacco farm in Connecticut. The action takes place in the office of a lawyer friend in Bridgeport. Richard enters raving over a girl in purple whom he had seen on a street car. Chatter turns to the friend's experience in handling divorce cases and he tells Richard how women consulting him for divorce usually tell their story in the third person—giving the yarn as though it was a friend who wanted the decree.

The lawyer is called out and Richard gets his chance to find out things. The girl in purple happens in and, thinking him the lawyer, starts telling of a friend who wanted a divorce, one who had three children aged eight, six and four. Enter an old boy who demands attention and wishes to make a will. Purple lady is shunted to an ante room. Old boy raves about relations and finally makes a will disinheriting a nephew. It turns out Richard is the long missing nephew who is about to lose a fortune. Quick work with the girl. Love at first sight and all that. Only she really isn't married and it really was a friend who wanted the divorce. Under promise of raising half a dozen youngsters, the old boy tears up the will.

The dialog seemed complicated and the entire action more or less cut and dried. Mr. Blackwell looked good as a juvenile and he drew a series of curtains. That was probably more on his picture rep than the turn itself. The other players were not programmed. "Eight, Six and Four" is less important than the Blackwell name but it will serve him once around. *Ibec.*

EVANS and SIDNEY.
Talks and Song.
14 Mins.; One.
Greeley Square.

A two man act, the pair doing boss painter and "nut" assistant characters. Clad in white overalls to look the parts, the duo enter with the prop painters' paraphernalia, the assistant struggling with the ladder and the pots with the "boss" in a quandary as to where to park them, shifting the assistant from right to left of the stage for laughs.

The duo go into crossfire, more or less familiar, for a few weak laughs and finish with a nut double number, also antiquated.

Although No. 2 on a weak lay-out at this house, the team barely qualified.

CALAM and THORNTON.
Songs and Talk.
12 Mins.; Two (Special Drop).

With a novel opening enhanced by a new idea in drops this couple have failed to add to these assets with ordinary chatter that fails to keep the turn up to the speed at which it starts. The bulk of the talk rests upon the male member. It should be brightened. His first real bit is a comedy number, hindered by the aimless talk preceding it. A double number seated on a settee and a dancing finish top off the act.

No. 2 at the Greeley returns were not of the best. With more animation displayed the turn should carry along any spot on the three-a-day bills.

GOLDIE and WARD.
Dances and Songs.
8 Mins.; One (Special Drop).
American.

A lively little couple; the girl a blonde with a bright smile. They opened with a wedding bells number, going into a soft shoe waltz, the first of the dance numbers, which is the main feature of the routine. The boy in a single tap number drew down a hand.

The girl in a soubert rig of crimson and very neat of limb also singled. An eccentric single by the boy and a duetted finale, with the girl again very neat in orange and black.

Nice appearance and well spotted

SARAH PADDEN and Co. (3).
"Putting It Over."
Dramatic Sketch.
18 Mins.; Full Stage.
23d St.

"Putting It Over," presented by Sarah Padden and a cast of three men, is a melodramatic sketch, beginning in a manner that compels interest, and through subsequent rapid-fire developments holds the closest attention up to a point near the finish. Here the interest slackens somewhat because of the story becoming a bit vague. This is regrettable because of the excellent qualities of the foregoing action.

Darkened stage at the opening. Man in bed. Clock chimes five times. Light streaming through window indicates early morning. Shot is heard off stage. Sounds of excitement, muffled babel of voices outside. Man jumps out of bed. Woman (Miss Padden) rushes into room. Occupant (the man) hides her under bed. Cop rushes into room. He's after the woman. Man successfully stalls the cop, while woman slips under coat on hat rack. Later woman manages to slip into bathroom while cop is looking under bed. Cop off. Woman proceeds to explain why she sought concealment in man's room. This part of story should be made clearer.

Woman, it seems, has brother who is a pal of man in room. Man had booked passage to sail for Europe that morning. Conceives plan of shipping woman out of room in trunk. As porter prepares to take trunk away cop returns, demands to know where woman is. Brief exchange of dialog. Man says woman is in trunk, tells porter to open it. Woman steps out. Man who, according to dialog, is son of Police Commissioner, dismisses cop and takes charge of woman, with brief love scene following. Man playing juvenile is excellent actor, reading lines intelligently and naturally. Cop is good type and well-played character. Porter, a bit, but properly done. Miss Padden pitches the woman in precisely the right key, never overplaying, and bringing out the melodramatic note in a sincere and convincing way. The sketch is produced in accordance with the modern standards. *Bel.*

EVELYN PHILLIPS.
Singing and Dancing.
10 Mins.; One.
Greeley Square.

Evelyn Phillips suggests Nora Bayes of years ago, when she was merely a raucous, violent semaphoring shouter of popular ditties, but with one great asset—an especially clear, incisive enunciation. Miss Phillips looks not unlike Miss Bayes, but lacks the finish with which the latter now renders her ditties. She opens with a number introducing the choruses from popular musical comedies; a Yiddish ditty in the course of which she forgets entirely the dialect; a straight ballad; off for costume change while male plant in box sings; returns in short skirt and pantaloons for semi-acrobatic dance which opens with cartwheels and finishes strongly with Russian stepping.

No telling how much this performer will progress, but at present she needs considerable polishing. *Jolo.*

WALTER FISHTER CO. (3).
Sketch.
18 Mins.; Full Stage.

A comedy playlet that should prove suitable to the needs of the intermediate class of houses placed in an early spot. It has to do with a married couple visited by the wife's brother, who has been a missionary in Egypt, and brings back a native better half with him, who is mistaken for the new cook, and so forth, and so on.

Fishter and the character woman make way with the honors of the quartet though it is made easy for them by splitting all the "meat" lines and comedy which the act contains.

It's an average sketch that should do well enough if in the proper environment.

ELWYN TRIO.
Xylophonists.
10 Mins.; One.
American Roof.

Two men and a woman open with trio playing "Poet and Peasant" blended into popular melody of airs.

Men execute medley while girl changes to short dress for her solo a four hammer number, the "Rosary," well rendered with good harmony.

All ensemble for the finish, playing published songs and musical hits, one of the men jumping about for comedy. Good musicians and satisfactory small time openers.

"QUEEN OF SHEBA."
Casino de Paris Revue.

Paris, April 2.
One of the sensational numbers in the new production, "Avec le Sourire," at the Casino de Paris, is the scene portraying famous amorous women through the ages.

Mlle. Myro appears in scanty attire as the Queen of Sheba. The costume is built of the luminous beads; when she approaches the proscenium the house is plunged into darkness and the outline of the figure is visible by the phosphorus light emitting from the beads. The effect is artistic and sensational. *Kendrew.*

"VASES DE L'AMOUR."
Gaumont Palace.

Paris, April 2.
Introduced in the motion picture program at the large Hippodrome is a variety act of interest. The screen is moved back several feet leaving a clear stage. The scene depicting a garden is furnished by slides projected from the rear so that the persons on the stage do not obstruct the rays. Four animated statues (busts of Dia, Ceres, etc.) form the ornaments, impersonated by girls, their bodies being hidden behind the pedestals. A dancer enters (Mlle. Jasmine), weary of reading.

She meets a masked figure, who invites her to waltz and they indulge in a fantastic step. But the mask falls and the girl realizes she is in the arms of Death. She faints, whereupon another figure invites her to dance. It is Love, who banishes Death and resuscitates life.

This so-called ballet is accompanied by verse by F. Gregh and L. Payen. The other roles are danced respectively by Marionno and Bery. The luminous scenery by Garnier and Perrier is realized by the process of the superposition of colored slides. *Kendrew.*

CRANE SISTERS.
Songs.

13 Mins.; One.
Lincoln Square.

The girls are no longer in abbreviated costumes and have arranged a more decorous routine in keeping with the accepted "sister" act style. "Rose" for the opening number is followed by some clever patter, leading up to a "For Somebody Else" double. Spiffy, one of the girls who has been inclined to hoke and "nut" it, then lets out some of her stuff in the ensuing song and dance and special comedy ditty. It scored.

The department store bit formerly employed by Gasper and Sinclair is then sold at a good applause price. The crossfire is verbatim as employed by the former sister act (now dissolved because of matrimonial reasons) and is no doubt used by permission.

A "sweet daddy" double number bon voyaged them to a sweet hand. The girls are corking performers of their kind for the better small time.

RODERO and MARCONI.
Music and Comedy.
12 Mins.; One.
Fifth Ave.

Another "wop" audience act. This one, however, does not depend on its comedy. The latter appears designed for an opening, but continues half way through the routine.

A youth starts fiddling, being interrupted by loud coughing from the pit. The "wop" player sitting next to the regular house leader explains he was out last night, says his name is Victor Records, and there follows a bit on A. D. and B. C.

"Wop" finally gets onto stage, and after a broken violin bit, totes out a piano accordion. His efforts to play "Oh What a Pal Was Mary" go wrong, but the men finally get down to a duet medley. They bowed off and on, with another medley. A new stunt appeared when the fiddler's bow came apart, rod turning out to be a fife and he finishing the number playing it. Its a musical turn which has tried to get away from routine. Serves well for three a day. *Ibec.*

FLORENZE DUO.
Acrobatic.
11 Mins.; Three.
Broadway.

Man and woman, the former doing tramp. Nothing new or particularly attractive in the piece. The woman's near-terpsichorean efforts did not bring a charitable handclap, while the man's familiar ground tumblings fared almost as well—or rather unwell. The woman is not particularly fetching in her tights get-up; neither is she an aspirant for Ziegfeld chorus class.

TOMMY LYMAN.
Songs.

14 Mins.; One.
Columbia.

Tommy Lyman was probably not new to anyone in the audience Monday night at the Columbia, where a bunch of Friars were giving Arthur Pearson a good time. He was new, however, to them as far as the being seen on the stage. Most of them had heard him at private parties or at Kelly's in the downtown section where he holds forth. Tommy has been a popular singer for some time in the downtown resort and has also gained some fame among the New York society people for whom he has done a great deal of club work.

There has always been a question of how Tommy could put it over from the platform but Monday night the boy convinced the most skeptical that the stage was no different to him than the floor of a cabaret. He has one of those soothing tenor voices which at times is almost a boy soprano. Monday night Tommy sang three numbers and the gang clamored for more, so he sang them one of his own compositions for a fourth. That was his biggest hit. He confined himself mostly to the comic variety of songs, singing an Italian and an Irish number, keeping away from his long suit which is ballads.

Tommy used his piano accompanist and it takes a good one to accompany him. Whoever played for him Monday night was very good. The combination did exceedingly well aside from the benefit aspect of the occasion. It is hard to figure how the vaudeville booking men have overlooked Tommy Lyman, especially around New York where the boy unquestionably has a following. Anyone who can draw people down at the lower East Side at 1 o'clock in the morning must have a following.

At the Palace Tommy Lyman would be sure fire or for that matter in any vaudeville theatre. He doesn't need any breaking in. All he has to do is get his piano player and croon them four or five melodies. He will please all parts of the house for Tommy Lyman sings a song in a different manner from anyone else and he is a boy that will make his audience feel his numbers right along with him. A good vaudeville bet is being overlooked in this boy.

KERR and ENSIGN.
Talk and Violin.

15 Mins.; Two (Special Drop).
Lincoln Square.

Kerr and Ensign, formerly a straight violin team, have developed a new idea for a musical offering that embraces a clever routine of chatter topped off with musical work by the male member at the finish.

The young woman is seated before a special drop representing the front of a bungalow where the man enters with an assortment of violins trying to sell her one. The talk which is of a comedy nature progresses rapidly with the man going off stage to meet the girl's father returning with the violins broken and his hat crushed. The flirtation business is then started, the chap using the fiddle in his love making with a well executed number.

The idea is well worked out. The couple handle it to perfection, the girl having a demure demeanor and a freshness of appearance that is tip top. Kerr shows ability as a comedian and carries the turn along at a good clip from the start, his violin being worked in handily for comedy purposes and musical effectiveness. A mixed two-act that should fit into an early spot on any of the bigger bills.

CANARY OPERA (2).
Birds.

8 Mins.; Two and Three (Special).

Following a slow start which has the male half of the act doing a song with whistling interludes at the piano, the act goes to "three" where a picturesque setting is revealed having between 40 and 50 cages hung from the "flys," each containing a canary. The woman accompanist plays a flute in conjunction with the piano selection, which in turn has the multitude of birds warbling to their heart's content.

It's pretty and nice but can hardly hope to secure anything much higher than that which the thrice daily houses offer. The probable reason for the feminine artist is that the notes from the flute have the effect upon the birds of persuading them to sing.

The act is not strictly new having played the middle western time be-

Lou and Jean Archer have clothed their song and dance stuff in elegant fashion and, while their lyrics and music do not impress as highly as their production, the latter more than balances. Miss Archer was that first stunning Ziegfeld girl, and like a regular Follies girl, she is the second number pulled out for Ray Rantier with her clothes on. However, why pool room w...

that "Madama Butterfly" finish which is strictly Japanese.

D. D. H. monopolized his way to a substantial hit and proved the fact that not only the "wise" ones present but the laymen as well, were acquainted with the monologist's publicity system that first brought him to the attention of the bookers. They expected something new—and got it. He simply wowed 'em.

Whiting and Burt is another combination that has discarded its production and are as satisfying as ever. The only remains of their former "Jackie" vaudeville is the "money—money—money" number which George Whiting delivers as capably as ever. But for the rest, it is all Saddle Burt. Cute, pert, naive, winsome—and a dozen other superlatives, if one cares to continue thinking up synonyms—she captivates the bunch out front and then does tricks with 'em at her will. The same "baby talk" style and smile is winning the team new admirers daily. Whiting as ever is a smooth straight for Miss Burt's double numbers.

The Four Casting Campbells, one of the best acts of its kind, closed the show and held them to a man, woman and child. The quartet showed some really thrilling stunts which were judiciously split up with a few comedy antics to the tune of the combination. A solid barrage of applause rewarded the act on conclusion. Why the act is not with a mammoth "big top" show is probably their own say-so, but that's where they can shine as splendidly—and more advantageously? than in vaudeville.

"A Perfect Crime," a new Allan Dwan production, was the feature film attraction. It is reviewed in detail in the motion picture section.

Abel.

FIFTH AVE.

Virtually an all comedy show for the first half, with at least six of the eight acts standard or big time. The ropes were up by eight o'clock Tuesday evening.

Headlining the show and spotted two turns away from closing was the new Frank and Buncie Wyde turn, in which the principals are supported by two players. "All Right Eddy" has been out for about four months and has rounded to form. The direct opposite of the class skits formerly conceived by the couple, "All Right Eddy" is all travesty or a series of them. It is built for laughs and gets them. The house took to the red nosed, solemn visaged "soloist" who started old ballads during the costume and scene changes. Use of the man is an excellent idea and the humor of it was appreciated from the start. For his final "number" Eddy started sporting a falsetto to kidding from the gallery. The igloo scene in the Arctic was the first of the full stage bits, with a big laugh coming from the opening chatter. Wood is a cave man guy, she a barn arm Eskimo who asks where are the dogs that should be with his sled. He replies he ate the last one at Coney Island. Miss Wyde started showing duds as a lady caller to the shrine of the "Knights of the Blind Pig." She was resplendent as Empress Josephine, whom Napoleon had left flat in the care of his brigadier. Right off she asked him if he had anything on his hip; he said yes, a strawberry mark. The finale, like the foregoing, is all for comedy and therefore not built as an applause getter. The curtain speech by Wood is better and gives the turn a good exit.

Clark and Verdi were not envied next to closing. Considering the Wood and Wyde turn was just ahead, they put out a good score of laughs. The bit about the "slaves" and "a hundred and thirty-five street" went over but mildly, indicating strangers in the house. The history bit, however, landed. Beer was classed as history along with Bryan—"he's alive, but he's dead." The Wop comics eased off to fair returns.

Mabel Berra was the class of the show, spotted fifth. She now has Harold Solomon as accompanist. The latter is a young pianist who was liked. Miss Berra announced his playing of Chopin's "Apolinaire Militaire." She worked up "China Rose" to excellent purpose at the start with high note finishes. A moment later she looked charming in a frock of orange and black, singing "Coo Coo" with flute variations. The Galli Curiel impression at the finale made the house want more. A number of bows, then thanks.

The nut couple, Dunbar and Turner, on just ahead, set a fast pace. Something of a real surprise came with the man's ballad solo. His modeling earlier gave promise of a good voice. He proved it later, flashing an unusual tenor. That was the only thing in the act they didn't kid about. The caperings brought plenty of laughter, with eccentric dancing at the close heartily applauded, and an earned encore resulted. The act was a hit. It has been out for two or three years and looks right for big time bookings.

Holmes and Holliston, with their homely, pleasing little skit, amused, on third. The Van Cellos opened, billed double, it reading "Van Cello and Mary." The latter graces the turn with her smiles and clothes. The man with his dextrous foot jugglery drew a good hand. Rodero and Marconi No. 2 (New Acts).

Kubing's Entertainers closed the show and held the house. This curious animal mixture of dogs and

cats has been away from New York for some time. It's as clever an offering as ever. The drummer's bell when two tabbies started scrapping always drew a laugh.

1bee.

AMERICAN ROOF.

The first half bill on the roof held nine acts, a comedy picture to start the proceedings and a feature to top off. The show seemed to please the patrons, but wasn't particularly meritorious except as to quantity. Business was decidedly off Monday night, the rain and cold weather keeping the attendance down to a minimum.

The bill contained five comedy acts, two of which got over strong. They were Howard and Jackson (New Acts) on fourth and the Dixie Four, a colored male quartet in the next to shut spot.

The colored harmonists were flat and considerably off key, but got them strong with a dancing finish that was good for several encores through a "fit" dance staged by all four and cleverly worked up. As dancers they do the usual "flash" stuff faking the "wings" and other difficult steps, but getting their hoofing across to louder acclaim than George Primrose would receive in similar circumstances.

Elwyn Trio (New Acts), a stereotyped small time xylophone turn opened. The Casson Bros., two male singers and dancers, held the position next to the trail blazers. The boys were attired in alpaca suits and straw hats, making a neat appearance. Both qualified as clever dancers, showing a pleasing repertoire of soft shoe buck and eccentric stepping that contained nothing new or difficult but was neatly delivered. A couple of songs and a paper tearing bit completed the offering. They are all right for the present company.

Margot and Francis, a man and woman comedy acrobatic pair, were next. The male works in white face with baggy trousers a la Jimmy Rice, while the woman affects a Pierrot costume. Ground tumbling with some excellent and difficult forward and backward hand springs by the woman performed with a pair of stilts strapped to her legs, formed the meat of the turn. They did well in the notch.

Polly's Pearls closed before intermission. The turn holds a worthy idea, but the original dialog has been so distorted that the lines are all familiar. The idea is a "dream" affair. The comic "stick up" the juvenile in "one," but desists after recognizing him as one of the mob. They decide for one more "job." The act goes to full stage where a garden fete is being given by a girl to several girl friends. The crooks walk on and do some "pinching," switching a necklace from one to the other for the usual complications. "The 'hick' has some pure unadulterated 'gun' talk, but his gags have all been carefully collected during lay off periods from other acts. The girls are lookers and sing and dance credibly. The turn is a worthy flash for the three a day. They liked it immensely on the roof.

After intermission Paul Earl, with a Uke and some ancient rhymes, put over an old-fashioned single that might have been written by Patrick Henry. A verse about a goat was vulgar and in decidedly bad taste. A recitation in prose playing on the word "side" is another holdover from pre-historic days. The finish is a parody on a popular song, another relic. They liked Earl on the roof for all that, and he took several healthy bows.

Kelso and Carlisle followed in their talking and singing conceit. The special set seen around with the turn was in evidence. Some of the songs sound "special," but the dialog has lost most of its effectiveness through usage and transmission. Kelso is a neat worker and has a capable partner in Miss Carlisle. The present vehicle is k. o. for the small time, but will have to be renovated or replaced for the big time bills.

Foley and Mason, the male hand balancers, closed in a good routine of lifts and throw ups. The understander is a strong physical specimen and handles his top mounter as though he were a feather. They interested throughout.

The feature picture got on about 10:25 p. m.

23d STREET.

The bill at the 23d Street the first half quite outdid anything the house has shown in some time, the show lining up as a big time entertainment, displaying class in spots that could do justice to the bigger houses. Monday evening's business was up to the standard with a row of standees in evidence throughout the performance.

Zarnes and Sullivan, a mixed team on the rings, opened the show. The couple are of the old school and carried the spot along satisfactorily. Emmett's Song Shop, No. 2, with a man and woman handling Irish numbers before a special drop, got away nicely with the song routine.

Ruth Robinson and Co., in "Widow by Proxy" (New Acts) scored one of the laughing hits of the evening with a vehicle that appears to have a good chance in the sketch ranks. Lew Hilton and Ned "Clothes" Norton provided a comedy knockout with Hilton's burlesque comedy bringing substantial

results. Norton is a neat appearing chap, making a corking straight for Hilton's comedy. The burlesque Scotch dance at the finish topped off their offering to perfection as far as Proctorites were concerned.

Yvette, with two male assistants, provided the flash of the bill with an offering that far exceeds anything she has done heretofore. Yvette has secured one of the showiest drops in vaudeville as a background for an offering that denotes class throughout. The two boys show speed, the saxophone player getting much comedy out of his instrument and "fitting in" nicely in the duets with Yvette.

Blanche and Jimmie Creighton, with a rural comedy skit, knocked out a comedy hit in the next to closing position. The comedy built up by this chap with the base viol proved sure fire as well as the other hick comedy. Fred and Al Smith on the rings closed the show in tip top shape.

LINCOLN SQ.

Good small-time vaudeville avidly accepted. After a publisher's hireling had warbled one of his firm's songs, Rose and Dell entered with their flirtation opening, and showed what developed into a hybrid act which embraced song, dance, gagging and cycle work. The gagging proved most effective, the combination of all four qualifying the team as an A-1 three-day No. 1 turn.

The Crane Sisters (New Acts), No. 2, found the spot to their and the audience's liking. Leigh De Lacey and Co. showed their farcelet next, to acceptable response. The turn is carrying a new member in the cast—a henna'd miss who qualifies in her role.

Farrell and Hatch, colored rathskeller duo that bespeaks strongly of cabaret rearing, performed No. 4 on the program and accepted an encore. Excluding one number, their songs are exclusive and no doubt written by Farrell, who is a song writer as well as entertainer. The team annexed a hit of the evening.

The Kee Tom Four, a Caucasian quartet despite the Oriental monicker, toplined and taglined the show. They proved another substantial hit. The men are dressed in typical gaudy Chinese costumes and delivered their pop repertoire masterfully.

Viola Dana in "Puppets of Fate" closed.

58TH ST.

The bill at the 58th Street, the first half, fell short of the standard for this house. The Tuesday evening audience, which filled the theatre to near-capacity, remained in a comatose condition during the major routine largely devoted to ballads. The girls should add a jazz number

and Ayers, with their talk written by Benny Ryan, landed their points with fair success. The couple worked hard, but the difficulty in following a trained bear that had the house in a constant uproar placed them at a disadvantage. Matthews should use more discretion in showing his disapproval of objectionable conditions. "The Counterfeiters" (New Acts), a comedy sketch found an audience that was trying to dope out what it was all about.

Margaret Ford next to closing scored the applause hit of the evening with her double voice. Miss Ford switches from a high soprano to a baritone with apparently little effort, putting over her selections in either voice with equal skill. The audience, hungry for something in the way of a song, let this young woman step into the breach of chalk up the hit of the bill. Les Kelors, with their circus novelty, closed the show, the turn running a bit long for a closing spot.

GREELEY SQ.

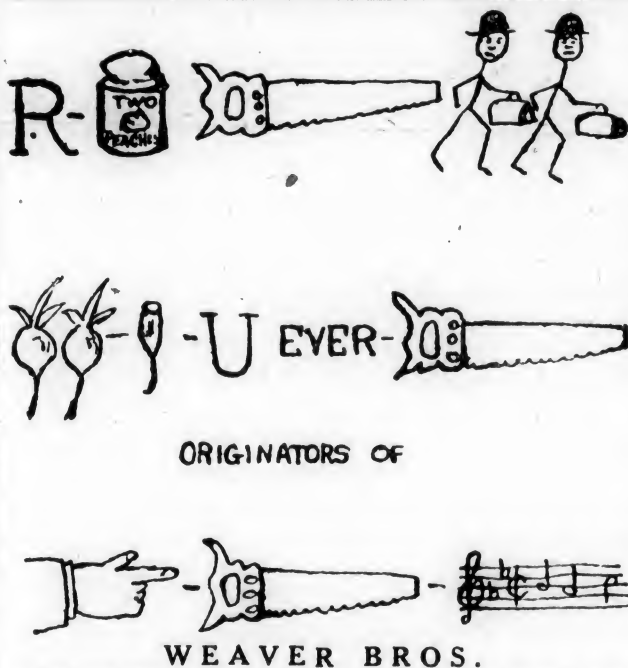
Viola Dana, in "Puppets of Fate," was the feature picture of Greeley Square Tuesday, reinforced by a very funny Christie comedy and the International News weekly.

The vaudeville contribution consisted of half a dozen well selected acts, the most pretentious of which was "Around the Clock," a tabloid with five girls, a male singer, a leader, some very pretty drops and an effective cyclorama—not to mention a wealth of fresh-looking costumes. It is a most pretentious flash for a three-a-day house.

Lew Hoffman, a juggler with comedy chatter, has an unoriginal routine of running conversation and a special drop. Perhaps he doesn't wish to modernize his patter. He talks the language of the proletariat and hence is a good small-timer. But his juggling is good enough to be surrounded by talk far superior and more up-to-date than he is using.

Curry and Graham, mixed couple, she devoting herself mostly to Scotch ditties and he to Irish, scored neatly with a competitive vocal offering. The lady also does some acceptable highland fling stepping. Evelyn Phillips (new acts).

Phillips and Ebbly, another mixed couple, started off as if they were altogether too superior to be appreciated in the three-a-day, but descended to the proper level and went through with a bang. Here is a pair of performers who might attain the heights of vaudeville. They have class and their act starts off with "an idea" that would seem to be above the heads of the "common herds." Developed along other lines it would class with the best the two-a-day has to offer.



WEAVER BROS.

The originators of hand saw music. It may be because we are originators or just because we have an entertaining act that New York has taken so kindly to us. Always in the last half of the bill and always a hit. This week (April 18), Alhambra, New York; then in this order—Hamilton, New York; Orpheum, Brooklyn; Colonial, New York; PALACE, NEW YORK, and back home to Arkansas.

or two for the pop houses. The Blues for the finish, with ukeleles, did not have the necessary punch to place turn to them the way they wished which made the offering lose much of its effectiveness.

The Thornton Sisters, two well-groomed girls, No. 2 did a song portion, showing but little sign of enthusiasm. The Bradnas, with hat throwing, opened to fair returns. The couple appeared to have difficulty in making the hats re- the girls in the hit column and should be shelved for something of more value.

Jim, the skating and wrestling bear, took down the first honors, credited with the comedy hit. The use of the plants for the wrestling bit brought the house to life with laughs aplenty. A No. 3 spot proved easy sailing for the turn. Matthews

Fisher and Lloyd, blackface comedians, singing and sidewalk conversation, have a routine about "dyeing for a living," which is still worth while, but such ancient gags as "I painted a chicken, threw it in the waste basket and it laid there" are not.

ALBEMARLE.

The Albemarle is located on Flatbush avenue and Albemarle road, Brooklyn, in the section of Brooklyn known as old Flatbush. The house is controlled by the Fox interests through some sort of leasing arrangement with the Albemarle Theatre Corporation, which built it. The building syndicate was composed of local business men, including the firm of Barr Bros., a retail liquor concern, said to have been

the largest investors in the project. Notwithstanding that the Albemarle is a beautiful theatre, modern in construction and luxuriously comparable with the best of the latter-day picture palaces, such as the Broadway houses, it has been a flop since it started. The reason for its failure to attract but a minimum of patronage thus far is not difficult to discover. Approximately two blocks up Flatbush avenue is B. S. Moss' Flatbush, with a big, small-time vaudeville and picture policy, with Keith bookings. The Flatbush has been playing some pretty big "names" right along since the season opened, and before the Albemarle got under way. The Albemarle plays pop vaudeville, booked by the Fox office. Its vaudeville is of the dyed-in-the-wool, small-time variety. The Flatbush prices are a bit over those of the Albemarle, but the natives evidently figure the Flatbush show as worth it, as the Flatbush has been doing business and the Albemarle playing principally to emptiness.

The Flatbush, with its high-class vaudeville, is one form of opposition the Albemarle has to contend with. The Farragut, about a mile down Flatbush avenue, is another. The Farragut is a picture house of the type of the Strand or Rialto on Broadway. The Albemarle is caught in between the two, making the two reasons for its failure to draw since opening.

When the Albemarle opened it had a night scale of 75 cents top for loges and boxes, 55 cents for the reserved orchestra section, 45 cents for the balcony and 35 cents for rear balcony. This included the war tax. After two or three weeks of bad business, the scale was lowered, the cut prices, including war tax, being 60 cents for loges and boxes, 45 cents for orchestra reserved, 45 cents for balcony and 25 cents for rear balcony. These prices are now effective. The cut apparently has not had the effect of increasing business.

Tuesday night the orchestra section was half filled, with the balcony showing much vacant space. Neither of the two boxes, which each seats about a dozen odd, contained a customer. The Albemarle has a great orchestra for overtures, selections, playing for the pictures, etc. When it comes to playing for vaudeville it lacks considerable that a vaudeville orchestra should have. There are 28 pieces in the orchestra. The musical program given each half should be an attraction in itself, but somehow Flatbush doesn't seem to fail for the musical thing.

The seats in the middle section of the orchestra are improperly pitched, making it difficult to get a good view of the stage. This may also figure as a detriment to business. There are 1,498 seats on the orchestra floor and 944 in the single balcony, making, with the box and loge seats, a total capacity of 2,733. Ed. Manley is the house manager. The theatre is well conducted, courteous attendants, etc.

The first half bill included the Al Golem Troupe, acrobats; Curtis and Fitzgerald, mimics; "Just a Thief," a melodramatic sketch; Hughie Clark, a monologist; the Maxine Dancers; a Vita comedy, News Weekly and Pearl White in "Know Your Men," a Fox feature picture. Hughie Clark went over with his talk and pleased with his songs, but the smallness of the audience precluded the possibility of any act getting very much in the way of applause. Considering the handicapped Clark did splendidly. The Golem Troupe opening, worked very hard also, and secured appreciation for their perch tricks. A first-class silent act this. Curtis and Fitzgerald, second, entertained with imitations of steamboat whistles, barnyard denizens, etc. "Just a Thief" is the sketch Joseph Byron Totten formerly played. It will do for the small houses. The Maxine Dancers, a Russian turn, pleased with a variety of stepping.

The house itself somehow seems to lack atmosphere. Straight pictures, with the present high-class orchestra, would appear to be the answer, if it is to do business. It doesn't appear to have a chance with its present style of entertainment.

Belk.

"FOLLIES" OPPOSING

(Continued from page 14)

had favorable write-ups, Faversham rejoicing cast in this city following death of wife. Not likely to stay long, but if opening is any criterion should make money for three, even four, weeks. "Adam and Eva" thudded terribly, and went out to less than \$7,500.

"The Son-Daughter" (Garick, 3d week). Downstairs drew good, but with big overhead, not a whirlwind from box-office standpoint. Generally compared unfavorably with Ulric's "Tiger-Rose." About \$10,500.

"Dream Street" (Chestnut Street Opera House). Indications are that this one will be no "Way Down East" or "Birth of a Nation" in popularity here. Plenty of snow opening night. Critics treated it well. Has \$150 top. "Whirl of the Town" closed tamely at \$12,000.

"Girl in the Spotlight" (Walnut, 1st week). Switched in suddenly when "Opportunity" moved. Will only stay one week, and looks to make a good showing in that time. Owen Davis' melodrama did about \$6,000.

CABARETS

Paul Salvin, as proprietor of the Little Club, is named defendant in a \$10,000 damage suit by Alfred P. Trier, a patron of the restaurant on the morning of November 25 last, when the plaintiff alleges "he was unjustifiably and without any provocation brutally assaulted and beaten by waiters, attendants and attaches then and there, employed by and under the control of the defendant."

Trier estimates his injuries at \$10,000.

Touring the cafes, seems to be the latest occupation or fad for musical comedy companies at Atlantic City. Revived about three weeks ago by one of the Boardwalk establishments, the competition for entire companies to become the "guests" of various proprietors has set in. The only thing that promises to bring the "special nights" to a halt is the number of days in the week. "June Love" finds its members attaining the present maximum of engagements, they being the announced and advertised "guests" on four occasions.

The Cafe de Paris, operated by Joe Ward, a former actor, and Ralph Harris, is offering a new revue, called "Cafe de Paris on Tour." Ten girls take part in the production which has been staged by Earle Lindsay. The revue comes on four times nightly.

Martin's Cafe has been entirely rebuilt with a new interior decorative scheme. A two story orchestral stage has been cleared at the end of the floor, carrying the building on new cross beams and a touch of urbanistic style in large birds and plain colors has been effected from the new entrance way to the recesses of the room.

The Three Bowers, a trio of women trumpeters, has been engaged for the Garden Pier this week, as a special feature in addition to Nick Nichols' orchestra, which furnishes dance music in the big ball room.

Ike Bloom's Mid-nite Frolics (formerly Frieberg's) opened again though politics threatened to close permanently this popular night life rendezvous. The place has been redecorated. It has always drawn a select clientele of loop hounds, and on the opening its loyal supporters came en masse to welcome again a place where fine food, fine shows and old-time hospitality are offered. Bloom himself has a host of friends and admirers, and it was impossible to come anywhere near accommodating the crowds. Those who came early saw one of the best cabaret shows ever produced.

Those coming after midnight, and they were in the hundreds, were obliged to call some other evening. Every possible demonstration was shown to prove to Bloom that his place, built more like a cottage in California than a cabaret, is more in favor than ever before. In turn he has taken pains to merit his friends', admirers' and transients' patronage by giving the best that is in him. Bloom has a place he is rightfully proud of, and it need not take its hat off to any competitor.

The show, proper, is divided into four parts. The first frolic goes on at 11:15, the second at 12:15, the third at 1:15 and the last at 2:15. On Sunday a special show goes on at 6 and 8. Each is different in numbers, costumes and specialties. Between shows May Smylie and Vera Welch entertain with songs. Bloom having solved the problem of giving his patrons continuous entertainment and keeping them in between shows. Isabelle Jason is one of the features of the show. She is a cabaret entertainer in high favor and playing a return engagement.

Ottile Corday, prima donna, drew much interest with her various numbers and proved popular. In stature she is an ingenue, in voice a Galli-Curci. She is just the opposite of what one expects to find in an all-night cabaret, and therefore sets out like a small but brilliant ruby. Amelda Victoria, ingenue, did very well with her made-to-order numbers. Del Estes, soubrette, with her animated personality, got going early and kept up the good impressions made. Jack O'Malley, juvenile, is a fine performer, and has a resonant, pleasing voice which carries to all parts of the house and adds to it by knowing how to wear clothes. Chona Paula, dansuese, drew many rounds of applause with her terps-

chorean efforts. Dancing Humphreys whirled themselves into the highest favor of the evening. These young steppers manage to get every one's attention, show complicated but well executed dances and bring down a bombardment of applause. They are a good bet for a production.

The credit for this well directed show is due Charles Doll. His chorus girls are all good looking and work without a hitch. The orchestra accompanies the regular shows and plays dance music in between. Whity Droberg, the leader, has gotten a six-piece orchestra that stands up with the best. It consists of Whity Droberg, Earl English, V. White, M. Teller, H. Kooden and J. Votava. If politicians keep their hands off, Ike Bloom's place will make a terrible nick in the Loop Hound's bank roll.

LeRoy Smith's dance orchestra, which is well known throughout the middle west and especially around Detroit, has come east at the suggestion of Bert Williams, and will play an engagement at the Cafe Beaux Arts, Philadelphia, starting May 2. The band comprises 10 colored boys and they were booked at the dance place in Philly by Jenie Jacobs.

Dr. John A. Harriss, known as "Commissioner Harriss," was to open his restaurant to be known as "The Ship Flotilla" last (Thursday) night. The "Ship" is located on 55th street and Sixth avenue on the plot formerly occupied by the New York Board of Health building. There are four so-called "decks" on the lower floor while the upper story is divided into five ball rooms and dining rooms to be used for private functions. Two orchestras will be employed on the main floor, one to supply the dance music, the other being in the nature of a concert combination of five pieces. Yerke's "S. S. Irresistible" orchestra, Columbia graphophone record makers, comprising 12 men, will play for the dancers between 4 and 6 in the afternoon and from 10:30 to closing in the evenings. The second orchestra will play during the luncheon and dinner hours. Doctor Harriss plans to make the establishment a 52 weeks' proposition, and Theodore, formerly connected with the Ritz-Carlton Hotel for eight years, will have complete charge. Lou Shurr expects to be present nightly.

Brown Brothers, with "Tip Top," may go in the "Midnight Frolic" for a few weeks during the summer. The Marigold Gardens, Chicago, would like the boys again this summer, but as the Stone show opens in Chicago around Labor Day they were not allowed to play that city prior to this engagement. Last week the Brown Brothers doubled for three days at the Hippodrome, filling in for Joe Jackson who was out owing to illness.

Robert P. Murphy, proprietor of the New Kenmore hotel, Albany N. Y., and known as the "Father of the Cabaret in America," died early Saturday morning after an illness of several weeks in his living apartment in the hotel. His wife and three sons, Robert, Jr., Harry and Augustus and his daughter, Dorothy Murphy, were at the bedside when the end came. He was 53 years old. He was one of the best known hotel men in the United States, having been in the hotel business since a young man, and owned and operated at different times some of the most widely known hostilities in America.

Mr. Murphy also was widely known in sporting circles, acting as stakeholder at many sporting events, particularly boxing bouts and horse races in the East. Mr. Murphy was born in Buffalo June 2, 1867. His first hotel was the Edison in Schenectady, now operated jointly as a hotel and K. of C. home. Mr. Murphy sold it after being in business there about a year. He then went back to Buffalo, where he conducted a hotel, and later went to Gouverneur, where he ran the St. Lawrence Inn.

From Gouverneur he went to Atlantic City, where he headed the Redolph, now the Breakers, for three seasons. He then went to Washington and conducted the Regent there for five seasons. While in the National Capital he owned a stable of good horses and was always interested in racing.

In 1900 Mr. Murphy went to Al-

bany and bought the Kenmore hotel, which he conducted until 1906, when he leased it to the Duffy Malt Whisky Company of Rochester and went to New York City, where he opened the old Albany Hotel at 41st street and Broadway. It was while running the Albany hotel he conceived the idea of having guests at dinner entertained by professionals and he opened the famous old College Inn, the first cabaret in this country. Mr. Murphy originating the idea, and from then on being known as the "Father of the Cabaret in America."

It was not long before cabarets similar to the College Inn were opened all over New York, in Chicago, Philadelphia, New Orleans, Denver, San Francisco and other cities in the country. Mr. Murphy was running the College Inn at the time he was appointed stakeholder for the Johnson-Jeffries fight.

He returned to Albany in 1916 and again took over the proprietorship of the New Kenmore hotel.

The Mullan-Gage State prohibition enforcement laws passed the last week of the Legislature at the demand of Governor Nathan L. Miller are being given their first test at Ithaca, where legal action was begun this week to determine the constitutionality of the dry acts. Attorney John D. Collins, counsel for a defendant in a liquor law case, announced that he would carry it to the Appellate Division of the Supreme Court with the contention that the State law is null and void. He declared it is beyond the power of the State to enforce prohibition since it surrendered that power to the Federal Government when the eighteenth amendment was ratified.

Governor Miller's prohibition enforcement bill designed to assist district attorneys in New York county was recommitted in the Senate during the dying hours of the State Legislature at Albany Saturday night. The chorus of "ayes" left no doubt in the mind of Lieutenant Governor Jeremiah Wood that the "wets" were decidedly in the majority. After the chamber voted to send the measure back to committee by a viva voce vote, Senator Clayton R. Lusk, Republican leader in the Upper House, remained motionless in his seat, not even asking for a roll call. The announcement was greeted with a loud cheer. Nobody defended the bill.

"This bill is to correct what everybody knew," said Minority Leader James J. Walker, "that it would require an additional force of 3,000 men to enforce the prohibition laws in New York City. This bill denies the right of the violator in New York City to a trial by jury, while a violator up-State has that right. I move to recommit the bill."

The motion prevailed in such a decisive manner that the Lieutenant Governor did not even ask the opposition to express itself.

Nick Prouins has taken over Healy's Farm at Hartsdale, N. Y., for the summer. Tom Healy and Nick easily arrived at terms. Mr. Healy substantially confirmed his opinion of his manager by telling Nick to make his own terms. Mr. Prouins has managed Healy's Farm since it opened and made the enjoyable farm resort one of the exclusive places of the road around New York for the summertime. In winter Nick has done equally good work at Healy's Golden Glades. This summer Nick had several proposals and with a desire to strike out for himself, he informed his boss, who told him to take the farm for himself. The Healy Farm with Nick in sole control will have its season's opening April 29. It's on the Central (Jerome) avenue road to White Plains.

The Canadian liquor dealers are in a panic just now. The Dominion Government will take over the liquor selling May 1 in the Province of Quebec and will license agents to sell. A licensed agent will probably be paid around \$1,800 yearly by the Government and have no control. By May 1 all present Canadian liquor venders must stop selling and are privileged at that time to turn their stock to the Government at actual cost. This has already resulted in a cut rate scale up there to reduce stocks. Scotch, any brand, at the border may be had for around \$60 a case in 100 case lots, more or less, f. o. b. border. Canadian dealers will sell in any quantity at almost any price above that quotation for free delivery within 500 miles of Montreal. The Dominion Government expects that its supervision of the liquor will ensure its quality and lower the retail price, but the present vendors disagree over the price. They say the Dominion will have invested three millions before

it starts liquor selling. That with an expensive plan of operation will increase sooner or later the retail price, instead of lowering it, according to the dealers. The Government plan of distribution is to section Montreal, with any resident permitted to purchase one bottle and no more in one day, with the purchase obligatory in the district the purchaser resides in. The purpose seems to be three-fold, to prevent shipments in bulk outside the Province which might mean the States, and also protect Canadians against phony liquor. Peculiarly as it may sound and with the best Scotch selling now at \$3 in Montreal, with rye at \$2.50, they are still bootlegging north of the line.

Ike Bloom's (formerly Frieberg's) came back into its own when Bloom opened his new Midnite Frolics in Chicago. Bloom has transformed his place until it looks like a California summer cottage, all redecorated, polished up until one couldn't tell it from new. Fully 1,000 people were turned away. A representative bunch of well wishers from every walk of life attended. Bloom has a host of friends, who were there to see the place get back into the running of the night-life it has always led here.

A revue worthy of any cafe either in New York or Chicago made its initial bow. Bloom has found the winning combination to hold patrons between shows. It consists of plenty of dance music and when they get tired of dancing numbers are sung by two girls that do not figure in the revue. The show proper goes on three times each evening, starting at 6:30 and ending the first frolic at 8, then coming on for what they call the short show from 10:30 to 11, and then from 11:30 to 1. Each of the frolics is different, in numbers, wardrobe and specialties. Ten chorus girls are used with some striking wardrobe.

Isabelle Jason is the feature, and has now blossomed forth as a ballad singer besides her shimmy dancing. She scored an easy hit. Ottella Corday, a miniature prima donna, is a sure "comer." She has a sweet soprano and rang the bell for a bull's eye on every appearance. The Dancing Humphreys, in a fast whirlwind specialty, stood the gang on its ears and had to take encore after encore before the guests were satisfied. They both have appearance and youth with marked ability. Jack O'Malley, a niftily dressed juvenile, sang a resounding baritone and put his numbers over with a sureness and poise that made for returns.

Amelda Victoria, a dancing, singing ingenue, did nicely. Chona Paula, Harry Keesler, Jean Victoria and Vera Welch are the other principals. The orchestra, which need not take its hat off to any dance orchestra in town, is in charge of "Whitey" Droberg, and has Earl English, Victor White, Morris Teltes, Bob Koodin and Robert Votava. It plays both for dancing and the revue. Charles Dowd produced the show. It looks like a good summer for Ike Bloom, if politics don't interfere again.

Maxim's closes this Saturday and probably for all time under the present management. Julius Keller, who established Maxim's several years ago, recently retired as an officer of the corporation operating the place. Associated with Mr. Keller in the past have been Walter Kaffenberg and William Werner, who are still there. Mr. Kaffenberg is interested in a road place near the Delaware Water Gap and may give his attention to that. Mr. Werner is also interested in the Chateau Laurier at City Island, with Keller this summer. Keller intends looking after his Canoe Inn at Good Grounds during the hot spell.

Maxim's has been a gold mine for many years. With the decline of restaurant business through prohibition, it receded in the gross and with the drab summer in sight the management decided to write the finish.

Maxim's holds the record of being the first restaurant in America to give a floor show. It was produced by Percy Elkeles. Mr. Elkeles has produced all of Maxim's revues since, many of them. The present Elkeles show there will close with the house.

Dan Sherman has rented his hotel and cottages at Sherman Lake, N. Y., to the Roth Restaurant Co.

The restaurant which is to be installed in the basement of the new Loew-State Building is reported as having been leased at \$45,000 yearly.

The Cafe Savarin people are said to have secured it.

A new floor revue at the Marlborough, New York, is entitled "Cheer Up," staged by Victor Hyde and Al Davis. The show is headed by Alice Howard, Jack Addison, Velma Young and Brownie, with a chorus including Pearl Clark, Josie Edwards, Patricia King, "Buster" May, Lottie Franklin and Addie Hensley. Lennie Nelson's Jazz-a-Ragg Four, including Barry Phillips, Frank Reino and Louis Sal-meme, supply the music for both show and dancing. The grill remains under the management of Charles M. Gleicher.

The new Fifth Avenue restaurant which will be operated by the Salvins with a society name used in connection with the place will not be opened until the fall. The property, which is at 52d street adjoining Hickson's, was increased this week by the purchase of an adjoining building.

The cabaret bookings by Billy Curtis for Atlantic City include the Oakland Sisters, Olive Hill, Eva Dowling, Jack White, Lila Leonora, Miss Major and Charlie Cheater, Beaux Arts; Harry Glynn, Pearl Frank, Vera Griffin, Marcelle and Ethel Dobson, Blackstone; Gillette Sisters, Fred Woodward and Co., Esther Ingraham, Lucille Harrison, Dixie Brown, Cafe de Paris; Evelyn Held, Gloria Hilderbrand, Colleen O'Hara, Flo Radcliffe and Amy Lester, Moulin Rouge.

The Beaux Arts (Majestic Hotel), Philadelphia, installed a new show this week, including Hess and Bennett, Georgia Howard, Ruth Curtis and Emily Earl (Curtis).

The Bluebird Cafe, in the Van Nuys Hotel, Los Angeles, has presented a new vaudeville program as part of the E. G. Woods Revue of 1921. The principals are Ogden and Benson, Norbury and Gould, Misses Cowan and Ray, Jess Mendelson, Charlotte Dawn and Larraeve and Virden.

Brandy seems to be about the lowest quoted nowadays of any of the hard liquors. The most recent quotation on Hennessy or Martell three-star was \$75 a case (12 bottles). Reputed good gin is held at about \$60 a case.

Trucks that may contain booze can be seen oftentimes at a distance from New York driving along with two men on the front seats holding guns across their laps while the back seat will have a couple of more with similar guns. Trailing the truck often is a roadster car with a couple of more with similar guns. If those on the trucks were asked the object of the arsenal they might reply they were taking no chances on "stick-up men," or they might say nothing at all. People in that vicinity could advise an inquirer that there are a large number of sheriffs and deputy sheriffs, besides other locals and not a few revenue men possibly that grow exceedingly curious over a truck on the highway. It is a fact when trucking in the north assumed large proportions that various rough necks of local towns the trucks had to pass through would gather at the outskirts of the village, stop a truck and, if held what they thought it did, take it for themselves. In those days a truck held a driver only as a rule and without a gun.

SPECULATING BILL KILLED.

Albany, April 20. After the theatre ticket scalpers' bill introduced by Senator Charles W. Walton of Kingston passed the Senate without a dissenting vote Friday night, it did not fare well Saturday when it went to the Assembly for concurrence and it was referred to the Rules Committee, where it was killed and failed to reach the Lower House for a vote. The bill provided for the licensing of all persons engaged in the business of selling tickets of admission to theatre and other places of amusement.

"Shavings" and "Smilin'" Closing. "Shavings" closes its season in Chicago May 1 and plays the "Subway Circuit" around New York before concluding its season.

Jane Cowl in "Smilin' Through" concludes her season at the Bronx opera house April 30. The piece opened July 13 last in Denver.

Joe Solly and Al Jacoby, manager and business manager of the Prospect, will be given a benefit by the Blaney stock at that house May 22.

FRILLS AND FASHIONS

By ALICE MAC

"Clair de Lune," at the Empire, means nothing; but the co-starring of Ethel and John Barrymore means much. Mr. Barrymore has a melancholy role, but for the last few years he has been gloomy on the stage, so New Yorkers are quite accustomed to it. His love scene with Violet Kemple Cooper was the limit.

Ethel Barrymore couldn't be otherwise than charming, and as the Queen she was superb. The white wig worn enhanced her beauty.

In the first act Miss Barrymore carried her early period costume with grace and dignity. So much couldn't be said of other members of the cast, who found the cumbersome skirts difficult to manage. Miss Barrymore's dress was of white satin with a court train of red velvet. In the second act a gorgeous flaming red velvet negligee had an enormously long train, while the sleeves were hung with kimono-like panels. Fur edged the front. Another negligee worn in the last act was of a delicate shade of orchid pink chiffon worn over a petticoat of lace ruffles. The long train was embroidered in small wreaths of flowers.

Miss Cooper carried her costumes gracefully. In an undressing scene she, with three maids, amused the audience when long plumed garters were displayed. Miss Cooper's first dress was all black. The negligee worn during the love scene was of gold cloth made long and straight. Red slippers adorned her bare feet. Another costume of red taffeta had large black and gold medallions. As a costume production nothing more elaborate has ever been seen in New York. That is the impression one carries away from the Empire Theatre.

If the play gets over it will have to credit that to the Barrymores. No one could possibly carry so dull a theme, although Miss Barrymore's every line was deliciously sarcastic.

Outside of Lew Kelly there was very little to the show at the Columbia last week. Mr. Kelly, as always, is amusing as the dope, but the show could do with some more comedy of a different strain.

Of the women Kathleen Oden stands out with her dancing, from Russian steps to toe. Her black sequin frock was attractive with its short skirt, wired at the hips. Sleeves did not play a part in this costume, but upon one wrist a large circle of black chiffon and sequins was worn.

One set of costumes worn by the girls was very striking. The show girls were in black velvet, draping into a train at the side, with the end caught to the wrist. A large bird (the same as one seen on the powder by the name of Jontee) decorated one side of the gown. The Ponies were in costumes of the same coloring, but their's being short, with blue panties showing beneath the skirt. Their military uniforms, of green satin, trimmed with gold braid, and white satin, which showed through the slits down the front, looked well.

Margaret Haven, a nice-looking brunet, showed to advantage in a semi-crimoline of yellow taffeta that had the skirt consisting of narrow frills, and the bodice plain. Simpler was a white pleated skirt with the short jacket of pale blue that matched the sash and hat.

Before entering the Palace Theatre this week one wondered if the show could possibly be as good as it appeared in billing, but one's fears soon vanished. It was a corking good entertainment from start to finish.

Anderson and Yvel, billed "Trying to Please," certainly did that and then some, with their clever skating, and the Palace crowd wouldn't be content before they had taken a final bow after numerous others. Miss Yvel was cute in her short dress of white satin frills with its little bodice of black velvet.

Claire Whitney is wearing a new gown since last seen. Although it is in the same black satin, with the top quite plain, the skirt has jet beads forming fringe that hangs from the waist line, while at the side the satin is looped in bows.

What a sweet offering is "The Choir Rehearsal," with Sallie Fisher in her crinoline of flowered material, with orange wrap and blue ruching for an edging and a bonnet to match. It tells a pretty story of the maiden who lives in a very narrow-minded town, and who longs to see more of the world and its gay doings, which, of course, shocks the village folk. Miss Fisher was charming as the maiden and the harmony, especially the song, "Wandering Boy," was delightful.

Beautiful Mollie King, with brother Charles, was a picture in her silver cloth gown, with its train gracefully flung over one arm and caught into a huge silver tassel. Miss King made the women gasp when she made her entrance in a beautiful cape of chinchilla, with its effective lining of jade green. Miss King seems to be somewhat thinner, particularly in her last frock, orchid shaded chiffon, with white beads forming a pattern. Bows of tulle stood out at each side, one dark, the other light, mauve. Jewels played an important part in Miss King's wardrobe, she wearing numerous bracelets, rings, and a magnificent diamond chain.

The Ford Revue contains some neat looking girls, who really deserved better dresses. The prettiest of the whole wardrobe were the simplest, of blue and white small check with collar and cuffs of white that matched the belts, while the hats were large checked affairs.

At the American this week (first half) there is an act under the name of "Polly's Pearls" that, with a few alterations, especially in the dialog, would be a corking good half hour's vaudeville entertainment. As it is, it's a little on the rough side. Whoever designed the gowns showed good tastes, they being worthy of any big production. There was one of silver cloth draped up the side, with a huge row of red tulle giving it a dashing look. Another that was striking had bands of jet on a background of orange chiffon, the latter also forming the draped skirt, while black net and jet beads contributed to the cloak that enfolded her figure. Myrtle Howard, who played the title role, wore two good-looking frocks, the first of white satin, with narrow bands of silver sequins running from the waist line to the hem. Bright green sequins with rows of shaded net at the sides formed the other.

Miss Carlisle's second dress was more becoming than the first, which was of blue flowered chiffon that meant very little as far as style was concerned. The former frock was of jade green chiffon with the waist encircled with a wide sash of mauve.

Margot (Margot and Françoise) was costumed after the style of the pierrette one sees in foreign pictures, with the grey wig, and short frock of broadened pink silk. Covering this for her entrance was a cloak of rose pink velvet.

"Stop Lively, Chris," at the Columbia, is lively all the time. Its choruses is a feature. Don Barclay is a comedian who doesn't tire.

Evelyn Cunningham made an attractive appearance in all her gowns, with her auburn hair and charming smile. Gold tissue veiled with iridescent sequins caught the eye, as did her frock of black net heavily trimmed with jet beads. The only dash of color was the red rose at her waist.

Patti Moore is a dainty little person who knew a thing or two about dancing. She looked like a great big kiddie in her rompers of blue, swinging on a rocky horse for her number, Toyland, with the girls attired as wooden dolls. The girls wore pretty frocks of jade green crepe de chine, made quite plain, with the bodice having the shawl collar effect. Upon their locks tams of the same shade were worn with flowers as pom-poms.

For the opening of the second act the girls were in bathing suits of bright green satin that had lacings at the sides, with caps to match. In one set of costumes the girls reminded one of peppermint candy sticks, with the dresses of white and red stripes.

Sweet was Margie Wilson for her number, "Maid of Orleans," in a suit of black velvet, with the hat in the shape of a jockey cap. The girls also wore black velvet, having a frilling of lace round the collar.

At the Riverside this week, Santos and Hayes' revue ran nearly an hour, but it didn't seem that long. The gowns were beautiful. In one number, of the different articles used in acts, the girls came out as the

STOCKS

(Continued from page 15)

good, Beulah Bondy, Florence Murphy, Elizabeth Black and Howard Hill, Harry Sothern and Eugene Stockdale.

Albany, April 20.

Proctor's Harmanus Bleeker Hall on Washington street opened its new policy here today with summer stock. The house has been entirely remodeled.

The Fassett Players are the attraction, the opening being "Adam and Eva." The bill will be changed weekly. Among the cast are Pierre Watkins, Mildred Cheshire, Walter Connolly, Beth Merrill, Malcolm Fassett, Julia Morton, Ercl Dressler and Nedda Harrigan.

The former policy of Harmanus was straight pictures with an occasional concert act.

The Fassett Players at Albany got off to a flying start in their premiere at Proctor's Harmanus Bleeker Hall Monday. They had the good fortune in choosing a vehicle that literally sent them "over the top" in "Adam and Eva," a new comedy of modern American life by Guy Bolton and George Middleton. The company registered a big hit at the opening performance, and promises to be very popular with Albany playgoers. They will present dramatic and musical stock at the Hall until next fall.

Will Roehm, of Roehm & Richards, has accepted a 12-weeks' contract to produce musical stock for the Russell theatre, Ottawa, starting May 23.

The Miles Players, opening May 9 at the Academy, Scranton, in "Turn to the Right," will include Mary Daniel, Kerman Cripps, Lee Smith, John McCabe, Clara Beyers; Edwin Fosberg, stage director; Stuart Beebe, assistant stage director, and Gilbert Sackman, scenic artist.

Mildred Wayne has signed to appear with the E. H. Robbins stock company, now playing in Toronto, Can., for ingenue roles, opening May 9.

Miss Wayne has been in pictures for the past year and previous to that was a member of the "Tea for Three" company.

The Sherman Stock will close its season at the St. Charles (old Orpheum), New Orleans, within a fortnight unless the returns pick up. Business was fair the first few weeks, but has been dropping recently. Stock has not been successful in New Orleans during the past 10 years.

Negotiations were under way this week for the sending of the company, which has been playing through the East, to the coast, playing a route that will carry it through the summer.

C. H. Miles' own stock company will succeed Corse Payton at the Academy at Scranton, Pa. Peyton will close next week, the Miles stock starting May 2. "Turn to the Right" will be the first offering.

Lotus Robb, of "Rollo's Wild Oat" at the Punch and Judy theatre, New York, will succeed Florence Eldridge (Mrs. Howard Rumsey) as leading woman of the Knickerbocker players at the Empire, Syracuse, N. Y. Howard Rumsey is lessee of the house and manager of the company. The change takes place May 2, when Miss Eldridge goes to Rochester as leading woman of the Manhattan Players. Donald Foster, last season's juvenile of the Knickerbockers, also joins the local company May 2.

Bad Conditions in England.

George M. Cohan has called off his proposal to send an American company to London to appear in "The Tavern" this summer, due to the unsettled conditions in the British metropolis.

Virginia Earle Had to Postpone.

Virginia Earle, engaged to join A. L. Erianger's "Two Little Girls in Blue" and to have taken up the role last week in Boston, was forced to postpone the opening, due to a sudden illness.

plano, in cinnamon brown, carrying a baby grand, "lampshade," "Jewels" insilver and pearls, "gowns" in gold tissue, with the frock to the knee, "song" in a semi-hoop skirt with a band of music at the hem, and then came cyclorama. The girls wearing them, which they did well, each knew how to put a line over.

Higgins and Bates, last with "The Vanity Fair" revue, have now branched out on their own with a pleasing act, mostly dancing. Their singing abilities are very limited.

Bronson and Baldwin in "Visions of 1970" remain as jolly as ever. If Miss Baldwin could have heard all the lovely comment about her, and from the women, too, in the orchestra, she would feel very pleased with herself.

CLOTHES IN PICTURES

Stately as ever Elsie Ferguson is in "Sacred and Profane Love," but it is to Conrad Nagel that must go the first honors. Miss Ferguson wore gowns that were neat and showed excellent taste.

What a distasteful part Miriam Cooper has in the picture "The Oath," not once getting the sympathy of the fans. The part allotted her is that of a Jewish girl, who, against her father's wishes, marries a Christian, and then refuses to see him again. She makes him swear on oath that he will never disclose their secret marriage. The father is murdered, and the circumstances point to the husband. The only means to clear himself is to reveal their marriage. One of the redeeming features of this film is Miss Cooper's beauty which showed to splendid advantage in an evening gown of black velvet. The skirt was draped up one side, with an edging of black net, while gracing the other side was a long flowing train. For this gown Miss Cooper wore her hair high. Strings of pearls are entwined in her raven locks. Smart but simple was a blue serge one-piece frock, with its trim linen collar and cuffs, matching the vestee that showed through the opening down the front. It might be noted, however, that Miss Cooper wore too many gowns. She would be talking to Teasle. A scene elsewhere would cut in. Back to the same conversation and Miss Cooper in a new gown. Did she change between sentences?

"The Handicap" is a British film, produced by the Victor Kraemer studios, taken from the book of that name by Nat Gould, and like the majority of his stories, deals with horse racing (this time jumping). A deep-eyed villain, who, to quote the sub-title, "could point out the best man in London by patting himself on the back," and the heroine and hero, played by Violet Hopson and Stewart Rome.

The story has the heroine left practically penniless by her father except for a splendid string of horses. The best is "Jupiter." She enters him in a selling race to pay off some of the debt owing the villain. Then the race, where the villain's jockey upsets the hero, causing the latter to fail and leaving the field open for the former to win. The racing scenes were perhaps the best, and taken from actual races.

Miss Hopson made an attractive heroine, a trifle stiff in her acting. Tailor-made costumes and riding habits played the most important part in her wardrobe.

Elaborate was a dark velour cloth suit, heavily trimmed with black fox fur.

Some of the close-ups were crude. A close-up of the "Morning Telegram" (English) supposed to be on different days, had the date on both November 20, 1920. The production was cheap as far as interiors were concerned, but for exteriors Epsom was chosen, and some beautiful shots were filmed.

Norma Talmadge's latest release, "The Passion Flower," is not a one-part picture. Courtenay Foote, as Esteban, the step-father, is equally prominent. Eulalie Jensen, as the mother, gave an effective performance, in fact, the whole cast couldn't have been bettered. The fault is when, as the brothers, to avenge their younger brother's death, shoot Norbert who, they are convinced, is the murderer, their rifles are pointed in the air, while Norbert is shot in the shoulder.

Miss Talmadge's role does not call for elaborate dresses. She is in the usual clothes worn by the peasants in Spain, where the action takes place. For the betrothal ceremony she wore a handsome shawl of white, patterned with tiny black flowers, which covered a plain white frock, while decorating her bobbed locks were little wreaths of flowers worn over each ear.

Bebe Daniels' acting is one of the outstanding features of an otherwise light picture, "Ducks and Drakes." It is the splendid acting of the cast that makes the picture worth while.

Miss Daniels favored the short skirt in nearly all her dresses, but as she is the possessor of a trim ankle, which was incased in dainty hose, the high skirt line is becoming. One of the frocks worn was made rather full of silver and velvet bands alternating. Two handsome fur coats were displayed by Miss Daniels, during the pictures. The first was mole-skin, made cape fashion, while the other was sealskin, squirrel forming a deep half way down the coat, matching the bell shaped cuffs and choker collar. The star wears an exquisite evening gown of silver sequins as her wedding dress. It has a sweeping train. A huge bow of net was the only trimming, its ends joining the train.

A negligee that would always find favor in any boudoir had graceful lines. The foundation was dark velvet, made quiet plain, inclined to be somewhat high waisted. For the honeymoon, which consisted of a ride around the block, "Then home James," Miss Daniels wore a two piece frock of black panne velvet, with ermine as a decoration.

"Extravagance" ought to give May Allison opportunity for special display of clothes, but it doesn't. The story concerns a frivolous wife who never realizes her selfishness until hubby has to resort to forgery to gratify one of her extravagances. Then she says, "Oh why did you do it?" Of course all ends well, with wife turning over a new leaf, and darning friend husband's socks, instead of buying new.

This rather thankless role falls upon May Allison, whose wardrobe is not nearly as attractive as usual. An evening gown that was completely ruined, at a party, where the idea for amusement was to dash madly into the sea, while poor hubby looked on and saw the \$400 dress, that he really couldn't afford ruined.

The dress was of silver sequins made quite short, with train hanging from the waist line. Good looking was her evening cape of black satin, with a deep hem of black fringe, and gray caracul fur for the high collar. One of Miss Allison's dresses consisted of black satin and had motifs of the frilled material. Another was of the same shade only this time of chiffon with frills at the sides, and heavy white lace and net forming an apron effect in front. Unbecoming was a black velvet turned p sailor hat, with white wool edging the brim.

Green Room Club's Opposition Ticket

Frank Wonderly was named this week as candidate for Prompter of the Green Room Club, heading the opposition ticket lead by Frank Bacon.

Hal Briggs, who was to have opposed Bacon has been switched to candidate for Call-boy on the regular ticket.

The annual election of officers will be held the last Sunday in May.

Hill's "Father in Wall St."

Gus Hill is preparing a new "Bringing Up Father" show for the road. Nat LeRoy is doing the book and Sam Coslow the lyrics and music. The piece is tentatively titled "Bringing Up Father in Wall Street."

Adelaide and Hughes' Show.

The new musical starring vehicle entitled "The Cameo Girl" for Adelaide and Hughes, has been placed in rehearsal under the direction of Edward B. Perkins.

The piece will open May 2 in Baltimore.

Daly's German Playlet

Arnold Daly is preparing to do Bernard Shaw's "The Man of Destiny," next year. He will also use a curtain raiser "A Child's Tragedy," adapted from the German.

The New York Aquarium is to be enlarged to accommodate monster marine exhibits.

INSIDE STUFF ON LEGIT

Theatrical folks are watching with interest the elaborate advertising campaign being waged by George M. Cohan to put over Augustus Thomas' play, "Nemesis," at the Hudson. Last week he spent between \$5,000 and \$6,000 in the metropolitan dailies, the show playing to under \$11,000.

Joe Weber's "Honeydew" has been hailed as one of the season's successes in Boston, where it has grossed \$20,000 weekly since opening at the Majestic three weeks ago. The management was a bit skeptical after the Philadelphia engagement. Holy Week was a lay-off, and some of the principal eastern stands were cancelled, Weber deciding to take a chance on Boston or nothing.

The attraction holds a six-week booking at the Majestic, and offers for the Boston Opera House were made. Weber rejected the switch booking, and unless an extension is made "Honeydew" will close for the season. One of the Hub reviewers witnessed every night performance the opening week.

Anna Pavlova will resume her American tour Oct. 24, opening in Providence. The change in the management from that of Fortune Gallo to S. Hurok is declared to be the result of a bigger guarantee offered the Russian danseuse, after her contract terminated with the Italian Impresario.

Dr. John T. Harriss, wealthy deputy police commissioner (in charge of traffic) has started on a building campaign that will bring him actively into amusements. At 57th street, on a plot that triangles through from Broadway to Eighth avenue, he started building a 21-story office building that will have for its first floor feature a theatre of 2,240 capacity. The project is another boon to the vicinity of Columbus Circle as a theatre district—really an extension of the growing zone of theatres that now dot Broadway up to the early fifties. With the Park theatre just across the way, the Century and 63d Street, and the converted riding academy which the Shuberts are completing at 7th avenue, near 59th street, the cross-town thoroughfare is looking up.

Dr. Harriss has completed what promises to be one of the most novel restaurants ever attempted in New York. It is called the "Flotilla," and is at 6th avenue and 55th street. Each floor is made the deck of a ship. Inside the entrance is a reach of real water and a dock, guests passing over a bridge to reach the "deck." Upon the dock will be a dance floor. The completeness of the various decks above the "dock" floor gives to the Flotilla the illusion of the entire structure afloat. The Flotilla opens Saturday (April 16). Sig. Cassinelli, formerly of the Ritz, will be in charge.

A large building in course of construction on 5th avenue, which was to have had a theatre, has been changed in plan. Dr. Harriss is also said to be in back of the venture.

"Sally" is solely owned by Flo Ziegfeld, though Mr. Ziegfeld has presented his young daughter with a savings bank account out of the profits. The Ziegfeld statement disposes of the reports that Guy Bolton or any one else is interested in the Amsterdam's big hit.

Another erroneous report seems to be that Mary Hayes and Dolores may leave the piece. Miss Hayes has no such intention. If Dolores goes, sooner or later, it will be to take a trip to the other side.

The Broadhurst has had one of the oddest seasons of any theatre on Broadway. It started in the middle of last summer with an all-burnt cork comedy, "Come Seven." For several months this winter and until last week it berthed "Over the Hill," a picture. It is ending the season with Shakespeare, with Walter Hampden being the current attraction.

The barking speculator law ended the verbal soliciting of passersby for Palace theatre tickets. The law was aimed against the specs near that house. The men formerly stood at the doors to bark their wares.

Other specs say the noise stopping measure cut down the Palace specs' sales to a considerable extent. One estimate is that they are now selling 40 per cent. less tickets for the Palace than when they barked. Barking attracted those turning away from the Palace box office or those aiming for there. While the specs have signs out, they are not noticed in the rush. The principal speculator in Palace tickets is said to have sold around 200 tickets for a good day at the night performance and averaged about 150, with proportionately for the matinee, before the law was passed.

One ticket speculator claimed he would give the Palace \$25,000 a year for the speculating privilege.

After a loud, long squawk from Lyle Andrews the piano upon which the score for "Irene" was composed in now in the offices of the Vanderbilt theatre. The instrument was formerly in Jimmy Montgomery's rooms. Recently he had it sent down to his home on Long Island. When Andrews heard about it he started crying about luck and such, with the result that the piano was again hauled back to New York.

A whole herd of elephants (statues) graced the top of it during the time "Irene" was being composed and one still remains. Montgomery says the score of his new show, due in October, will be worked out on the same piano, agreeing that is lucky.

The biggest laugh line in "The Gold Diggers" has been cut out. It was of the reputation a girl bore in her youth for "the handsomest back in New York" with an aside. "The Gold Diggers" will remain at the Lyceum until about June 1. Ina Claire may retire from the cast before that date, and also from the David Belasco management, if a selection is made early enough for her successor. Just now Gertrude Vanderbilt seems to have the best chance. Miss Vanderbilt has been rehearsing and the Belasco staff think well of her. Miss Claire's contract with Belasco is expiring. It called for the producer to present her in a new play, if continued. As it no play presented itself to Mr. Belasco that he deemed suited to Miss Claire, their business relations reached an end. "The Gold Diggers" will reopen in Chicago in the late summer.

Two young understudies were hastily called into the cast of "Rollo's Wild Oat" at the Punch and Judy last week, when Lotus Robb and Marjorie Kummer were forced out of the show by laryngitis. Monday Ruth Gillmore took Miss Robb's role on 24 hour notice. Wednesday Miss Kummer was forced to withdraw. Mildred McCloud stepped on similarly on one day's notice.

Two of the cast stood in the wings and marveled at the performance of both understudies. They admitted in former times players would not dare to undertake a role like Miss Robb's in less than a week's rehearsal. Both Miss Gillmore and Miss McCloud were in that group of kid players in Winthrop Ames' "The Betrothal"—a group, by the way, which has come upward quickly. Both, too, have a season in stock, which accounts for the skill and speed in stepping into the play. Miss Robb and Miss Kummer were due back into the cast this week.

"Pressure of other business" is the assigned reason why Richard A. Purdy resigned as treasurer of the Actors' Equity Association. Among other business Mr. Purdy looks after is the Hudson Trust Company, of

INSIDE STUFF PICTURES

When the Kipling story, "Without Benefit of Clergy," is shown on the screen in this country it will be discovered that the title will mean practically nothing. The reason is that censorship as even now existing will not permit of the picture being shown without a marriage ceremony in about 23 of the States. Therefore, the producers at the last moment decided that they had best add a ceremony of some sort and a native wedding is performed to lull the censors. The picture is now practically finished at the Brunton studios in Los Angeles and the next Kipling story that is to be made under the direction of Jimmie Young there will be "The Gate of a Thousand Sorrows."

The paths of the various film producing and distributing corporations seems to be strewn with everything but cash these days. On all sides one hears nothing but "hard luck" stories and if a small percentage of these tales are true not one of them is overburdened with "the ready." Recently the head of one of these concerns applied to "Wall Street" for several millions with which to buy out his present associates. "The Street" regarded this as a reasonable business request, but insisted that they install a financial expert in the concern for thirty days to verify at first hand the figures supplied. This the film man declined to accede to and the negotiations abruptly ceased. A more cheerful rumor is one to the effect that another large film concern which has been unable to meet its current bills for some time, has dug up a new bankroll of obese proportions—source (or "saucy") not given. If this be true it will be necessary to draw a large number of checks for back salaries due not only the artists but the entire executive staff.

Some picture house promoter is overlooking a bet in the Bronx. There is no theatre of this type in the large territory of the Bronx west of Jerome avenue, from 161st street north to the boundary line at Yonkers.

Over 100,000 people live in that district, and are forced to travel considerable distances to witness a picture. The above facts came to light through an order recently issued by the Police Commissioner to all precinct commanders to investigate the various picture theatres within their jurisdiction.

The investigation disclosed that the Highbridge, University Heights, Kingsbridge and Riverdale districts were without picture theatres, most of the residents going to the Washington Heights for their entertainment, while the Kingsbridge and University Heights dwellers visit Fordham.

Phil. Selznick, a brother of the more famous Lewis J., who conducts pictures for his territory. The other day he bought two treadmills and two horses and is now looking around for a picture with which he can use them. Phil once purchased five lions for a film exploitation, and then, unable to find a feature to connect them with, gave them back.

Tod Browning, in discussing the early days in his home town, Louisville, Ky., brought up the name of D. W. Griffith and Thompson Buchanan. Both of the latter were on the editorial staff of the "Courier-Journal" in that city. Browning admits that he never reached the city room of the paper, but recalls that D. W. and "Buck" and he fought over the right to sell the paper on a certain street corner in the town. This may or may not be kidding on the part of Browning.

What has happened to the picture business in New York? This question arises in the mind of all visitors that know their Broadway—especially if they come from the middle or far West, where thus far there has been no falling off of attendance at the standard picture houses. But certainly conditions in the big town have undergone a striking change in the past six months.

As an example, take "A Connecticut Yankee at King Arthur's Court"—the William Fox feature now running at the Selwyn theatre with a \$2 scale in force at the night show. Wise judges consider it one of the surest-fire money-getters of any picture made in the past twelve months. In Los Angeles where it had its world premiere it broke all records at Miller's theatre and played to standing room for ten weeks. In New York it has had the advantage of the most ambitious kind of an advertising campaign—and has not begun to do the business expected.

At the Rialto Friday night of last week, with William S. Hart in "The Whistle," the feature, an usher asked a representative of Variety where he wanted to sit—"the rear or the middle of the house"—and this at 8.40 with the first show still 20 minutes to run. By the time the 9 o'clock performance began the floor wasn't one-third filled. The weather conditions were favorable.

To the man who has been away from Broadway for any length of time and who has seen turn-away business at picture houses in other parts of the country it looks very much as if New York had a slump on its hands entirely apart from the financial slump brought about by the present attitude of Wall Street toward picture producers. This new slump is incidentally much more serious than the other—if it actually indicates a change of taste on the part of New York picture goers. It isn't a question of falling off of quality in the pictures themselves. There have never been more pretentious nor better features than are being shown on Broadway today. It really looks as if picture fans were deliberately passing up their favorite form of amusement.

At least this is the way it looks to the New Yorker newly arrived in his home town after a six months' absence.

which he is an officer. The connections of a banking house, as a rule, are far removed from unions and unionists. Mr. Purdy did not find business pressing when business was lively, and it must have increased the activities of the Hudson Trust. He still remained treasurer of the Equity, but shortly after Equity declares for a closed shop he resigns. Frank Gillmore succeeds Mr. Purdy.

"The Review of the Classics" an amateurist affair was suddenly closed at the Greenwich Village theatre Saturday, the attraction lasting one week. Barney Gallant who manages the house had made an arrangement calling for a guarantee, but after the first payment, the backers failed to deliver. It was said that the receipts were so small Gallant had to settle with stage hands called for by the "Classics" thing. One of its "acts" was called "Hubby in Distress," which was billed over the classics title. Thanks, the dancer, lasted but two days.

Several well informed people point to a playhouse on a side street, west of Broadway, and declare that one of the biggest successes on that lane is the result of an investment by the first boot legging agent.

The modern press agent seems to be following closely in the footsteps of the wizards of the theatre who stage-manage their first night audience as well as their play. In the case of Walter Hampden's opening there was keen rivalry on the part of the sponsors to have as representative an audience at the Broadhurst Tuesday as appeared on Monday at the Empire. The result was one which secured more than a half column in each of the dailies the next day filled with social names qualifying among the elite. From those closely associated with the project one man openly boasted that in his desire to secure the best people he gave the theatre away gratis for that night, and then when there was a demand at the box-office for seats for the opening, proudly proclaimed that he was willing to give seats away but that money could not have them at any price.

BOOZE SEIZURES SCARING

(Continued from page 13)

"Third Trial of Joan of Arc" at the Shubert aroused little interest and extra advertising is being resorted to. "Macbeth" with Walter Hampden rescued the Broadhurst from pictures. The success of a spring season of Shakespeare is a matter of conjecture.

Grand Opera ends its season at the Metropolitan this week bowing out just ahead of the legitimate string that is petering out. This week "Mary" leaves the Knickerbocker, with "June Love" the successor Monday, it being the first summer show to arrive. "The Tavern" has another week to go at the Cohen. "Two Little Girls in Blue" will follow it in. "Peg O' My Heart" will leave the Cort next week also, with "The Tyranny of Love," which started as a special matinee attraction, getting the house for regular presentation.

"Mary Stuart" the Drinkwater drama will be withdrawn from the Ritz by William Harris, Jr. on Saturday, after a run of five weeks. The piece is a disappointment and will not be sent to the road, but will be retained for further revival showing, the producer believing it has value for such purposes. Mr. Harris in taking off "Mary Stuart," takes over the Ritz under lease for several years. His comedy hit "The Bad Man" will move there from the Comedy Monday. The scale will be reduced to \$2.50 and the attraction will be aimed for summer continuation.

The Ritz is the first theatre secured by Mr. Harris. His father, William Harris, Sr. and Henry B. Harris, his brother, specialized more in theatres than productions but the surviving member of the family has until now depended solely on producing.

"The Four Horsemen of the Apocalypse" now at the Astor is still the leader among the special picture showings in the legitimate theatres and it has no close contender. Last week the takings were \$18,000 which is about what the Astor will hold. "Queen of Sheba" drew a strong first week at the Lyric, drawing down \$13,400 without the first Sunday. "Sheba" looks like a money success without being a smash.

The flop of the special showings is "Mother Eternal"—which started at the Casino Sunday. Judged from the pace of the first two days it will be lucky to gross \$500 on the week. "Way Down East" continues at the 44th Street. "Over the Hill" is now at the Park. "A Connecticut Yankee" is paying at \$8,000 at the Selwyn. "Dream Street" is more or less of a disappointment at the Central and will leave Broadway next week. The house will get a musical attraction again with "Princess Virtue" opening May 2. It was announced by the Griffith office that "Dream Street" was only intended for an exploitation engagement of four weeks.

The number of "buys" in the ticket agencies is steadily declining and now totals but fifteen. They are "Deburay" (Belasco); "Toto" (Bijou); "Green Goddess" (Booth); "In The Night Watch" (last week) (Century); "The Bad Man" (Comedy); "Ladies Night" (Eltinge); "Tip Top" (Globe); "Nice People" (Klaw); "The First Year" (Little); "Gold Diggers" (Lyceum); "Sally" (New Amsterdam); "Romance" (Playhouse); "Mary Stuart" (Ritz); "Joan of Arc" (Selwyn); "Ghost Between" (39th Street).

"Welcome Stranger" for its first week in the cut rates proved a big seller as expected, about \$2,500 being received from that source. Other attractions offered are "Rose Girl" (Ambassador); "Love Birds" (Apollo); "Lulu Bett" (Belmont); "In The Night Watch" (Century); "Peg O' My Heart" (Cort); "Broken Wing" (48th Street); "Smooch as Silk" (Frazee); "Spanish Love" (Elliot); "Three Live Ghosts" (Bays); "Little Old New York" (Plymouth); "Empire Jones" (Princess); "Rollo's Wild Oat" (Punch and Judy); "Dear Me" (Republic); "Joan of Arc" (Shubert); "Ghost Between" (39th Street); "Right Girl" (Times Square); "Passing Show" (Winter Garden).

The S. Rankin Drew Post of the American Legion will hold its second annual benefit at the Hippodrome, Sunday night, May 1. Last year's show was held at the Amsterdam, the Barrymores and other stage celebrities appearing. A extensive program has been prepared for this season's show at the Hip, which will include many prominent "names" in vaudeville, the legit and picture fields. A soldier sketch, presented originally in France, will be one of the features, with a cast made up of soldier professionals, who have seen service abroad.

NEWS OF THE DAILIES.

John McCormack is investing heavily in objects of art, and has aroused English circles by his purchase of various masterpieces over there. He will bring them to his New York home, a procedure the English regard without enthusiasm.

Jackie Coogan was taken ill last week after being caught in a draft while leading the Biltmore orchestra, and for a time it was thought the million-dollar kid had pneumonia. Later he recovered and his ailment was set down officially as merely a bad cold.

Claire Nagel's suit for divorce from Arthur Hamerstein drew an interview from the producer. She is his third wife. He is now, he says, looking forward to his fourth. He had a bet, he declared, with the late Nat Goodwin that he would achieve more wives than the comedian.

Governor Henry J. Allen of Kansas will speak on "Americanism and the Open Shop" at the Henry Miller April 24 under the auspices of the Actor's Fidelity League.

The Princeton undergraduate jazz band will play at the Savoy Hotel, London, all through July.

Alice Brady has bought for a town house No. 123 East 55th street. It was the home of Miss Elsie de Wolfe.

A memorial service for the late C. Haddon Chambers was held at the Little Church Around the Corner last week. The eulogy was delivered by De Wolf Hopper.

Kitty Gordon is sailing shortly for Paris with American gown creations to show the Parisians.

In Paris Cecil Sorel has sued an artist named Bib for 10,000 francs for caricaturing her.

Kurt and Friede Schnedler, known professionally as Mr. and Mrs. Doll, have applied for citizenship papers. They are midgets with the Ringling Circus and were born in Saxony.

Just as "It's Up to You" was closing at the Casino, Solomon Goodman, attorney, brought suit for title infringement on behalf of the "It's Up to You" Corporation.

Andre Himmel last week confessed on the stand in Paris that he forged certain letters supposedly from wealthy Americans in order to get support for his Franco-American Cinematograph Corp.

A man, described as Frank Powell, formerly manager of B. S. Moss' Jefferson, was arrested last week charged with grand larceny.

The suit of Helen Card, former show girl, against Bernard Schutz, millionaire, promises an unusual termination if the plaintiff's attorney withdraws, as he says he will. She alleges she is Schutz's common-law wife and wants alimony and counsel fees.

Herbert Kaufman got a verdict of \$49,000 against Selznick and Select in the Supreme Court last week for alleged breach of contract. The trouble arose over Kaufman's Weekly.

Dr. Frank Crane came out strong against censorship last week in his syndicated letter in the Globe. He described it as an outworn characteristic of monarchy.

Dorothy Miller who got \$1,000 for appearing for a week at the Winter Garden denies she is a member of the Miller family that has been on the books of local charitable organizations, and which has appealed for money for an operation before. She offered recently to marry any white man for \$1,000 for her mother's operation, and the Shuberts gave her the job.

William B. Friedlander has accepted a play by Hayden Talbot for Maude Fealy.

Max Figman wants the rights to "In the Night Watch" for Australia.

A. H. Woods will produce "The Red Trail" by Paul Dickey and Mann Page.

Martin Ratkay has arrived here with the score and book for "The Gypsy Countess," which Wilner and Romberg will produce with Ratkay in the leading role.

Governor Edward I. Edwards of New Jersey has been asked to head the Anti-Blue Law movement.

James K. Hackett is playing Macbeth in Paris while opposite him Firmin Gémier recites the role of Macduff in French.

Tita Ruffo suffered a shock last week when his motor car collided with another while the baritone was on his way to Paterson to take part in a benefit.

Dunninger, the thought man, at the Hippodrome benefit Sunday read of

Babe Ruth's mind. It seems the baseball star was thinking about breaking his home-run record.

"Mary Stuart" will be withdrawn by William Harris, Jr., to be re-offered at various times next season.

Halina Brusnova, the Polish star, was invited by Gilda Varesi to assume the latter's role in "Enter Madame" for one night, and did so April 18.

A bronze tablet to mark New York's first theatre, at 13 John street, was dedicated at a luncheon at the Bankers' Club last week, which was addressed by John Drew, Elisabeth Marbury and Prof. G. C. D. Odell of Columbia.

The Sunday Times fell for an interesting publicity feature this week. The proposition advanced in Augustus Thomas' play, "Nemesis," that fingerprints can be counterfeited furnished a capital discussion. The Times interviewed police headquarters experts on the possibility of forging criminal evidence on

HEARING IS BELIEVING

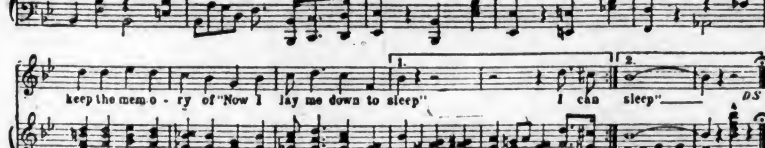
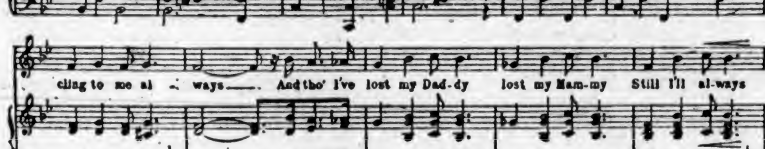
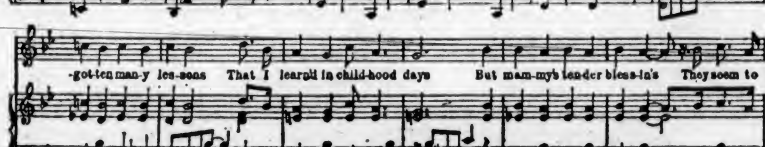
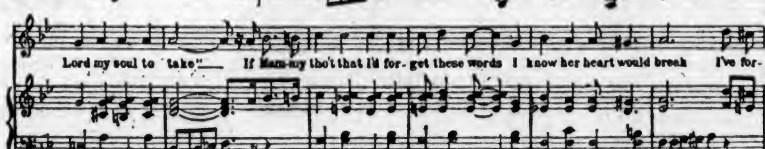
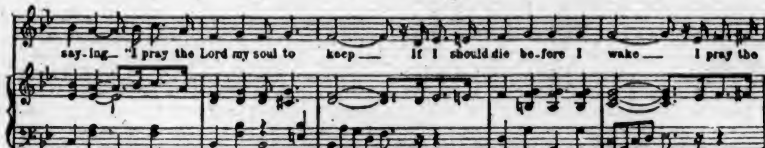
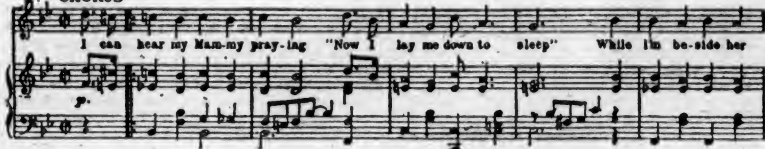
THE GREATEST BALLAD WRITTEN IN YEARS

A SURE-FIRE HIT FOR ANY SINGING ACT

Lyric by
SYDNEY MITCHELLMusic by
GEO. W. MEYER

NOW I LAY ME DOWN TO SLEEP

CHORUS



A WONDERFUL PATTERN RECITATION FOR SECOND CHORUS

WRITE, WIRE, PHONE OR CALL—AT ONCE

BOSTON—228 Tremont Street
PHILADELPHIA—31 South 9th Street
WASHINGTON—9th & D Streets, NW
CLEVELAND—Hippodrome Building
PITTSBURG—505 Schmidt Bldg.

JEROME H. R.

DETROIT—457 W. Fort Street
CINCINNATI—515 West 6th Street
MINNEAPOLIS—218 Pantages Bldg.

NEW YORK—
SEATTLE—3
KANSAS CITY

JUDGMENT RECORD.

The following judgments were filed in the county clerk's office the past week. The first name is that of the judgment debtor; judgment creditor's name, and amount of judgment follow:

William Hurd Hillyer; N. Y. Telephone Co.; \$121.08.
Hamilton Film Corp.; Altin, Inc.; \$124.08.
Lady Duff Gordon, Inc.; Tradesmen's National Bank; \$2,541.91.
David Stamper; A. A. Aarons; \$116.75.
Preston Gibson; Kaskel & Kaskel; \$438.34.
Same; Thomas F. Calvin, Inc.; \$337.32.
Brewster Film Corp.; C. R. Miller; \$12,712.71.
Globe Film Corp.; M. Paolucci; \$1,898.
Hammerstein Opera Co. and Emma Swift Hammerstein, indiv. and

started and over the protests of Gifford Beal, president of the league.

Jazz music is to be tried out by scientists on the pets at the Zoo.

Picture people went to Albany this week to urge Governor Miller to veto the censorship bill.

Manual Penella is here to present next fall the famous Spanish musical comedy, "El Gato Montes." Here it will be called "The Wild Cat."

The late Julie Opp left her whole estate of \$11,000 to her husband.

The police up to Monday had made 1,100 arrests in enforcement of the state anti-booze law and confiscated a vast quantity of hooch.

David Belasco has obtained the American rights to "The Grand Duke," by Sacha Guitry, now running in Paris.

Confessing she had sinned too deeply to be forgiven, Mrs. James

foraged fingerprints. The William Burns detective agency contributed its views also. Both authorities agreed for a couple of columns that it couldn't be done.

Needing for his wife, who is in a hospital, Jack Floyd, actor, last week advertised himself for sale out in Kansas City.

William Harris, Jr., has leased the new Ritz theatre and will move "The Bad Man" there from the Comedy.

Enrico Caruso will buy a villa in Naples and move there in May.

Galina Kopernak, Russian actress, has arrived here and will give a Russian brand of vaudeville at the Belmont, with Mme. Vera Smirnova.

Lord George Cholmondeley has been divorced by the former Clara Taylor of Washington, show girl.

The police stopped the costume dance of the Art Students' League at the McAlpin April 18 before it

ALL AND BE CONVINCED

THREE GREAT BIG HITS

'AIN'T WE GOT FUN'

By GUS RAY RICHARD
KAHN EGAN and WHITING

A CLEAN CUT COMEDY SONG WITH A PUNCH IN EVERY LINE.
YOU WON'T HAVE TO WORRY ABOUT BEING CENSORED FOR USING THIS ONE.
GOOD, CLEAN HUMOR, WITH LOTS OF LAUGHS.

A WONDERFUL FOX TROT BALLAD

"Just Keep a Thought for Me"

By HARRY MAX EARL
KERR FISHER and BURNETT

AFTER YOU HAVE USED THIS ONE YOU WILL ALWAYS HAVE A KINDLY THOUGHT FOR US, AND THE AUDIENCES WILL ALWAYS KEEP A THOUGHT FOR YOU.

A DIFFERENT SORT OF BALLAD WITH A FOX TROT MOVEMENT

"BROKEN MOON"

By WILL LEE
CALLAHAN and ROBERTS

A SONG YOU WILL LOVE TO SING. A POSITIVE HIT NUMBER. A SURE-FIRE APPLAUSE GETTER FOR ANY ACT THAT CAN USE THIS TYPE OF BALLAD.

MICK & CO.

Street
et
more Hotel

CHICAGO—634 State-Lake Bldg.
BUFFALO, N. Y.—485 Main St.
DENVER, Col.—4518 Federal Blvd.

TORONTO—301 Brass Bldg.
PORTLAND, Ore.—322 Washington St.
SAN FRANCISCO—908 Market St.
LOS ANGELES—427 S. Broadway
ATLANTA, Ga.—243 N. Jackson St.

SPECS REFUSE

(Continued from page 1)

tickets got into the agencies was not known, but two entire rows of seats are said to have been "released." Prices in the agencies for the balance of the week had the lower floor seats quoted at \$10 each.

Early this week it was admitted that the brokers would be allotted seats "on sale" starting next week. The house advertisements up to that time carried a line that all seats were on sale at the box office. The agencies claimed that they would have full privilege of returning any number of seats and that indicated a victory for them.

The box office sale is regarded as having brought about a change of front by the management. The sale started at 7 a. m. on Thursday of last week and a long line was continuous throughout the day. In Monday's muck the steady, heavy sale continued with a line of 50 persons constant within the lobby. That the box office buyers dodged the \$5 seats was indicated in the agreement reached with the agencies. The latter, however, were "hot" after Empire tickets, regarding it was the liveliest property offered in months. After the opening, which drew unfavorable notices, brokers were claiming the demand off. That is accounted for partly by the house advertisements.

From the management's standpoint big money was claimed to be necessary because of the cast of 38 players. Another heavy operating item was with the orchestra of 16 pieces, there being considerable incidental music. It was reported that a number of the players were low salaried and that it was necessary to give them unusual instructions as how to play the parts.

"Clair de Lune" also sets a new matinee admission scale record, with the Wednesday afternoons being topped at \$3.50 and Saturday matinees at \$5.

The premiere performance drew \$4,200 for the opening night. That included 300 standees, the firemen forbidding further standing room sale. The charge for standing room at \$3.50 established another high admission record. The advance sale line continued strong throughout Tuesday, despite the reviews which failed to laud the play. Brokers had "diggers" working on this week's tickets and the advance sale was claimed, well over \$40,000 by Monday night.

It is a most expensive attraction to run, as may be gleaned from one item, i. e., the cost of running the stage with the working staff, etc., reaching \$600 a performance.

In the cast is Guy Standing, Jr., son of Guy Standing and Blanche Burton, who were members of Charles Frohman's original Empire Stock company. He had never set foot upon a stage before. Young Standing was employed by the Equitable Trust Co. and was persuaded by John Barrymore to enter the profession.

Miss Burton was divorced from Guy Standing, Sr., some years ago. The boy's father retired from the stage a few years ago and entered the automobile business in London, where he was knighted recently for his war activities.

PRODUCTION ENGAGEMENTS

Aunt Jemima and Her Jazz Bakers for George White's Scandals of 1921.

Martha Hedman, "Daniel" (Selwyn).

Van and Schenck, Ziegfeld Follies.

Frank Lator, "Cameo Girl" (Ade- lade and Hughes).

Mary McCoy, Jessamine New- combe, Marian Batist, "Quality Street" (Shuberts).

Florence Schubert, "Bell of New York" (Shubert).

Volan Wittman, George McManus, "The Sacrifice."

Beatrice and Marceella Swanson, "Love Waltz" (Shubert).

Ida St. Leon, "The Wheel" (Golden).

Frank McElroy, Henry Duffy, Miriam Doyle, Vera Finley, Bernard McOwen, Francis X. Conlin, John Willard, Robert Leonard, John Saunders, John O. Hewitt, "The Red Trail" (Woods).

Ruth Mills, Helen Hereendeen, Rena Manning, Jane Wyatt, Carolyn Reynolds, "The Last Waltz" (Shubert).

John Lowe, Ted Lorraine and Rex Carter, "The Last Waltz" (Shubert).

Estelle Winwood, John Halliday, Ernest Lawford, "The Circle."

Elmer Hause is suing Percival Vivian, stock impresario, for two weeks' notice salary at \$45 a week in the Third District Municipal Court. The contract in question is dated December 30, 1920, and is a standard P. M. A.-A. E. A. form, calling for one-half sleeper fare back to New York, to be paid by the manager. Hause says he was dismissed without notice from the Vivian Players operated in Boston on April 2 and expended \$8.92 back to New York for railroad fares.

Y. S. H. Keating et al.; \$141.383.
Milton Theatre Corp.; M. J. Connor et al.; \$383.10.
Joan Sawyer; M. H. Grossman et al.; \$219.20.
Bronx Exposition, Inc.; Exposition Catering Co., Inc.; \$101.96.
Briton N. Busch; T. E. Wynne et al.; \$30.17.
Joseph Shea; L. Lande; \$220.65.
Vernon Stiles, also known as Vernon Stiles; M. Corey; \$450.48.
Suzanne Gravy; L. Perret; \$20.
Reelcraft Pictures Corp.; W. L. Dubert et al.; \$2,451.57.
Joy Film Distributing Co., Inc.; Sandler Pictures, Inc.
Lee Morrison; H. R. Franklin; \$65.72.
Pierre Tartone; Whitaker & Co.; \$225.65.
Norman Forbes-Robertson; Chas. Schman, Inc.; costs; \$119.77.
Wenonah M. Tenney; N. Y. Telephone Co.; \$73.62.
Joseph Goodwin; M. Rosenthal et al.; \$62.58.
Edward Small, Inc., and Edward

Small; John J. McMahon, Inc.; \$3.431.94.
Luna Amusement Co., Inc.; J. M. Sinbey; \$543.41.
Irving M. Rosen; State Realty Co.; \$238.13.
Francis X. Bushman; White Studio, Inc.; \$230.58.
Rythmodik Music Corp.; George W. Millar & Co., Inc.; \$7,479.76.
Frances White; M. Landau; \$227.20.
Charles Bornhaupt; C. Barnett; \$175.20.
Carl Hyson; J. H. Hendrick; \$175.52.
George Scarborough; M. Rose; \$536.70.
Frohman Amus. Corp. and William L. Sherrill; A. P. Kelley; \$1,060.30.
Max R. Winer; G. E. Reed; \$72.42.
Albert Gorman; Pine Hill Crystal Spring Water Co.; \$38.83.
Zion Films, Inc.; Rotchey Litho. Corp.; \$182.70.
Modern Yiddish Theatre Co., Inc.; C. Kallman; \$1,049.70.
Jack Kline and Rush Jermon (Co-

lumbia Scenic Studio); W. Maxwell; \$471.30.
Same; Chrystie Cornice & Sky-light Works, Inc.; \$131.70.
Andreas Dippel; H. Collins; \$1,100.72.
P. W. Pictures, Inc.; Baumann & Co.; \$1,414.07.
William Hurd Hillyard; R. Sutro et al.; \$864.22.
Thomas and Joseph Healy; People, etc.; \$100.
Joy Film Dist. Corp.; Pyramid Photo Finishing Co., Inc.; \$160.78.
Holly H. Ogilvie; Harry Collins, Inc.; \$1,447.10.
Eugene Strong; Dramatic Mirror, Inc.; \$277.58.
Carl L. Wettie; Fourquare Pictures, Inc.; costs; \$119.55.
George Pelee; W. Reynolds; \$73.41.
Armond Vecey; C. Landers; \$339.55.
Attachments
Fred Irwin; Elizabeth McShane Termini; \$550.25.
Associated Producers, Inc.; Fred B. Warren; \$100,000.

Satisfied Judgments
Jim Tenney; J. N. Mullan; \$2,053.59; October 14, 1920.
Carle Carleton; Noreme Corp.; \$427.94.
Gaumont Co.; Screen Products Co., Inc.; \$182.70; March 11, 1921.
Bankruptcy Petitions
Smart Costume Co. of No. 1193 Broadway.
The Central, Jersey City, recently taken over by Harrington & Blumenthal, will reopen with vaudeville April 27, playing six acts, split week booked by Fally Markus. The Criterion, Bridgeport, N. J., will play vaudeville commencing Monday, four acts, split week, from the same office.
The Broadway, Long Branch, owned by Walter Reade will install vaudeville commencing Monday, four acts on a split week policy. The house plays attractions during the regular season.

BILLS NEXT WEEK (April 25)

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

Ethel Levey

Joe Cook

Lane & Moran

Eva Shirley Co

Lydia Barry

Alex Bros & E

Daly & Berlew

(Two to fill)

Keith's Riverside

Julian Ellings

Billy Glasgow

Mrs. Dorcas

Watson Sis

Kane & Herman

Galletti & Kokila

Dainty Marie

(Two to fill)

Keith's Royal

"Flashers"

Margaret Padula

Claudius & Scarlet

Lillian Shaw

Archer & Belford

Caita Bros

The Rials

(Two to fill)

Keith's Colonial

V & E Stanton

J R Johnson Co

Harry Watson Jr

Rollis & Rogers

Beatrice Morgan Co

Margaret Taylor

(Others to fill)

Keith's Alhambra

Belle Baker

Dale & Burch

Low Price Co

Eddie Ross

Sallie Fisher Co

Cutty & Nelson

Pinney Jarrett Co

Howard's Ponies

Fred & Almsmith

Keith's Hamilton

Whiting & Hurt

Frisco Co

Harry Breen

"Indoor Sports"

Kennedy & Berle

Weaver & Weaver

McFarlane & F

Sherrin Kelly

T & K O'Meara

3 Jordan Girls

Keith's Jefferson

Lynn Kay

Dolly & Howland

Kelly & Pollock

4 Harmony Kings

Carl Emmys's Pets

Asahi Troupe

Stafford DuRoss Co

(Two to fill)

Keith's Palace

Ethel Levey

Joe Cook

Lane & Moran

Eva Shirley Co

Lydia Barry

Alex Bros & E

Daly & Berlew

(Two to fill)

Keith's Riverside

Julian Ellings

Billy Glasgow

Mrs. Dorcas

Watson Sis

Kane & Herman

Galletti & Kokila

Dainty Marie

(Two to fill)

Keith's Royal

"Flashers"

Margaret Padula

Claudius & Scarlet

Lillian Shaw

Archer & Belford

Caita Bros

The Rials

(Two to fill)

Keith's Colonial

V & E Stanton

J R Johnson Co

Kaufman & Besale

Bontelle Bros

(Others to fill)

Proctor's 23d St.

2d half (21-24)

Master Gabriel Co

*Irene Meyers

Tabor & Green

Kinney & Shelby

Hollins D'Krell Co

Harry Antrim

*Eugene & Finney

(One to fill)

1st half (25-27)

*Paul Decker Co

*Knights & Gall

Tony George Co

Reynolds 3

(Others to fill)

2d half (23-1)

Dunham & O'Malley

*1 Bohemians

(Others to fill)

Proctor's 58th St

Thames Bros

Adams & Barnett

Eckhoff & Gordon

Wheeler & Potter

Billy Kelly Co

Joe Darcy

Hoen & DuPrece

2d half

J & E Burke

Gravys & De Monde

H & K Sutton

Harry L. Mason

Joe Howard Revue

(One to fill)

Moss' Regent

Jack Joyce

Duffy & Mann

Lohan & Sterling

Keith Hailor Co

(Two to fill)

2d half

Bennice & Baird

E T Lawrence

(Others to fill)

Keith's 81st St

Demarest & Collette

"Ye Song Shop"

Ella Ryan Co

Sully & Houghton

Bernard & Garry

Robbie Gordone

Proctor's 125th St.

2d half (21-24)

Yvette

Vine & Temple

Dunbar & Turner

5 Nightingales

Carpos Bros

Phillips Family

1st half (25-27)

Rudell & Dinkins

Ona Munson Co

(Two to fill)

Keith's Palace

Ethel Levey

Joe Cook

Lane & Moran

Eva Shirley Co

Lydia Barry

Alex Bros & E

Daly & Berlew

(Two to fill)

Keith's Riverside

Julian Ellings

Billy Glasgow

Mrs. Dorcas

Watson Sis

Kane & Herman

Galletti & Kokila

Dainty Marie

(Two to fill)

Keith's Royal

"Flashers"

Margaret Padula

Claudius & Scarlet

Lillian Shaw

Archer & Belford

Caita Bros

The Rials

(Two to fill)

Keith's Colonial

V & E Stanton

J R Johnson Co

ALBANY

Proctor's

Lloyd Nevada Co

Betty Washington

Eddie Clark Co

Thos Wine Co

Hison City 4

Rialto Co

2d half

El Cota

Brooks & Powers

Mr & Mrs J Barry

Bronson & Baldwin

Lydell & Gibson

Casting Mellos

AUBURN, N. Y.

Jefferson

Mabel Whitman Co

Christy & Bennett

Chief Little Elk Co

Frank Bush

Kane Mori & M

2d half

Werner Amoros 3

Rappt

CINCINNATI

B. F. Keith's

The Adroits

F & M Dale

Zardo

Kennedy & Burt

Raymo & Rogers

"Under Apple Tree"

Fenton & Fields

JOHNSTOWN, Pa.

Majestic

(Pittsburgh split)

Dave Winnie

"Flirtation"

Drisko & Earl

KNOXVILLE

Bijou

(Chattanooga split)

1st half

Ross & Foss

John O'Malley

Weston & Young Co

Loney Haskell

Joie Rooney Co

Jersey City, N.J.

B. F. Keith's

2d half (21-24)

Jessie Busley Co

Wheeler & Potter

Shields & Kane

Van Cellos

8 Blue Devils

(Others to fill)

1st half (25-27)

Yvette Co

Edwards' Newboys

Burns & Frabito

D'nam & O'Malley

"Allers"

"Walter Lawr'ce Co

(Others to fill)

2d half (23-1)

Mason & Shaw

Irene Meyers

"DeWitt Young Sis

McCluskey & Mals

(Others to fill)

LANCASTER, PA.

Colonial

Hill & Ackerman

McGrath & Deeds

2 Little Fols

(One to fill)

2d half

"Little Jim"

LOWELL

R. F. Keith's

Lawton

Clinton & Rooney

Woolly Garden

Claudia Coleman

Robbie Bernard Co

Brown & O'Donnell

Will & Blundy

MT. VERNON, N.Y.

Proctor's

2d half (21-24)

Wm Rock Co

Bobby Folsom

F & A Smith

Bobby Herndon Co

Crawford & Br'ck

INDIANAPOLIS

Morton & Glass
Rae Samuel
Ogil & Yadie
Lew Dockstader
Curson Sis

KANSAS CITY

Orpheum
Delmore & Lee
Rose & Clare
"For Pitt's Sake"
Moody & Duncan
Hampton & Blake
"Trip to Holland"
"Lily & Old Rose"
LINCOLN, NEB.

Orpheum
Albertina Ranch Co
"Moonlight"
Bessie Browning
Emerson & Baldwin
Roy Conlin
Alfred LaTelle Co

Grant Gardner
Dunham & Williams
Bronson & Edwards
Daisy Nellis
Samson & Della

SACRAMENTO

Orpheum
(Same bill plays
Fresno 28-30)
4 Fords Rev
Tom Smith Co
Jas C Morton Co
Bert Melrose
Delmar & Kolb
Edith Clifford
Murray Girls

ST. LOUIS
Orpheum
The Dooleys
Long Tack Sam Co
Mang Snyder
Margaret Young
Mel Klee

Two Edwards
Walter Hopkiss & C
Mathews & Blacky
Brown Gardner & B
Roy LaPier

BYRON & HAIG

Wm Suo
The Sirens
(Four to fill)
Kedzie
Adonis & Dog
Gertrude Newman
Klass & Brilliant
Byron & Haig
Bobby Randall
Johnson Baker & J

Breakaway Barlow
Eddy & Clark
Mathews & B
Sabbatini & M Girls
Bert Fitzgerald
Fran Stafford Co
Lincoln

Gosler & Lushy
Beavan & Flint
Bottomley Troupe
OKMULGEE, Okla.

Cook

Gilmore & Castle
Wilfred Clark Co
Cobbe & Nelson
Four Miles
(One to fill)
2d half
Burke & Betty

Arcelina Sisters
Jack Russell Co.
C & M Cleveland
(Two to fill)

OMAHA, NEB.

Empress
Kingsbury & M
Cleveland & Faye
Jessie & Hubert
Golden Troupe
2d half
Mixtures
Dan Ahearn
Waiman & Berry
Weston's Models

PEORIA, ILL.

Orpheum
W & H Brown
Langford & F
Sebastian & M Sis
(Two to fill)
2d half
Follette's Monks
Ferguson & S
Hart Wagner & E
Leo Beers
Johnson Baker & J

QUINCY, ILL.

Orpheum
Connell Leona & Z
Murray Voelk
"Ruffles"
2d half
Wynne & Carmen
Brace & Rauh

Aurora Co
Nelson & Bailey
Malde Delong
"Old Bk Joeland"
Greene & Deane
Eddie Carr Co
Dancing Kennedys

SIOUX CITY, IA.

Orpheum
Wilfred Dubois
Burke & Betty

Gordon & Delmar
Will Stanton
Bigelow & Clinton
Mullen & Francis
Black & White Rev

2d half

N & J Grey
Meredith & Spooner
Owen McGivney
Hunting & Francis
Bobby Randall

Armstrong & James
Fred Weber Co
Artie Mehlinger
Kramer & Patterson
(One to fill)

Delancey St.

Lew Huff
Leonard & Porray
Adams & Gerhue
Phillips & Ebbey
Tilyou & Rogers

Palace
Eddie Montrose
Hawley & Saxton
Bridwin Austin & G
Valda & Co
(One to fill)

2d half

Cordini
Lowe Evans & S
Delmore & Moore
Sobel & Weber
Doree's Opera

Warwick

Michon Bros
Paul Karle
Ted McLean Co
Sobel & Weber
Dancers Supreme
2d half
Cooper & Rodello
Evelyn Phillips
Bridwin Austin & G
Lola Whitehead Co
(One to fill)

ATLANTA, GA.

Grand
O'Neill Sisters
Walsh & Bentley
"Week Fm Today"
Walter Kauffman
Skating Macks
2d half
Les Perretos
Long & Perry
Denny
Will J Evans
Jones Family

BALTIMORE

Hippodrome
Summers 2
Charles Gibbs
Geo Randall Co
Tappan & Armstrong
Clark's Hawaiians

BIRMINGHAM

Bijou
Brown & Elaine
Mac & M
Jack Reddy
"Melody Festival"
2d half
O'Neill Sisters
Walsh & Bentley
"Week Fm Today"
Walter Kauffman
Skating Macks

BOSTON

Orpheum
Rose & Dell
Ryan & Weber
Jackson & Howard
Florence Henry Co
Haley & Noble
Kalaha Co
2d half
Wright & Wilson
McConnell & West
Tripoli 3
Arthur De Voe Co
Celia Weston Co
La Temple Co

CHICAGO

McVicker's
Santry & Norton
Dixie Hamilton Co
"Breakfast for 2"
Weston & Elise
Loach Wallin 3
Cleveland
Liberty
Wanda & Seals
Ethel Levy 3
Townsend Wilbur Co
Wells Virginia & W
Dance Originalities

DALLAS, TEX.

Jefferson
Palermo's Canines
Gene & Menette
Alf Ripon
May Stanley Co
Pep-o-Mint
2d half
Mankin
Reeder & Armstr's
Morris & Towne
Mumford & Stanley
Virginia Belles

DAYTON

Colonial
Rice & Elmer
Bernard & Meyers
Lord Roberts
Ward & Raymond
White Black & U

DETROIT

Colonial
Rice & Elmer
Bernard & Meyers
Lord Roberts
Ward & Raymond
White Black & U

DULUTH

Loew
Ergott & Herman
Charlotte Worth
E & G Parks
Trovato
Robinson's Baboons
2d half
Jack & Foris
Raines & Avey
J K Emmett Co
Monte & Lyons
Russo Ties & R

FALL RIVER

Loew
Wright & Wilson
McConnell & West
Tripoli 3
Arthur De Voe Co
Celia Weston Co
La Temple Co
2d half
Rose & Dell
Ryan & Weber
Florence Henry Co
Haley & Noble
Kalaha Co

FRESNO, CAL.

Hippodrome
"Just Friends"
Fred Rogers
Lee Mason Co
Robert Giles
J Flynn Minstrels
2d half
The Larcenians
Robert & Gold
"Marriage vs Divorce"
Anne Kent & Blome
Beattie & Blome

HAMILTON, CAN.

King Street
Rondas 2
Alf Grant
"Tid-Bits"
Glockers
Cy & 2d half
Sterling Rose 3
Al Lester Co
Overtones Revue
(Two to fill)

HOBOKEN, N. J.

Loew
Bollinger & Rnolds
Murphy & Murphy
Herman Lich Co

Weber Taylor & H
(One to fill)
2d half
Lalfoen & D'preece
Jean & Valjean
(Three to fill)

HOUSTON

Princess
McMahon Sisters
Conas & Albert
Arthur Sullivan Co
Ralph Whitehead
Kanazawa Boys
2d half
Willie Karle
Dell & Ray
Liddell & Laurell Co
Babe La Tour
Grazer & Lawlor

HOLYOKE, MASS.

Loew
The O'neill
Lindsay & Hazel

J & E Arnold
Bernice LaBar Co
MONTREAL
Loew
Johnny Clark Co
Sol Hertz
La Costa & Bonawe
Newport & Strik
Dance Festival

NASHVILLE

Vendome
2 Daveys
Beulah Pearl
Harry Mason Co
Freddy Silvers & F
Skelly & Helt Rev
2d half
Brown & Elaine
Mac & M
Jack Reddy
Melody Festival

NEW ORLEANS

Loew
The O'neill
Lindsay & Hazel

JOE MICHAELS

BOOKING EAST and WEST
Quick Action
WIRE, WRITE OR CALL SUITE 3014
Putnam Bldg., 1493 Broadway, N. Y. City

Cardo & Noll

Jo-Jo & Harrison
"Golden Whirl"
2d half
Eather 3
Curry & Graham
"A Modern Diana"
Dixie 4
6 Virginia Steppers

INDIANAPOLIS

Loew
Fred's Pigs
Mannara & Loweroe
Eddie Hiron Co
Charles Reilly
Mystic Hanson 3
KANSAS CITY
Garden
J & J Gibson
Patrice & Sullivan
Rives & Arnold
Criterion 4
"Patches"
2d half
Montambo & Nap
Jack Goldie
Kibel & Kane
Lewis & Thornton
Rose Revue

KNOXVILLE

Loew
Lea Perretos
Long & Perry
Denny
Will J Evans
2d half
Peters & Le Buff
Gordon 2
Evans Mero & E
Downing & B Sis
LONDON, CAN.

Loew

La Rose & Lane
Berry & Nickerson
M Samuels Co
2d half

DORIS DUNCAN

"THE LOVE HANDIT"
Offering - Musical Prescription
NONALCOHOLIC BUT INTOXICATING
Opening ORPHEUM CIRCUIT, April 25.

Gorgalis 3

Howard & Lewis
Martin & Courtney
Mr & Mrs W Hill
Jimmy Lyons
Chapelle & S Co

LOS ANGELES

Hippodrome
Les Arados
Rainbow & M'hawk
Maleta Bonconi
Bartlett Smith & S
Jack Martin 3
2d half
Eddie Hill
Plunkett & R'mine
R Rogers Laurell 4
Smith & Cook
Beaggy & Claus

MODERNO, CAL.

Hippodrome
(24-25)
The Larcenians
Rober & Gold
"Marriage vs Divorce"
Jack & Foris

ST. LOUIS

Loew
Maxon & Morris
Gordon & Gordon
Bell & Belgrave
Julia Curtis
Dancers DeLuxe
3 Clifford
Jackson & Howard
Steve Pineda
"Toy Shop"
Amoros & Jeanette
Heras & Preston

ST. PAUL

Loew
Raines & Avey
J K Emmett Co
Monte & Lyons
Russo Ties & R
2d half
Leon & Mitzel
Clay & Robinson
D'brge & Gremmes
Mahoney & Cecil
"Nine O'Clock"

SANTO ANTONIO

Loew
Paramo
Vincent & Frankly
"Rounder of B'w"
Anthony & Arnold
Stanley Bros
2d half
McMahon Sisters
Conne & Albert
Arthur Sullivan Co
Ralph Whitehead
Kanazawa Boys

SPOKANE

Hippodrome
Frank Hartley
Wm & Morris Co
V & J Vernon
Sherman Van & H
2d half
Ergott & Herman
Charlotte Worth

(Continued on page 28)

NEW HEADQUARTERS
GEO. CHOOS

110 WEST 47th STREET, NEW YORK CITY

Phone BRYANT 7995

KENNEDY
AND BURT

Engaged - Married - Divorced

Keith's, Indianapolis, Week of April 18.

Keith's, Cincinnati, Week of April 25.

TOPEKA, KAN.

Novelty
King Saul
Howard & Atkins
W D Patton Co
Dunlay & Merrill
Jupiter Trio
2d half
Harry Tsuda
Hayle & Patsy
Jack Trainer Co
Black & O'Donnell

Orpheum

Charles Lloyd Co
Dan Ahearn
Waiman & Berry
Weston's Models
2d half
Jewel & Raymond
Dan Holt Co
Miniature Rev
F & O Walters
SO. BEND, IND.

Orpheum

Richard Wally Co
Braxton & Hawkins
Daisy Dean Co
Robinson McC 3
Lola Brava Co
2d half
The O'neill
Albert Rickard
Fortune Queen
Fisher & Lloyd
Margot Francois

Boulevard

Patrick & De Vere
Albert Rickard
Fortune Queen
York & Maybelle
Hanlon & Clifton

SHAKE HANDS WITH
BURT CORTELYOU

Who has opened offices at 1607-1608 Masonic Temple, Chicago, and will be mighty glad to give you a route of 40 weeks or more over the most desirable time in the middle west, booking exclusively with the W. V. M. A. B. F. Keith (Western) and affiliated circuits.

Kay Hamlin & K

RACINE, WIS.

Rialto
Redford & W
Walters Wanted
Kimberly Page Co
Olson & Johnson
Rice Pudding
2d half
Three Ankers
Weber & Elliott
Steed's Septet
Neavans & Mack
Novelle Bros

ROCKFORD, ILL.

Palace
Frazier & Beck
"Four of Us"
Orren & Hew
Hooper & Lushy
Hart Wagner & E
Roy & Arthur
2d half
Adonis Co
Gilbert & Saul
"Rice Pudding"
Bloom & Sher
Olsen & Johnson
Gordon's Circus

ST. LOUIS

Columbia
Samaroff & Sonia

J & E Mitchell

Bayes & Fields
Lillian Walker
"District School"
Geo Beers
Garcentilli Bros
2d half
Bobby Harris Co
Vera Gordon Co
Charles Wilson
Redford & Winch
(Two to fill)
SPRINGFIELD, ILL.

Majestic

Blinn & Bert

Schepp's Circus

2d half
Binns & Emmonds
Lindsay & Hazel
"Nobody Home"
Jo-Jo & Harrison
Aerial Macks
Cordini
Lowe Evans & S
"Nobody Home"
Ben Lina
Cooper & Rodello
(One to fill)
2d half
Eddie Montrose
Harlow Banks & G
Hawley & Saxton
Frank Terry
Valda Co

WICHITA, KAN.

Princess
Bedell
G & M Brown
Hill & Quinell
Harrison D'kin & H
Six Bulfroes
2d half
Howard & Atkins
W B Patton Co
Dunlay & Merrill
Jupiter 3
(One to fill)

MARCUS LOEW

Putnam Building, New York City
2d half
Three Martels
Leonard & Porray
Bob Ferns Co
Tilyou & Rogers
Horace Golden Co
Lincoln Square
Elwin 3
Malachy & Buckley
Connors & Boyne
Dixie 4
Howard & Craddick
Hebert's Revue
Fulton

BROOKLYN

Metropolitan
Gabby Bros
Rose Valdy
Bob Ferns Co
Hawthorne & Cook
Horace Golden Co
2d half
"Golden Whirl"
Yorke & Maybelle
Al H White Co
Howard & Craddick
Hebert's Revue
Fulton

Richard Wally Co

Rome Valda
Connors & Boyne
Linn
Kincaid Edges
Peck & De Vere

"RAYMOND BOND"

Demonstrates the fact that it is possible to give real entertainment without using cuss words or suggestive jokes. "Story Book Stuff" is one of the hits of the bill and there isn't one BLUE word in it. Youngstown, Ohio "Telegram"

OAKLAND

Orpheum
Franklyn Ardell Co
McConnell Sis
Billy Beard
Ben Harney
Sylvester Family
Williams & Pierce
Cummins & White

OMAHA, NEB.

Orpheum
Flying Mayos
Lachmann Sis
Flo Lewis
Rice & Newton
Elizabeth Brice Co
Carl McCullough
"Miniature Revue"
Harry Kahne Co

PORTLAND, ORE.

Orpheum
Geo Jessel's Revue
E & B Conrad

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

ALTON, ILL.

Hippodrome
Harry Ellis
Ray Snow Co
2d half
Bernard & Ferris
Elly

CENTRALIA, ILL.

Grand
Worden Bros

BARTVILLE, OKLA.

HARRY J. CONLEY

With NAOMI RAY
"RICE AND OLD SHOES"

This Week (April 18), Lincoln, Chicago
Next Week (April 25), State-Lake, Chi.

Odeon

Arcelina Sisters
Jack Russell Co
C & M Cleveland
2d half
Gilmore & Castle
Four Miles
(One to fill)

BELLEVILLE, ILL.

Washington
Elly
Alice Hamilton
Isibkawa Bros
2d half
Worden Bros
Ray Snow Co
30 Pink Ties

BLOOMINGTON, ILL.

Majestic
Follette's Monks
Bobby Harris
Jazz & Naval 8
2d half
Tracy & McElride
Welch Mealy & M
(One to fill)

C'DR RAIDS, Ia.

Majestic
Cook & Valdaire
Storey & Clark
Tracy & McBride
Chas Nelson
Hungar'n Rhapsody
2d half
Broslus & Brown

Burke & Betty

Co Doris
F & O Waters
Emma Carus Co
Marmain Sis & S

VANCOUVER, B.C.

Orpheum
Irene Franklin
The Langdons
Winton Bros
Geo Yeoman
Newell & Most
Hibbitt & Malle
El Rey Sis

WINNIPEG

Orpheum
Singer's Midgets
Duncan & Carroll
Hugh Herbert Co
Poster Ball Co
Three Romanos
Texas Walker

CENTRALIA, ILL.

Grand

Worden Bros

HARRY J. CONLEY

With NAOMI RAY
"RICE AND OLD SHOES"

This Week (April 18), Lincoln, Chicago
Next Week (April 25), State-Lake, Chi.

Odeon

Arcelina Sisters
Jack Russell Co
C & M Cleveland
2d half
Gilmore & Castle
Four Miles
(One to fill)

BELLEVILLE, ILL.

Washington

Elly
Alice Hamilton
Isibkawa Bros
2d half
Worden Bros
Ray Snow Co
30 Pink Ties

BLOOMINGTON, ILL.

Majestic
Follette's Monks
Bobby Harris
Jazz & Naval 8
2d half
Tracy & McElride
Welch Mealy & M
(One to fill)

C'DR RAIDS, Ia.

Majestic
Cook & Valdaire
Storey & Clark
Tracy & McBride
Chas Nelson
Hungar'n Rhapsody
2d half
Broslus & Brown

Burke & Betty

Co Doris
F & O Waters
Emma Carus Co
Marmain Sis & S

VANCOUVER, B.C.

Orpheum
Irene Franklin
The Langdons
Winton Bros
Geo Yeoman
Newell & Most
Hibbitt & Malle
El Rey Sis

WINNIPEG

Orpheum
Singer's Midgets
Duncan & Carroll
Hugh Herbert Co
Poster Ball Co
Three Romanos
Texas Walker

CENTRALIA, ILL.

Grand

Worden Bros

HARRY J. CONLEY

With NAOMI RAY
"RICE AND OLD SHOES"

This Week (April 18), Lincoln, Chicago
Next Week (April 25), State-Lake, Chi.

Odeon

Arcelina Sisters
Jack Russell Co
C & M Cleveland
2d half
Gilmore & Castle
Four Miles
(One to fill)

BELLEVILLE, ILL.

Washington

To the Artists Who Assisted in the Entertainment for the Benefit of The National Vaudeville Artists' Insurance and Sick Funds on Vaudeville Day

Your gracious contribution to the different entertainments throughout the United States and Canada was greatly appreciated and I have received many letters from different managers asking me to personally write to each artist. This I would be pleased to do, but inasmuch as there were about eight hundred houses, it is pretty hard for me to ascertain the names of all who appeared, so in a general way I am thanking you all for your kindly consideration which contributed so much, not only to the entertainment, but to the receipts.

It was a glorious day, made more so by the fact that despicable characters were defeated in their attempt to hold up these Sick and Insurance Funds. The Judge roundly scored them in his decision which is printed below.

CONLEY vs. LOEW'S, INC.; MOUNTFORD vs. ORPHEUM CIRCUIT, INC. (two motions).—The only inference that can be drawn from the papers presented in these motions is that the share or shares of stock standing in the names of the plaintiffs were obtained for the purpose of harassing and annoying the defendants, and that, so far as the corporations and their stockholders are concerned, plaintiffs are not acting in good faith. Assuming, however, that the actions were bona fide, the corporations would not be enjoined from turning over the funds in question for the sick and death benefit of the vaudeville artists referred to herein, for the reason that such donations are clearly incident to the exercise of the corporate powers of defendants (Steinway vs. Steinway, 17 Misc. 43; Virgil vs. Virgil Practice Clavier Co., 33 id., 200, and authorities there cited). Motions accordingly denied, with \$10 costs.

One of these letters has been published. Here is another one!

13 Wall St., Waterbury, Conn.,

March 25, 1921.

Orpheum Circuit, Inc.,
1564 Broadway,
New York City.

Gentlemen:

I am a stockholder of record in the above corporation.

I am informed and believe that on April 8th, you propose and intend to turn over the whole receipts of the matinee performance to an association known as the National Vaudeville Artists or to some persons or corporation, unknown to me.

I hereby give you notice as a stockholder of record of the Orpheum Circuit, Inc., that I protest and object to any diversion of the receipts of the above Corporation for such purposes. I object to this on the ground that it is a dissipation of the assets of the Corporation for purposes which are foreign to its Charter and a depletion of the amount which should accrue for division amongst the stockholders.

Yours very truly,

(Signed) JAMES WILLIAM FITZPATRICK.

The contrast between these men's interference with a just and humane cause and the services which you all gave to assist in helping to raise funds for your brother and sister artists when in need, is as commendable on your part as it is contemptible on theirs for the action that they took.

E. F. ALBEE.

BILLS NEXT WEEK

(Continued from page 27)

E & G Parks	SALT LAKE
Trovato	Casino
Robinson's Baboons	Reece & Edwards
SPRINGFIELD, MASS.	Lizzie B Raymond
Loew	Murphy & Lockmar
3 Cliffords	"Whirl of Variety"
Steve Freda	Raymond Bros
"Toy Shop"	2d half
Amoros & Jeanette	Clifton & Spartan
Heras & Preston	Geo W Moore
2d half	Sherman & Pierce
Helen Jackley	Race & Edge
Coffman & Carroll	Emery Quintet
Lee Beggs Co	SAN FRANCISCO
Salle & Hobbs	Hippodrome
Society Symphony	(Sunday opening)
SUPERIOR, WIS.	Willbur & Girdle
Loew	Rose & Thorn
Frank Hartley	Dae & Neville
Play & Castleton	Brady & Mahoney
Wm E Morris Co	Fred La Reine Co
Van & Vernon	Casino
Sherman Van & H	(Sunday opening)
2d half	Howard & Hoffman
Ergott & Herman	Regal & Mack
Charlotte Worth	Canarius & Cleo
B & G Parks	Gleeson & Hurlihan
Trovato	Wigwam
Robinson's Baboons	Taylor & Arnold
SACRAMENTO	Exposition 4
State	Tom Mahoney
Cliff Bailey 2	"Syncope Feet"
Hodge & Lowell	2d half
Barton & Shea	Grace De Winters
McCormack & W	Marietta Craig Co
Stepping Stone Rev	Royal Four
2d half	Everett's Circus
Marvelous DeOnzos	SAN JOSE, CAL.
E J Moore	Hippodrome
Mack & Maybelle	Siegrist & Darro
Willing & Jordan	Grace De Winters
Billy Hart Girls	Marietta Craig Co
	Royal Four

PRICES REDUCED

ON ALL

H & M TRUNKS

Write for New Catalog or See Our Agents

NEW YORK

S. NATHAN, 531 Seventh Ave.
CHICAGO

BARNES T. CO., 75 W. Randolph
HERKERT & MEISEL T. CO.
910 WASHINGTON AVE.
ST. LOUIS

Everett's Circus	STOCKTON
2d half	Hippodrome
Reckless & Arley	Williams & Daisy
Taylor & Arnold	Bob White
Exposition 4	Pearl Abbott Co
Tom Mahoney	Carlton & Belmont
Fred La Reine Co	"Fiddle Fics"
	2d half
	Cliff Bailey 2
	Hodge & Lowell
	Hurton & Shea
	McCormack & W
	Stepping Stone Rev
	TORONTO
	Loew
	Kling Bros
	Lowry & Raynor
	Helene Davis
	Harry Brooks Co
	Swartz & Clifford
	6 Musical Nosses
	Uptown
	Sterling Rose 3
	Hootby & Ev'deen
	Al Lester Co
	Overseas Revue
	Exposition 4
	2d half
	Rondas 2
	Deane & Read
	Alf Grant
	"Tid Bits"
	Cy & Cy
	Glockers
	TART, CAL.
	Hippodrome
	(24-25)
	POLI'S
	BRIDGEPORT
	Poli's
	Elsie La Bergere
	Dilly Walsh 3
	Dalton Craig
	Morgan & Binder
	"June Time"
	2d half
	The Dorans
	Jay Reagan Co
	Dorothy Freville Co
	Friend & Downing
	Ernestine & Meyers
	Plaza
	Max Holden
	Hibbert & Nugent
	Eddie Hume Co
	Hite Reflow Co
	2d half
	The Hennings
	Jennings & Dorman
	Mannon 4
	"At the Party"
	HARTFORD
	Capitol
	The Temptations

Eddie Hill	
Plunkett & R'maine	
R Rogers Laurell & Smith & Cook	
Boaggy & Claus	
(29-30)	
"Just Friends"	
Fred Rogers	
Lee Mason Co	
Robert Giles	
J Flynn's Minstrel	
WACO, TEX.	
Orpheum	
Mankin	
Reeder & Armstr's	
Morris & Towne	
Mumford & Stanley;	
Virginia Belles	
2d half	
Paramo	
Vincent & Frankly's	
"Rounder of B'w'y	
Anthony & Arnold	
Stanley Bros'	
WASHINGTON	
Strand	
King & Cody	
Lynn Cantor	
Walter Penner Co	
Anger & Adelson	
Odiva & Seals	
WINDSOR, CAN.	
Loew	
Gorgalls 2	
Howard & Lewis	
Martin & Courtney	
2d half	
LaRose & Lane	
Berry & Nickerson	
M Samuels Co	
CIRCUIT	
Jay Reagan Co	
Ernestine Meyers	

The Hennings	
Infeld & Noblet	
Dorothy Freville Co	
Friend & Downing	
"At the Party"	
2d half	
Max Holden	
Mason & Fletcher	
Eddie Hume Co.	
Held & Adams	
Elsie La Bergere	
Palace	
Morley Sis	
Bernard & Townes	
Mrs Wellington Co	
Hazel Crosby Co	
Collins Dancers	
(One to fill)	
2d half	
Morgan & Binder	
Hite Reflow Co	
Frank Gaby	
J C Mack Co	
(Two to fill)	
SCRANTON, Pa.	
Poli's	
(Wilkes-Barre split)	
1st half	
Smilletta Sis	
Edwards & Fletcher	
"Fixing Furnace"	
R & E Dean	
"Cheer Up"	
SERGEANT, Mass.	
Palace	
Stewart & Mercer	
M & A Royce	
Neville & Dano	
Howe & Howe	
Creole Cocktail	
2d half	
Evelyn De Lyons	
Darrell & Van	
Mabel Burke Co	
LaFrance & K	
Hanky Panky	
GUS, SUS, BOOTS	

WILKES-BARRE	WORCESTER, MASS.
Poli's	Poli's
(Scranton split)	Flottow Bros
1st half	La France & K
Dave & Lillian	Mabel Burke Co
Mario & Marie	Frank Gaby
"Dummies"	Princess Wah-Letka
Tony & Brown	2d half
Gilles Troupe	The Temptations
	Dilly Walsh 3
	Neville & Dano
	Hazel Crosby Co
	Princess Wah-Letka
	Plaza
	Watson's Dogs
	Jennings & Dorman
	Cole & Gage
	Dan O'Brien Co
	Hanky Panky
	2d half
	Arthur Barnett
	Man Off Ice Wagon
	"Salvation Sue"
	Lane & Smith
	"All Aboard"

F & M Waddell	WILKES-BARRE
Kelly & Stone	Poli's
Pike & Fallon	(Scranton split)
Pickard's Seals	1st half
	Dave & Lillian
	Mario & Marie
	"Dummies"
	Tony & Brown
	Gilles Troupe
	WORCESTER, MASS.
	Poli's
	Flottow Bros
	La France & K
	Mabel Burke Co
	Frank Gaby
	Princess Wah-Letka
	2d half
	The Temptations
	Dilly Walsh 3
	Neville & Dano
	Hazel Crosby Co
	Princess Wah-Letka
	Plaza
	Watson's Dogs
	Jennings & Dorman
	Cole & Gage
	Dan O'Brien Co
	Hanky Panky
	2d half
	Arthur Barnett
	Man Off Ice Wagon
	"Salvation Sue"
	Lane & Smith
	"All Aboard"

Wise & Wizer	WILKES-BARRE
Beaumont & King	Poli's
Chris'her & Walton	(Scranton split)
Jessie Westlake	1st half
Bergman-Mu'y & N	Dave & Lillian
Relf Bros	Mario & Marie
Columbia Rev	"Dummies"
HTINGTON W VA.	Tony & Brown
Hippodrome	Gilles Troupe
Kittles Band	WORCESTER, MASS.
Listette & Rooney	Poli's
Lewis Lo Va'e & D	Flottow Bros
2d half	La France & K
Lewis LaVarre & D	Mabel Burke Co
2d half	Frank Gaby
Pedrin	Princess Wah-Letka
	2d half
	The Temptations
	Dilly Walsh 3
	Neville & Dano
	Hazel Crosby Co
	Princess Wah-Letka
	Plaza
	Watson's Dogs
	Jennings & Dorman
	Cole & Gage
	Dan O'Brien Co
	Hanky Panky
	2d half
	Arthur Barnett
	Man Off Ice Wagon
	"Salvation Sue"
	Lane & Smith
	"All Aboard"

Ahearn & Peterson	WILKES-BARRE
G S Gordon Co	Poli's
Adler & Clark	(Scranton split)
Shaw & Glass	1st half
Dream Girl	Dave & Lillian
Pantzer 2	Mario & Marie
LEXINGTON, Ky.	"Dummies"
Ada Meade	Tony & Brown
Morlen & Rex	Gilles Troupe
Mack & Nelson	WORCESTER, MASS.
Lewis LaVarre & D	Poli's
2d half	Flottow Bros
Pedrin	La France & K
	Mabel Burke Co
	Frank Gaby
	Princess Wah-Letka
	2d half
	The Temptations
	Dilly Walsh 3
	Neville & Dano
	Hazel Crosby Co
	Princess Wah-Letka
	Plaza
	Watson's Dogs
	Jennings & Dorman
	Cole & Gage
	Dan O'Brien Co
	Hanky Panky
	2d half
	Arthur Barnett
	Man Off Ice Wagon
	"Salvation Sue"
	Lane & Smith
	"All Aboard"

Robinson & Pierce	WILKES-BARRE
Henry Catalano Co	Poli's
MARION, O.	(Scranton split)
Orpheum	1st half
Baggett & Nelson	Dave & Lillian
Waterfall & W	Mario & Marie
Bobby Van Horn	"Dummies"
Harmony Land	Tony & Brown
Murdoch & Kenn'dy	Gilles Troupe
Polodore Bros	WORCESTER, MASS.
MILWAUKEE	Poli's
Crystal	Flottow Bros
Frawley & West	La France & K
	Mabel Burke Co
	Frank Gaby
	Princess Wah-Letka
	2d half
	The Temptations
	Dilly Walsh 3
	Neville & Dano
	Hazel Crosby Co
	Princess Wah-Letka
	Plaza
	Watson's Dogs
	Jennings & Dorman
	Cole & Gage
	Dan O'Brien Co
	Hanky Panky
	2d half
	Arthur Barnett
	Man Off Ice Wagon
	"Salvation Sue"
	Lane & Smith
	"All Aboard"

(Continued on page 30)

OPEN LETTER No. 15

To Jack Lait,
Care Variety, Chicago, Ill.

While playing the Kedzie Theatre, Chicago, last week, our act happened to be a rather boisterous laughing success, in fact the laughs were—what is known in vaudeville vernacular as—ellybay laughs.

The second day one of the stage boys said, "Jack Lait wrote your act, didn't he?"

Answer—"No, why?" "W-e-l-l, it certainly smacks of Jack Lait."

Now, the question is: "Are we to feel flattered or not?"

If you ever review us, no doubt we will get the answer.

Yours very truly,

KIMBERLY & PAGE

P. S.—Chicago is the greatest city in the world.

HEADLINERS

NUMEROUS HEADLINERS IN VAUDEVILLE AND PRODUCTIONS HAVE BEEN SERVED BY US

JUST A FEW OF WHOM ARE:

WILL MORRISSEY — TOM BROWN — WILLIAMS & WOLFUS — ELIZABETH BRICE

LOW PRICE (Four American Beauties)

WE SERVE PARTICULAR PEOPLE—BECAUSE WE SERVE BEST. LET US KNOW YOUR WANTS.

NOVELTY SCENIC STUDIO, 220 West 46th Street

Bryant 5408

New York

SEND

in your Advertising Copy for the

LOEW CIRCUIT NUMBER

NOW

**Preference in Position will be given Ads
in the order of their receipt**

Ed Allen Presents

"TAXIE"

"SOCIETY'S OWN PET"

Original Novel Playlet

"TRUE PALS"

This Week (April 18) B. F. Keith's Palace, New York
Holding with success the Sixth Position
Direction E. K. Nadel-Pat Casey Agency

BILLS NEXT WEEK

(Continued from page 28)

Tuxedo 1
H. Barry & Miss
Lucille 3
Rottach & Miller
Zillah
Baron Lichter
Kenny Mason & S

25 Galt
Geo. O'Reilly
"What Next?"

TOLEDO

Rivoli
2 Taquila
Gaynell & Mack
Lyle & Emerson
Maggie Le Clair Co
Hollis & Warner
Fred's Circus

ROCHESTER

Victoria
Myrl Prince Girls
Louis Hart Co

PANTAGES CIRCUIT

New York and Chicago Offices

BUTTE, Mont.
Pantages
(23-26)

(Same bill plays
Anaconda 27; Mis-
soul 28)
Ann Vivian Co
Leonard & Willard
B. Armstrong
Grace Hayes
"Not Yet Marie"

CALGARY, Can.
Pantages

3 Ambler Bros
Green & La Fell
Chas Gill Co
Barton & Spurling
Thornton Flynn Co
Darling's Circus

DES MOINES
Pantages
(Saturday opening)

Little Nap
Peppino & Perry
"Prediction"
Dancing Davey
"Gay Little Home"

DENVER
Pantages

Bedini's Horses
Bedini's Horses
Bahr & Beck
Browning & Davis
Geo Hamid Tr

EDMONTON, Can.
Pantages

Phil La Tesla
Rhoda & Crampton
M Hamilton Co
Gallorini Sis
"Love Shop"

GT. FALLS, Mont.
Pantages
(26-27)

(Same bill plays
Helena 28;
C & M Huttons
Tracey Palmer & T
Camilla's Birds
Neddie
Hugo Lutgens
3 Harmony Acts

LG. BEACH, Cal.
Pantages

Wells & Hages
Paul Petching
Orville Stinson
Wilkins & Wilkins
Stevens & Lovejoy
C Moratti Co
"Last Night"

LOS ANGELES
Pantages

Britt Wood
White Bros
Hinkey & May
Oiga Steck
Pernaine & Silley
Molera Revue
Paul Kleist Co

MINNEAPOLIS
Pantages
(Sunday opening)

Amorous & Okey
Hollis Sis
Lillian Ruby
Clifford Wayne 3
Jarvis & Harrison
Pearls & Pekin

OAKLAND
Pantages
(Sunday opening)

PANTAGES CIRCUIT

New York and Chicago Offices

BUTTE, Mont.
Pantages
(23-26)

(Same bill plays
Anaconda 27; Mis-
soul 28)
Ann Vivian Co
Leonard & Willard
B. Armstrong
Grace Hayes
"Not Yet Marie"

CALGARY, Can.
Pantages

3 Ambler Bros
Green & La Fell
Chas Gill Co
Barton & Spurling
Thornton Flynn Co
Darling's Circus

DES MOINES
Pantages
(Saturday opening)

Little Nap
Peppino & Perry
"Prediction"
Dancing Davey
"Gay Little Home"

DENVER
Pantages

Bedini's Horses
Bedini's Horses
Bahr & Beck
Browning & Davis
Geo Hamid Tr

EDMONTON, Can.
Pantages

Phil La Tesla
Rhoda & Crampton
M Hamilton Co
Gallorini Sis
"Love Shop"

GT. FALLS, Mont.
Pantages
(26-27)

(Same bill plays
Helena 28;
C & M Huttons
Tracey Palmer & T
Camilla's Birds
Neddie
Hugo Lutgens
3 Harmony Acts

LG. BEACH, Cal.
Pantages

Wells & Hages
Paul Petching
Orville Stinson
Wilkins & Wilkins
Stevens & Lovejoy
C Moratti Co
"Last Night"

LOS ANGELES
Pantages

Britt Wood
White Bros
Hinkey & May
Oiga Steck
Pernaine & Silley
Molera Revue
Paul Kleist Co

MINNEAPOLIS
Pantages
(Sunday opening)

Amorous & Okey
Hollis Sis
Lillian Ruby
Clifford Wayne 3
Jarvis & Harrison
Pearls & Pekin

OAKLAND
Pantages
(Sunday opening)

Temple 4
Shaw's Circus
R Cummings Co
VANCOUVER, B. C.

Pantages
Claire & Atwood
Coleman Goetz Co
"Jed's Vacation"
Diana Bonnie
Payton & Ward
"Liberty Girls"

VICTORIA, B. C.

Pantages

Clifford & Bothwell
Eagle & Marshall
Hickman Bros
Haulin & Mack
Vardon & Perry
Lottie Mayer Co

WINNIPEG

Pantages

Bender & Heer
C & M Huber
Ed Blondell Co
Chuck Haas
Japanese Romance

INTERSTATE CIRCUIT

Palace Theatre Building, New York City

DALLAS, Texas
Majestic

El Cive
Combe & Nevins
Roy & Rudac
Adler & Dabbar
Marie Cahill
Conlin & Glass
Hubert Dyer & P

FT. WORTH, Texas
Majestic

Rio & Helmar
Murphy & White
Billy Arlington
Emily Darrell
Edith Clasper Co
Howard & Ross
(One to fill)

GALVESTON, Tex.
Majestic
(25-27)

(Same bill plays
P George
Harry & Layton
Gibson & Conelli
Lloyd & Gondo
Corina Thilton Rev
Kelgen & O'Rourke
Wilhoit 3

HOUSTON, Texas
Majestic

3 Falcons
Price & Bernie
Marie Stoddard
Miller & Bradford
Victor Moore Co
Marens & Maley
"Every Man"

LITTLE ROCK, Ark.
Majestic

Ed Zola Duo
Bond & Tucker
Varieties of 1920
Kellam & Obara
Lillian's Dogs
(One to fill)

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

24 half
Willie Hale & Bro

OBITUARY

JEFF CALLEN.

Jeff Callen, theatre manager and ex-circus and carnival pioneer, died after a short illness Friday morning, April 15, in Brooklyn, N. Y. Burial services were held at St. Anthony's Church, Brooklyn, Saturday, following which the body was removed to Bridgeport, Conn., his home, for burial.

The deceased had been a Keith theatre manager for the past 10 years and was at the time of his death assisting in the management of Keith's Greenpoint. Previous to that he was manager at Proctor's 23d Street and numerous other Keith houses.

Mr. Callen came into the Keith organization in 1909. He was formerly cashier of the Barnum Circus and acted as the local representa-

IN FOND MEMORY OF
DAN MAHONEY

A REAL FRIEND AND PAL.
Who Passed Away March 21st, 1921

GONE BUT NOT FORGOTTEN BY
O'DONNELL & BLAIR
(CHARLES & ETHEL O'DONNELL)

tive of that organization while the show was touring Europe some years ago. He left Barnum to ally himself with Forepaugh & Sells Brothers, but returned to Barnum later.

He was one of the first and clearest of the ambidextrous ticket sellers and possessed a thorough knowledge of all branches of the show business.

He was 53 years old, born Aug. 15, 1863.

Leon Kelmar, manager of Keith's, Greenpoint, and James Fay, an old circus associate of 40 years ago, accompanied the body to Bridgeport to represent their organizations.

FREDERIC J. GIBBS.

Frederick J. Gibbs, vaudeville and legitimate actor, died of heart disease in St. Luke's Hospital, New York, April 13. He was born in England April 5, 1884, and came to the United States in 1906. He first appeared in vaudeville, later playing in Harrison Grey Fiske's "A Night at an Inn," Cohan & Harris' "Fortune Hunter" and "Nearly Married." His last New York engagement was in "The Wild Duck." Mr. Gibbs was the son-in-law of the late Charles Fisher. He leaves a wife and child.

CLAIRE ROCHESTER

Mrs. Claire Rochester Miller, 27, wife of Dr. Lester G. Miller, Memphis physician, died Saturday afternoon, April 16, at the family residence. Pneumonia, which followed an operation for the removal of tonsils, caused death. Mrs. Miller was formerly Claire Rochester and

IN MEMORY
Of My Wonderful Wife and a Wonderful Pal.
BABE
Who God Took Away from Me March 17, 1921.
SHE WILL NEVER BE FORGOTTEN
MAY HER SOUL REST IN PEACE.
JOHN STERLING

was well known in vaudeville as the "girl with the double voice." Mrs. Miller had not appeared in vaudeville since she married and lived in Memphis.

MRS. BERT GRANT.

Mrs. Bert Grant, wife of the composer, died April 17 at her home in New York City, after a brief illness. Death was superinduced it is believed through Mr. Grant having taken an overdose of headache powders. The Grants were married in Aug. of last year. Mrs. Grant was the widow of Julie McCree and

known professionally as Letha Gray.

SELAH ROWLAND

Selah Rowland one time treasurer of the Casino and also the Majestic (now the Park) died of mastoiditis after an operation in Cincinnati April 12. Mr. Rowland was on his honeymoon. His brother Walter Rowland, manager of the 44th St. theatre, was at his bedside. Funeral services were held at the deceased's home in Knoxville, Tenn.

FRANK G. WOODS.

Frank G. Woods well known as a ventriloquist 30 years ago having toured the country with many big shows and circuses, died April 4, at his home in Brooklyn.

The deceased was the father of Frank Gaby, the ventriloquist, now in vaudeville.

Eddie Rowley.

Eddie Rowley (in private life Daniel Courtney) died at Saranac Lake on April 11 after a three-years' battle with tuberculosis. Rowley was an eccentric dancer in vaudeville, with his fiancée, Anita Francesca, as partner. The deceased was under 30 years of age. A mother and two sisters survive.

The mother of Clara Hendricks died at her home, New Castle, Del., April 6. Clara Hendricks is the wife of Harry Koler, the burlesque comedian.

Mrs. Minnie Cunningham, 61 years, former grand opera star, was found dead in her home at Venice, Cal., on April 10. She was born in Rochester, N. Y. Three daughters and two sons survive. The body was sent to Rochester for burial.

Joe Silverlake, an old-time gymnast, and father of Archie and May Silverlake (Aerial Silverlakes), died April 9 at the Grace Hospital, Detroit.

WARDROBE PROP.

TRUNKS, \$10.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor and Bal Trunks. Earlor Floor 28 West 21st Street, New York City.

When You Play LOS ANGELES

LET ME GIVE YOU

"INSIDE STUFF"

On Real Estate Investments.

HARVEY G. WOLF

Los Angeles and Venice, California
701 Delta Bldg., L. A.

EDDIE MACK TALKS:

No. 27

DON BARCLAY, comedian par excellence, at COL-UMBIA, NEW YORK, Now, just stepped in and replenished his wardrobe. He said, "EDDIE, I have been out all season, shopped in the different cities where we played, but I'll stick to you. EDDIE MACK clothes are the best value in the country. Priced less and made better than any I have seen anywhere."

That makes it unanimous. They all say that about EDDIE MACK Clothes.

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

Best you forget the N. V. A. Golf Tournament. Save 10 per cent. here with your N. V. A. card. Golf togs of the minute.

SEE ORIGINAL SETTINGS MADE FOR

FORD REVUE

AT PALACE THEATRE THIS WEEK.
DE FLESH FLETCHER SCENIC STUDIO
447 Halsey Street and Casino Theatre
Brooklyn, N. Y. Lafayette 8394-J

TAYLOR TRUNKS

210 W. 44th ST., N. Y.

28 E. RANDOLPH ST., CHICAGO

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York. Phone: Stuyvesant 6136-6137

GEORGE GIFFORD

"THE CLASSICAL DANCER"

This Week (April 21-24) Loew's American, New York.

Direction HORWITZ AND KRAUS

FIRST NEW YORK APPEARANCE

BIG HARRY

WOLFORD

AND TWO BOYS WHO ARE DIFFERENT

LITTLE HARRY

STEVENS

SINGING OUR OWN SONGS

DOING OUR OWN DANCES AND

USING ORIGINAL? GAGS

Direction GEO. WOLFORD BARRY

This week (April 18)—B. F. Keith's Bushwick, Brooklyn

BEST REGARDS TO THE LAUREL GIRLS



SPORTS

Tuesday Tex Rickard announced that Dempsey and Carpentier would settle their question of supremacy at Jersey City, July 2. The erection of the arena will start May 1; the site will be 20 minutes from Times square. Carpentier will sail from France May 7. If no legislation is forthcoming the bout will be 12 rounds, no decision, which means that either will have to cop with a k. o. for the title to change hands. Dempsey will probably enter the 2-1 favorite despite the Frenchman's press agents.

Benny Valger's first start for the Billy Gibson stable resulted in the "French Flash" receiving a fine pasting at the hands of Charley O'Connell, a western light-weight. Valger was quite a factor in the ranks of the feathers but seemed to have lost his effectiveness with the increased poundage. Previous to the O'Connell battle he received a referee's decision over Shamus O'Brien of Yonkers at one of the local rings. O'Brien slowed him up with body punches on several occasions. The Gibson entry made anything but an auspicious debut for a possible recipient of Benny Leonard's title.

With the baseball season under way supporters of the Yanks and Glants are loud in their acclaim of their respective entries. McGraw seems to have collected one of his invincible machines that combines speed and offensive strength together with all around excellence. He has picked up a sweet outfielder in the new man Brown while Goldie Rapp is touted as a flashy third sacker who can hit and run bases. If the Glants get any kind of pitching and keep up their strength intact through the majority of the games they ought to cop in the National.

The Yank's look like Cleveland's

most dangerous rivals. Huggins has a batting order that will break the heart of many a pitcher before the season is over. From top to bottom it is a sequence of sluggers with Meusel and Ruth packing the most dangerous punch. His pitchers are the only worry. Wally Pipp has been hitting like a maniac during the spring and seems in for one of his best years. This forces Huggins to bench Bodie or Meusel unless Pipp slumps when Meusel will get the first base assignment. How he can afford to keep a hitter like Meusel on the bench is worrying the tiny manager considerably. Frank Baker is ready to play when Judge Landis says the word but Huggins is again up against it for young Ward is going like a house afire at third base and hitting hard and timely.

A new box office staff has been appointed for Madison Square Garden when the circus leaves next week. Will Ridgway, formerly at the Century and Manhattan, will be treasurer, and Willie Connor, one time of the Bays, will be assistant. Conner was assistant to Harry Nelmes when Tex Rickard staged the Dempsey-Willard bout at Toledo. Pete Coleman, who has been in charge of the box office at Madison Square Garden for years, will be representative for Jack Curley. The Garden will hold one more boxing show May 2, with Midget Smith and Jack Sharkey the headliners. After that the swimming pool will be installed.

News comes from Leavenworth, Kansas, that Jack Johnson, former heavyweight champion, soon expects to be free. His sentence of a year and a day does not expire until July 5, but he expects to secure a parole in a few days, according to

Elmer Tenley, of New York, who is directing the effort to secure the negro pugilist's release. The message from Leavenworth says: "Johnson has received vaudeville and motion picture offers, his manager stated, adding that he will not pass them up either. Tenley also said that Johnson had been offered \$35,000 to meet Carpentier, the French champion, in Paris in September, and has another fat purse attached if he will meet Harry Wills, negro heavyweight champion, at the ball park, Jersey City, late this summer. The former champion has been training constantly while in prison and now weighs 214 pounds."

Harry Ehrlich of the Ehrlich Brothers theatrical managers in the south is owner of the Shreveport team in the Southern League.

Frank Wilson, the diminutive jockey who led all the others at the Havana meet the past winter, will not be seen on a mount again for some time. Last week W. R. Coe, his employer, notified the Jockey Club that Wilson had been set down for one year because of insubordination. While the jockey will report at the stables and receive his salary, he will not be allowed to ride. Upon his return from Cuba he spent some time at Saratoga, but left there two weeks ago for the Coe stables at Belmont Park. It is claimed that he was a constant source of annoyance and trouble to the trainer and for this reason has been disciplined.

Joe Shurgue, the Jersey light-weight, who was a top notcher a few years ago, is not blind, as has been reported. He has retired from the ring and is engaged in a prosperous business in Waterbury, Conn. While training several years ago, one of his eyes became infected and it was feared for a time that he would lose his sight. Upon recovery, he decided to take no more chances in the game, and started in business. Among Shurgue's accomplishments was the decisive defeat of Freddy Welsh in a ten round, no decision bout in Madison Square Garden, when Welsh held the lightweight crown. Joe was always a big drawing crowd around the metropolis, as well as up-state, Tommy Lee, who is still active in the sport, was his manager.

Boston is long on fight clubs just now, there being eight of them run-

ning, as against two before boxing was legalized in the state and put in the care of a boxing commission. It is expected that when the weather permits an open air club will shoulder out several of the smaller clubs. It is a certainty that many of the clubs are just getting by and there is not a field in Boston for such a large number.

There is also considerable gossip in sporting circles over the bout between Young Montreal and Pete Herman, held the latter part of last week. The gamblers went heavy on Montreal, although Herman was the favorite, and cleaned up when the decision was given Montreal, although many claimed the decision should have been the other way. Rumors that the fight was "in the bag" have been constantly heard since.

An agitation against the gamblers at the fights is being taken up in the sporting columns and also editorially and the Boxing Commission is being panned to a fare-thee-well for its choice of officials at the fights.

The boxing show scheduled for Monday night at the Lyceum A. C., Troy, N. Y., was called off. The reason given was that Cliff Jordan, middleweight, who was to be one of the participants in the main bout, had failed to secure a license permitting him to fight in New York State and rather than make a substitution the management decided to call all the bouts off. The "gate" has not been satisfactory the last few weeks and it is rumored that Jack Bestie, the manager, will not run any bouts for a while. The constant "panning" the club has received from the newspapers in the capital district has affected the attendance to a marked degree.

Such a storm of criticism was raised over the decision in the bout between Young Montreal and Pete Hermann at Boston last week that the Massachusetts Boxing Commission has decided to give a hearing on the matter. Montreal was returned the winner, but the papers have been howling that the decision was all wrong. The former bantamweight champion and his manager have been summoned to appear at the hearing.

The New York exchange of Real-art nine, last year baseball champions among pictures and theatricals have reorganized for this season and sent out a call for contestants. The first game is scheduled May 7, at Van Cortland Park, First National opposing.

A theatre will be erected by Our Civic Theatre, Inc., a stock corporation formed by residents of Richmond Hill, South, near the town of Jamaica, Long Island. The house will be located at Liberty avenue and 113th street, Richmond Hill South. Eight per cent. cumulative preferred stock at \$10 a share is being sold for the venture.

What is believed to at least be a "prep" school record in the number of strikeouts recorded to a pitcher in a nine-inning game was hung up Saturday by Judge of St. John's School, Manlius, N. Y., who twirled his first game of the season that day against a high school aggregation. Judge struck out 21 of his opponents in the nine innings, St. John's winning by a 1-0 score. Of the other six out of the total of 27 at bat against Judge, three got hits.

IF YOU DON'T ADVERTISE IN VARIETY, DON'T ADVERTISE.

JUST OFF BROADWAY AT TIMES SQ.

The Langwell Hotel

123-129 West 44th Street, New York

EUROPEAN PLAN
(WITHOUT MEALS)

\$1.50 Day and Up (1)
\$2.00 Day and Up (2)

AMERICAN PLAN
(WITH MEALS)

\$4.00 Day and Up (1)
\$7.00 Day and Up (2)

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'Hôte Plans.

Real, Old-Fashioned, Home-Cooked Food Served in That Good Old-Fashioned Way.

CLUB BREAKFAST
30c to \$1.00

LUNCHEON
75c

DINNER
\$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.)

A LA CARTE SERVICE, 7 A. M. TO 8:30 P. M., AT MODERATE PRICES

"FOOD THAT SATISFIES"

IN AN ATMOSPHERE THAT REMINDS YOU OF HOME

ATTENTION, VAUDEVILLE

SIX ACTS
EACH WEEK

ARTISTS!

SIX ACTS
EACH WEEK

LUNA PARK CLEVELAND, OHIO.

OPENS APRIL 28 OR MAY 5

ADDRESS ALL MAIL OR TELEGRAMS

FRED H. BRANDT

BOOKING
MANAGER

614 PERMANENT BLDG.

Cleveland, Ohio

Tel. Main 2139

SAILING MAY 7TH

CHARLES BORNHAUPT

Artists wanting engagements abroad, write or wire to 1493 Broadway, New York City

After May 7th, my European address will be found every week on Variety's "Bill's Next Week" page.

YOU HAVE SEEN THE IMITATORS, NOW SEE THE ORIGINATOR AT B. F. KEITH'S PALACE THEATRE, WEEK OF APRIL 25th, INCIDENTALLY THAT IS MY BIRTHDAY—PLEASE SEND PRESENTS BACK STAGE

GEORGIE LANE

REGARDS TO LYDIA

OF LANE AND MORAN

LEWIS and GORDON

PRESENT

JACK

FRANKIE

MACK AND JAMES

in "BIG HEARTED ANNIE"

By AARON HOFFMAN

THIS WEEK (APRIL 18) B. F. KEITH'S 81ST ST., NEW YORK

INCORPORATIONS

Synchronized Scenario Music Co. of Washington, D. C., Manhattan, \$25,000; B. Mandel, S. Greenberg, J. Silverman; attorney, L. Bonner, 306 Broadway.

Hallcopag Music Publishing Co., Manhattan, \$5,000; J. Coletti, A. Paganucci; attorney, J. Hallheimer, 33 West 42d street.

Theatre Development Corp., Manhattan, motion pictures, \$50,000; W. Reade, F. V. Storrs, R. M. Huber; attorneys, Schlesinger & Schlesinger, 49 Wall street.

Metropolis Theatre Corp., Manhattan, motion pictures, \$50,000; W. Reade, F. V. Storrs, R. M. Huber; attorneys, Schlesinger & Schlesinger, 49 Wall street.

Mayview Amusement Corp., Brooklyn, \$50,000; S. Weltner, H. L.

EDWARD GROPPER, Inc.

THEATRICAL WARDROBE TRUNKS

HOTEL NORMANDIE BLDG., 8 E. Corner 38th & B'way, N. Y. City. PHONE: FITZROY 3848

Salsbury, A. C. Keough; attorney, E. J. Ludvig, 485 Fifth avenue.

Hoi-Tre Producing Co., Ithaca, motion pictures, \$60,000; M. Klein, A. Werner, H. E. Diamond; attorney, W. Klein, 120 Broadway.

Thru the Mill, Manhattan, amusement resort, \$5,000; M. M. Hirson, D. B. Goodman, A. Calitri; attorneys, Hirson & Bertini, 44 Cedar street.

Independent Phonograph Manufacturing Corp., Manhattan, \$75,000; J. H. and M. Mottus, R. Haberman; attorney, S. Hoffman, 320 Broadway.

Emesco Amusement Corp., Manhattan, capital increase, \$3,000 to \$100,000.

Allen Costume Co., Manhattan, make dresses, \$10,000; A. and A. Frank, M. B. Shustack; attorney, M. Frieder, 261 Broadway.

Distinctive Productions, Manhattan, 2,500 shares preferred stock, \$100 each; 1,000 common, no par value; active capital, \$225,000; H. M. Hobart, C. S. Harvey, E. Fingerhuth; attorney, A. S. Friend, 366 Madison avenue.

Interboro Film Service Corp.,

Manhattan, capital increase, \$9,000 to \$12,000.

Favorita Grand Opera Co., Manhattan, \$20,000; A. Consoli, J. Davascio, S. Dairo; attorney, M. S. Seidler, 160 Broadway.

Al Gilbert Film Productions, Manhattan, \$250,000; A. Gilbert, V. Mitrotonda, J. Enrico; attorneys, Gould and Gould, 5 Beekman st.

Northland Film Co., Manhattan, \$5,000; A. Thompson, A. De R. Rockefeller, W. W. Hanaberg; attorney, J. W. Russell, 20 Vesey street.

Boro Park Theatre Corp., Manhattan, \$50,000; J. A. Hopkins, J. Kolvoord, Jr., C. Monash; attorney, M. Goodman, 1564 Broadway.

Raoul A. Walsh Co., Manhattan, motion pictures, 3,000 shares common stock, no par value; actual capital, \$15,000; H. O. Schwalbe, E. J. Hudson; attorney, E. B. Johnson, 6 West 48th street.

Morningside Amusement Corp., Hurleyville, Sullivan county, \$5,000; D. Nully, A. Fineman, S. Glaser; attorney, J. Siegelman, 887 Manhattan avenue, Brooklyn.

Elms Amusement Co., Canastota, \$25,000; J. E. Smith, W. H. Maynard, De V. Lewis; attorney, J. L. Robertson, Canastota.

Tama Music Publishing Corp., Manhattan; amusement; \$150,000; A. C. Keough, A. B. Ghersan, C. E. Hawthorne; attorney, E. J. Ludvig, 1451 Broadway.

Maxsam Amusement Corp., Brooklyn, motion pictures, \$10,000; M. L. and L. Blum; attorney, M. Fruitstone, 302 Broadway.

Photoplay Classics Corp., Manhattan, \$100,000; F. M. Franklin, H. Bayer; attorney, A. B. Eblin, 2026 7th avenue.

H. T. L. Amusement Corp., Long Beach, \$5,000; D. M. Lazar, M. Thomas, J. Smith; attorney, J. R. Sprague, Far Rockaway.

Newburgh Cinema Co., Newburgh, \$40,000; C. S. Duryea, M. P. and H. P. Ramsdell; attorney, W. T. Snyder, Newburgh.

Storey Pictures, Manhattan, \$10,-

CLUB JUGGLER

wanted for double act. Must do fast club work. Address JUGGLER, care Variety, 154 West 45th St., N. Y. City.

000; A. D. V. Storey, B. P. Arons, A. Durlin; attorney, J. Landy, 42 Broadway.

Rosebin Corp., Brooklyn, motion pictures, \$75,000; M. Shapiro, B. and S. Kaplan; attorneys, Levy, Cuttman & Goldberg, Brooklyn.

K. P. K. Productions Manhattan, motion pictures, \$50,000; P. E. Thacker, P. W. Panzer, E. Kraus; attorneys, Hess & Kahn, 1476 Broadway.

Short Screen Series Co., Manhattan, motion pictures, \$24,000; J. Timm, L. Delyons, G. E. Elliott; attorneys, Thomas & Friedman 2 Rec-tor street.

DELAWARE CHARTERS.

Uncle Sam Amusement Corp.; \$5,000,000; T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.

Anti-Blue Law League of America, Inc., protect the American Sunday as day of rest, religion, etc.; no capital; F. C. Dalley, A. G. Smith, Pittsburgh; attorney, Corporation Trust Co. of America.

Hostettler Amusement Co., \$2,000,000; S. Hostettler, J. E. Hostettler, J. C. Hostettler, Omaha; attorney, Corporation Trust Co. of America.

Main Line Amusement Co., \$750,000; Samuel Lieberman, Mayer E. Herman, Philadelphia; Frank A. Cabene, Jr., Haverford, Pa.; attorney, U. S. Corporation Co.

Aurora Amusement Co., \$610,000; Corporation Trust Co. of America, Wilmington.

Consolidated Theatres Co., \$100,-

300; Wm. Hallam, Jr., Charles L. Kress, Raymond L. Hillend, Phoenixville, Pa., attorney, Colonial Charter Co.

Chester Pictures Corp., \$900,000; M. T. Walsh, Westchester, N. Y.; Thomson, M. E. Milles, New York; attorney, U. S. Corporation.

New Jersey Charters. Rivoli Amusement Co., Newark, \$100,000; Max Gold, Paterson, N. J.; David J. Hennessy, East Orange, N. J.; Emil R. Silverman, East Orange.

If You Don't
Advertise in

VARIETY

Don't Advertise

Liberty Loan
Bonds
Accepted as
Cash at Full
Face Value on
Any and All
Purchases

HOLZWASSER
1417-1423 THIRD AVENUE
NEAR 80th STREET.
FURNITURE
Cash or Credit

Write for our
100-Page
Catalog
Illustrated With
Engravings
— also —
Half-tone
16-Page Special
Sale Circular.

MEN AND WOMEN OF THE STAGE

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.

A 3-Room Apartment
\$325 VALUE
Consisting of all
Period Furniture,.... \$245

LIBERAL TERMS			
Value	Week	Month	
\$100	\$2.00	\$5.00	
\$150	\$2.25	\$6.00	
\$200	\$2.50	\$10.00	
\$300	\$3.00	\$12.00	
\$400	\$4.00	\$16.00	
\$500	\$5.00	\$20.00	

A 5-Room Apartment
\$700 VALUE
Incomparably Rich
Period Furniture,.... \$585

A 4-Room Apartment
\$500 VALUE
Period Furniture
of Rare Beauty,.... \$375
Easily reached from West Side by
86th or 59th Street Crosstown Cars.

Larger Amount Up
to \$5,000
SPECIAL
CASH
DISCOUNT 20%

A 6-Room Apartment
\$1,000 VALUE
Elaborate Designs,.... \$750
In Period Furniture...
We Deliver by Auto Truck
Direct to Your Door.

HARRY C. DANFORTH

OF POWELL-DANFORTH AGENCY, INC.

Loop End Building, Chicago

is now in New York and will catch your act. Will see you by appointment at your club (N. V. A.) any time.

Can secure 40-week blanket contracts for next season for the right kind of acts. Booking exclusively with the Keith Booking Exchange (Western), Orpheum and Western Vaudeville Managers' Association.

Opened at the 5th Ave. the First Half of This Week (April 18-20) and met with Big Success

RODERO and MARCONI

in "QUIBS AND QUERIES"

Direction LEWIS and GORDON

LEICHNER'S MAKE-UP

At last we can fill your orders
for L. Leichner's Make-Up.

Our Make-Up Department also
carries all other brands of
theatrical make-up.

THE GRAY DRUG COMPANY

43rd STREET and BROADWAY

New York City

Phone: BRYANT 6971

6972

DANNIE O'NEIL sang "Mother's Rosary" and it was a sensational hit!
DANNIE O'NEIL sang "Baby's Prayer at Twilight" and it was a sensational hit!!
DANNIE O'NEIL is now singing

I'M ON MY WAY TO HEAVEN

WHEN I'M ON MY WAY BACK HOME
 AND IT IS A TREMENDOUS HIT!!

FOLEY & O'NEIL 81st St., New York, week of May 2nd

GET YOUR ORCHESTRATION FROM **J. K. PETERSON MUSIC CO.** 132 West 45th Street, New York

FOREIGN REVIEWS

(Continued from page 16)

multi-millionaire, under very drastic treatment. Drugs and violence have reduced this poor visitor to Britain's hospitable shores to a quivering wreck, and Drummond sets out to effect his rescue.

Episode follows episode in which revolvers, knives, drugs, all the paraphernalia of villainy are freely used, but at last Drummond gets his millionaire safely away. He is followed by the beautiful decoy and others of the gang. Blandishments, female or otherwise, are of no avail against Drummond, but after a fine dust-up they re-kidnap the millionaire and drag him back to the "home." He promptly turns out to be the undaunted Drummond in artful disguise, but unfortunately he has mislaid his "shooting irons," so things look black, indeed. Phyllis has also been kidnapped, and the bound Drummond is compelled to watch the villainous medical superintendent, Dr. Lakington, gloat over and insult the beautiful and helpless girl.

Lakington is, however, called away and Phyllis is able to liberate Drummond, who promptly strangles Lakington at the first opportunity—this after a tremendous and realistic fight. Lakington, being *hors de combat*, the master villain Carl Peterson, has to be settled with and a trap is laid. This he walks into easily enough and is captured. The police are sent for and he is removed. Alas, within a very few minutes it is discovered that the police are only members of the gang. The gang escapes and Drummond is, therefore, compelled to seek solace in the arms of Phyllis.

The whole show went like clock work and is a credit to Gerald du Maurier, who produced it. As Drummond he presents a fine piece of breezy dramatic work and his magnetic personality dominates the play.

Gore.

DON Q.

London, April 3.

Play in four acts by H. Hesketh Pritchard at the Apollo, March 24.

F. J. Nettiefold has been notoriously unlucky in his choice of plays up to now and also in the choice of theatres for their presentation. Yet he has always returned to the charge, his pluck and, presumably, his banking account undiminished.

In "Don Q." he has another play which is by no means good, but the popularity of the magazine stories by Hesketh Pritchard and the change of theatrical locale give it at least a fighting chance of success. The play, however, is widely different from the stories on which it is founded. In the stories Don Q. is a culture-like little blackguard; in the play he is heroic, a strong figure of romance, a victim of another's villainy, the desperado of the novella, who takes from the rich to give to the poor.

Falsely accused of the murder of a drunken princeling, Don Cesar, Count of Faranza (hereinafter known as "Don Q.") is thought to have committed suicide, whereas he has taken to the hills. Soon he becomes the terror of the countryside, the most infamous brigand of the age. In doing this he is inspired by a somewhat remarkable frame of mind which leads him to think that a life of villainy will clear his name of the crime of which he is innocent and restore him to his proper place in society. He soon wins a terrible reputation, and the strongest men tremble at the bare mention of his name. He captures a fire-eating officer who has been sent to apprehend him, and disguised as this warrior kidnaps the governor of the province, the governor being the one man who

really does know who committed the original crime.

The criminal is a certain Don Sebastian, a scoundrel, who is Don Q.'s rival for the hand and the affections of the virtuous and beautiful Dona Dolores. After all sorts of adventures of the usual dramatic order the greatly wronged brigand obtains documents which prove his innocence and convict his enemy. Having done this, and the local authorities having apparently forgotten his few years' run as an outlaw, there is nothing left for it but to slip into the arms of Dolores, who has always believed in him.

Throughout the drama there is much fighting, love and sentiment, while the lavish display of the picturesque would satisfy the most exacting patron of romantic musical comedy. F. J. Nettiefold fails to "get into the skin" of the title role. He is inclined to be monotonous and stagey. The company is exceptionally large. There are close on thirty parts to say nothing of extras, but from its ranks Dorothy Dix stands out for a charming impersonation of Dolores. William Stack is exceedingly good as the odious Don Sebastian, H. St. Barbe West is good as Prince Paul; so is Vincent Sternroyd as the fire-eater General de Vayo. All the other parts are in capable hands. From the scenic point of view the production is an undoubted credit to S. Major Jones.

Gore.

CELUI QUI RECOIT LES GIFLES.

Paris, April 6.

The one who gets the kicks. This is the title of the French version of the four-act drama of Andreiff, adapted from the Russian by George Pitoeff and played by his company at the Moncey. It is a symbolical play of an unfortunate young fellow desirous of being a circus clown.

He obtains an engagement with a traveling tent show, being taken on as the partner of the leading comic, and it is his role to have his face smacked to make the children laugh. He is the butt of the joke and destiny evidently intended him for that position in real life. There is the beautiful circus rider whose disreputable father pushes her into the arms of a rich suitor, much against her will. For the eucyere prefers another member of the troupe, the bareback jockey, and the second clown is naturally spurned. This man who receives the smacks for once takes it badly, for he poisons the circus lady's champagne and she expires, the culprit following her to another sphere, convinced their souls will thereby be united. But as the wicked Baron likewise joins the great majority it is a query whether he also will not continue his persecutions in the other world.

Mme. Pitoeff (who has played in Geneva during the war) ably impersonates the converted eucyere, while her husband, the producer, holds the part of the man who was radically disillusioned with the circus profession. A clever actor lit-tie known, Vivian made a hit in the role of a comedian. However, this symbolical problem from the north will not have a long run here.

Kendrew.

LE DIVAN NOIR.

Paris, April 6.

Edmond Guiraud, a former chief of the Under-Secretary of Fine Arts, is the author of a three-act piece, "Le Divan Noir," produced by Cora Laparcerie at the Theatre de la Renaissance. It is another study of adultery. The sudden death of a former President may have inspired him in sketching this story wherein we are again reminded that the flesh is weak. Vigniers is an eminent politician;

also an inveterate flirt. He is in poor health and faints while consulting his doctor. The latter's wife, a chaste woman, revives him by administering ether, whereupon he falls in love with her, and Helen is tempted to grant him a date. She adores her husband and dislikes intrigues; yet she falls for the simple reason the aged doctor is not of the temperament of a lover.

Helen's adventure is due largely to the secrets confided by a divorced friend, and it is not strange to learn later she is also the mistress of Vigniers. As a matter of fact, she visits the statesman's flat while Helen is there and raises the devil, being driven away by her lover.

When the first mistress has left Helen and Vigniers naturally have a scene, and during this violent discussion the latter faints. The woman in despair, telephones to the doctor, her husband, for assistance, and when he arrives he can only confirm that Vigniers is dead and he himself grossly deceived. In anger he discards his wife, but avoids a scandal by attending the deceased man's funeral. However, he recants and later visits his wife, whom he still loves. He reaches her side at the time she has injected an overdose of morphine, and she dies in his arms, after the outraged husband has pronounced the regulation pardon.

The author has tried to explain the eternal thesis of the struggle between passion and affection; the primitive tendency of human nature in spite of the clothing of civilization. It is the subject of "Tendresse" by H. Bataille; indeed the oldest of dramatic themes, tackled by the playwrights of each generation. Mme. Laparcerie ably portrays the respectability of the doctor's spouse in the first act, and sensuality, followed by anger at the discovery of a rival, in the second, with horror when her lover dies on the black divan. The roles may not be sympathetic, but they are clearly designed, forming a strong play, which is sure to have a good run here.

Kendrew.

HEART OF A CHILD.

London, April 2.

Play, founded on Frank Danby's novel of the same title, by Gilbert Frankau. The Kingsway, London, March 26.

From the story by his mother, Frank Danby, the author has produced a drama of a very ordinary conventional type. There is very little in this play of the slums and Mayfair. The story of a girl from a pickle factory whose protection against marauding mankind is her "heart of a child," and whose virtue and talent eventually gain her the title of "my lady." In places its sentiment is sloppy, but it is brightly written and the many topical allusions will have something to do with any success it may achieve, although some of these allusions seem more fitted for an east end music-hall than for a west end theatre. "The Heart of a Child" is infinitely more suited to the drama houses of the provinces, where it was originally produced (T. R. Huddersfield), than to its present environment.

Having had a rough-and-tumble scrap with another workgirl at the factory, Sally Shape is dismissed. The whole affair is witnessed by the Hon. Ursula Rugeley, who is "slumming," and she becomes interested in the little girl hooligan. Later Sally is knocked over by a motor car containing Lord Kidderminster (known as "Kiddie") and a fast war widow, Lady Jill Lytham, who is spreading her net for his lordship. He also becomes interested in Sally. Sally recovers and shows such remarkable histrionic talent that she speedily attracts the attention of a theatrical magnate Sir Thomas Peters, O. B. E. He engages her. Eighteen months later she is installed in a sumptuous west end flat and accepting valuable presents from Kidderminster's

guardian, an elderly brigadier general. We are expected, however, to believe that Sally's impregnable virtue is still intact.

This present giving arouses the latent fires in Kidderminster and he attempts to embrace her. She resists. Then the jealous Lady Jill contrives that Kidderminster and Sally should find themselves alone in a Paris hotel, although her ladyship has arranged to act as chaperone. Sally is about to yield to her lover's ardor—there seems nothing else to be done—when that young gentleman surprises everybody, including Sally and himself, by proposing marriage. She accepts, and all is well.

The play has been remarkably well produced by J. Fisher White, and it is probably due to his art and stagecraft that it is not worse than it is. Renee Kelly is excellent as the guttersnipe with "the heart of a child"; Aimee de Burgh gives a capital show as the intriguing widow, Lady Jill; Will West contributes an exceptionally clever study of the theatrical manager, Sir Thomas Peters, and Arthur Pusey is sincere as Lord Kidderminster.

Gore.

AVEC LE SOURIRE.

Paris, March 30.

The new production at the Casino de Paris by Jacques Charles is one of the most interesting revues mounted by Leon Volterra. As the program informs us, several numbers and dances have been staged by J. W. Jackson, the music being arranged by Louis Hillier. Hillier personally conducts, while Jackson is seen in many scenes.

With Maurice Chevalier he has a realistic skit in impersonating Mme. Mistinguett in the sketch "Mon Homme" played in the previous revue at this house. Without consulting the bill it is difficult to realize the "lady" is Jackson. This new act has been warmly applauded.

Adam's apple is a fruity set, bare-shouldered damsels being distributed on the branches of an immense tree. The sketch of the nursing home, where a patient seeks calm and is perpetually disturbed, is a splendid vehicle for the talent of Chevalier. But it is in the reconstitution of the Opera ball of 1830 he particularly shines in a tépischorean duo with Jackson.

Jenny Golder in a "duo-solo" of blanc et noir (dancing alternately sideways to the audience, one part black and the other white) makes good. Also as a London coster girl, stepping to the barrel organ in the

TRUNKS

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"

ACROBATS

WANTED—TOPMOUNTER for Big Time Act who can do hand-to-hand balancing; also be able to do some tumbling. Weight not over 135 lbs. State age and just what you can do. No objection to good amateur. Address, ATHLETE, Variety, New York City.

The Vaudeville Organ

THE ROBERT-MORTON

THE AMERICAN PHOTO PLAYER CO.

NEW YORK CITY CHICAGO SAN FRANCISCO
 1690 Broadway 64 E. Jackson Blvd. 107 Golden Gate Ave.

DO YOU KNOW THAT

SAUL MARSHALL

Old 'Doc Fix'em' is still prescribing with the Santos, Hays Revue? This week (April 18), Riverside, New York, then Orpheum, Bushwick & Palace

musical instruments scene, she is remarked.

Boucot has a number of scenes characteristic of his style. The two dancers, Maxie and Mlle. Missguett, acrobatic movements. Mitchell's Jazz band, with a number of darkies, plays during the intermission near the bars and also discourses in the act introducing the various musical instruments. This set closes the revue, with a staircase representing pianos of a unique effect.

Kendrew.

MACBETH

(Continued from page 16)

elocution, too, was excellent. As Macduff, J. Harry Irvine had his moment, but he hardly looked the part and fell short (except at the time when he received news of his family's murder), of the role's demands in vigorous qualities, those necessary to a warrior.

The play is mounted adequately. In the second scene with the witches the direction contrives a rousing effect.

Lead.

MR. PIM PASSES BY.

Anne.....Peggy Harvey
 Caraway Pim.....Herbert Yost
 Dinah.....Phyllis Fovah
 Brian Strange.....Leonard Mude
 Olivia Marden.....Laura Hope Crews
 George Marden, J. P.....Kenneth Douglas
 Lady Marden, his aunt.....Katherine Stewart

This came to the Henry Miller April 18 after a run at the Garrick, where it was produced originally by the Theatre Guild. Dudley Digges has given over his original role to Kenneth Douglas, and the English actor, first seen here in "Too Many Husbands," is delightful. Mr. Digges' talent is admirable, but was never suited to interpreting the role of an English gentleman, a part that fits Mr. Douglas as a T. Laura Hope Crews is still in the cast, and on the American stage there is no comedienne who surpasses her. She has a wealth of tricks at her command. All of them are subtle, and here, in a passable light comedy by A. A. Milne, they score constantly.

Mrs. Marden was married before to a bad egg named Tellworthy, who was in prison "Oh, very often." Reading of his death, she remarries.

WRITE FOR

COLOR CHART

AND BOOKLET

HOW TO MAKE-UP

STEIN'S
 FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

M. STEIN COSMETIC CO.
 430 BROOME ST., NEW YORK

Another Smashing hit

"DO YOU EVER THINK of ME"

successor to
"Whispering"

Send for Orchestration and Professional copy **Now!**

Sherman, Clay & Co.
SAN FRANCISCO



TOM SMITH

AT

Orpheum Theatre

San Francisco

In Next-to-Closing Position

"EXAMINER"

Tom Smith is back, this time as a single. His awkwardness captivities until he is recalled for many an encore, each time promoting the comical effect, until Ardell and Smith's piano player enter the aisles of the theatre as assistants to Smith as a mental telepathist which brings the act to its fun climax.

"CHRONICLE"

Tom Smith is all fun, as he is billed and does a little of everything funny from eccentric dancing to walking in on other acts.

"BULLETIN"

Tom Smith, with an act he calls "All Fun," is the worst "nut" that's been at the Orpheum for a year. He doesn't say one thing in his entire quarter of an hour that may be considered half way intelligent; he doesn't do a thing that isn't crazy; and yet he keeps the crowd in constant laughter.

Too bad there are not more Tom Smiths. If there were, and we could have one of them constantly around, we'd know where we could go to forget our troubles.

"CALL"

Tom Smith, coming on late in the bill, was a small sized riot himself, with his eccentric dancing and singing, and coupled with his pianist and with Ardell helping out, the trio put over a "mind reading" act that was a scream. Smith wasn't satisfied with his own work, but came dropping in on Bert Melrose while the famous clown was falling around his set of tables.

"NEWS"

Ardell assists Tom Smith in "All Fun." It's all fun, sure enough, screamingly funny. One look at Tom's comic face and the audience was in continual giggle 'till he made his last bow.

HARRY NEWMAN

AT PIANO

PERSONAL DIRECTION

LEWIS & GORDON

In comes Mr. Pim. A talkative niece tells him her step-aunt was married before, and the old gentleman, becoming confused, is authority for the statement that Tellworthy is still living. The English husband then shows his fear of public opinion. It is a terrible predicament, but is solved when Mr. Pim corrects his mistake.

The action—all light, but charmingly humorous comedy—takes up three acts. Of the cast, Phyllis Povah, already much written up, proved herself an attractive ingenue.

Leed.

Sheet music selling is again in a slump. Publishers complain of comparatively light sales for strong hits. The backward movement commenced early in March. Instead of bettering as the spring advanced, it is now at a lower point, the publishers say, than during last year when gloom spread over the business. No explanation is offered other than prevailing conditions, nor do the publishers seem hopeful of immediate strengthening.

★ ★ ★ STAGE ★ ★ ★
MILLER & SONS
NEW YORK SHOES CHICAGO

The world's largest
manufacturers of the-
atrical footwear

We Fit Entire Companies
Also Individual Orders

1884 N. York at 45th St. Chicago State and Monroe Sts.

SAXI

HOLTSWORTH

HARMONY

OUNDS

75 WEEKS
WITH
Roscoe Ails
Now at "The Place"
14th St. & Broadway
NEW YORK CITY
Hear Him Play His
Own Great Number,
"Whistling
Blues"
(Pace & Handy)

TOMATO CURED BY CON'S SAX ON HIM

Won't Look at Dame for Another Year.

Keene, N. Y., April 20.

Dear Chick:

I told you I would give you the low down on Tomato and his new yen and believe me brother I've got an ear full for you. To begin with I succeeded in puttin' the sax on that affair and curin' him so he won't look at a dame for a year.

After he slipped me a knock down to this wren I began to figure a cure for him for I knew she had him outpointed. If this dame was on the up and up I wouldn't have butted in at all but I was hep that she had him pegged for a sap who was grabbin' good sugar and was a good take for a moll with no more future than the league of nations.

Layin' in the kip I got figuring and finally got the right idea. I nosed around the town barber shop until I got an ear full of lather and scandal from one of the carvers that would make Broadway Brevities look like a Xmas edition of the Farmers' Almanac. Sure enough this skirt had made a play for a slew of guys and pulled the same routine on each of them. She was up in the proper spiel for their different racketts but until she met

Tomato she has been throwin' ace deuce.

I added it all up and elected myself to frame this Jane and I did it faster than a picture hanger. I hopped over to the hotel she is workin' in and planted myself at her table. I knew Tomato was up to the local gym workin' out and that I would have plenty of time for the Corse Payton stuff.

When she appeared I asked her if she had seen Tomato also slippin' her routine number three about what a lucky muzzler he was to have grabbed himself a swell looker like her etc. Gladys ate it up and begun vampin' me right off the bat. I told her it was a shame that Tomato didn't have lots of Jack so's he could get married right away, but that he had lost about ten grand playin' the races last season that I had to make good and that he was practically workin' for me on a salary.

She grabbed the oil like a thirsty prospector and by the time I had worked down to the coffee I had her all dated up to meet me that night at a road house. I scrambled around and dug up some gin and then fixed it so that Tomato couldn't get near her. I had warned her not to crack to him anyway and I could tell by her actions that she was all prepared to play strictly the chill for my bitter, now that she had tumbled that he didn't hold.

She was on time all right and didn't look half bad with her war paint and feather on. She had on a dress, about as long as a left jab and some phoney paradise that she had conned a salesman out of a couple weeks before.

As soon as we hit this cafe she began to massage her throat with the gin that I had under the table and in about a half an hour she was leapin' like a greyhound. She told me the story of her life in six dialects stakin' herself to a record that would have made Cleopatra throw her spiked shoes away.

Accordin' to her before she went to work she had to build a fence around herself to keep the mob of

plutes away that wanted to stake her to charge accounts.

I did a good straight for her and when she was good and plastered I sent the car back to town to pick up Tomato. He arrived in about a half an hour and run right into the middle of one of her serials about a guy with seven kids who wanted to eroak his wife and drown the kids so's he could marry her.

Tomato meant nothin' in her young life and she went right through to the finish without usin' a comma or takin' a deep breath. My egg was takin' it hard but I could see that as far as Gladys was concerned she was through. Their was no count needed. Tomato was cured.

We all went home in a taxi with Gladys still crackin' about the saps that wouldn't leave her alone and who kept pestering her to sign up as foreman of their beautiful estates and garages.

Tomato mooned around for a coupla days but he's all right again and a little bit wiser. We went out front to look at a comedy picture the other night and when he cracked about one of the dames bein' a sweet lookin' dish, I knew the cure was complete. Can you imagine the narrow escape he had. I have to hand it to myself for bailin' him out of that broads lap for she sure had him wingin'.

Everything is copessetty,
Your old cell mate,
Con.

J. Victor Clark remains as general manager of the Famous Players' plant at Astoria, L. I. Robert P. Kane, recently appointed production manager of the plant, was mentioned by error as being in charge. Mr. Kane succeeded Victor C. Smith.

Music Representative Wanted
CHICAGO MUSIC PUBLISHER wishes New York Sales Representative. Must be able to play piano and sell. Commission basis and drawing account. Wonderful proposition for the right man. Write in confidence to W H S, 120 Liberty Street, Room 201, Annex.

ALWAYS WORKING

BOLLIGER AND REYNOLDS

"A TIP ON THE LINE"

Booked for life by BOB BAKER

THE WHIZZING WHIRLWIND WIZARDS

JACK DALY AND HAZEL BERLEW

AMERICA'S PREMIER WHIRLWIND DANCERS

Next Week—B. F. KEITH'S PALACE

THANKS TO

MR. ALOZ—MR. LAUDER
MR. McCAFFERY—MR. PAT WOODS
MR. SIMMONS AND OTHERS.**\$100,000**TO INVEST
IN ANY LEGITIMATE

AMUSEMENT ENTERPRISE

That Will Stand the Strictest Investigation

Address in confidence

REGINALD DAVENPORT

Care Variety, New York

**IF
YOU
DON'T
ADVERTISE
IN
VARIETY
DON'T
ADVERTISE!****LETTERS**When sending for mail to VARIETY
address Mail Clerk.POSTCARDS, ADVERTISING OR
CIRCULAR LETTERS WILL NOT
BE ADVERTISED.LETTERS ADVERTISED IN ONE
ISSUE ONLY.

Adams Rex
Aldra Annie
Almond Mrs Tom
Armstrong Francis
Armstrong Miss L
Ashton Florence
Austin Walter

Bachrich Grete
Baker Annette
Beadle H A
Bell Bobby
Benson Bennie
Benton Elwood
Berk Sammy
Berry Harry & Miss
Berton Miss B
Burns Paul
Bushell Mae

Cameron Vera
Casey Tom
Challis Beth
Chong & Moey
Clark C A
Clucas Mr C C
Collins Wm
Cox Pee Wee

Dalton & Craig
De Haven Milo
Demley Mr & Mrs
Devine Kathleen
Dodson Charles
Donato Frank
Drew Beatrice
Dunbar & Turner

Edwards Irving
Eller Maybille
Elroy Sis
Esberg Art
Evans Harry
Ewing Lucille

Ferrari Leonora
Frances Josie Y E
Franklin Irene
Freeman Millie
Fontaine Azalia

Galvin James A
Gates A Finley
Green Al
Greene Burton
Griffith R L
Grohs Chas C

Grow Herbert
Grice Walter C

Hall Duncan
Hamilton C
Harris & Lyman
Hart Hazel
Haynes Mary
Henderson Clair
Hendrix Ethel
Henry's Pets
Hill & Hale
Holton Miss K
Howland Marie
Hufford Julia
Huston Walter

Irving Jerome

Jewell Jack
Johnson U L
Jones Jack Price

Kane Dora
Kennedy Molly
Kelly Phil
Kilbride P W
King Bert
King Jack
Kingsdon Bobbie
Kirby Geo

Langford Howard
La Rue Josie
Leah Ruth J
Le Claire Ce
Leckie Kitty
Lloyd Bonnie

Madison Ruth
Major Carrick
Manley Mary
Marckley Frank
Marshall Vera
McCarty Paul
McNeil Dixie
Merritt Lillian
Mink Madge
Moran Frank
Morok Anna
Morton Ed
Mossimo Mr C

Nathan Joe
Nester Frankie
Newport Hal
Noe Cecil
Norwood Olive

Olsmith Mary L
Page & Fenton
Parker John
Pennington Nell

Rayburn Stanley
Reviere Grace
Romaine Don
Rose Della
Russell Jack Mrs
Russell Harry

Schubert H W
Seamour & J'nette
Sensibaugh E G
Shaw Gladys
Shea Jimmie
Shelley Hal
Shinzie Mr F

Simes Paul
Sims Al
Skelly Hal
Solly Harry
Stanley Thos
Steger Fred
Stirk Cliff
Sydney Royals

Tabor Monroe
Terry Kate G
Thomas Joe
Thompson C'h'ryne
Thompson Richard
Tucker Tommy

Wallace Milton
Waters Oille
Welch Magdalene
Wells Marie
Wicks E C

Anderson Lucille
Armstrong Harry
Adams Nip
Ashworth Leah
Armstrong & Grant
Allen Edna
Armento Angelo
Adams Geo W
Arnold & Sobel

Bell Jessie
Bimbo Chas
Berry Irene
Ball Leonette
Belmont Bella
Belmont Joe
Bernard Mike
Bernard & Lloyd
Bayle & Patsy
Bernet "Sonnie"
Byron Ben
Badle A
Benny Jack
Berger Harry
Belle Nada
Browning Art
Burke Helen
Brooks Frank F
Blessing Chas
Becker Bert Mrs
Bolin Carl
Brooke James T-n
Byron Bert

Cox Florence
Cassell Sydney
Cummings Ray
Cooper "Fitch"
Clinton & M'N'm'ra
Cassady Eddie
Clifford Ruby J
Caudner Otto Mrs
"Cervo" Dan

Dale Billy
Davenport Orrin
DeVoie Jewell
Davis & McCoy
Davenport Earl
Duffy James J
Delea Chas J
Dawson Sis & Stern
DeVine Dottie
Dayton Sylvia
Daro F
DuNord Leo

Elmore Dell
Ellsworth Fred
Eiko Mr
Edmunds Glen
Evol
Earl & Lewis

Foster May
Fluhrer & Fluhrer
Francis Al
Foster & Clark
Ford Chas H
Faber Earl
Fisk's Bert Band
Francis & Haamp
Faber Earl
Foley Thos

Gordan Nell R Mrs
Goldberger Arthur
Goldman Joe
George Fred
Gordan J Players
Glenmar Pauline
Gordan Leon
Gray Bee Ho
Gish Leo
Germain Jean

Haywood Harry
Humbert Scott

Haig & Haig
Haas Geo M
Hart Chas Co
Hazelton Blanche
Howard Bert C
Harris Honey
Harrison Chas
Heniere Herschel
Harrah Roy
Henderson Norman
Harrison Chas Mrs
Marty Bob
Harris Honey
Hayatake Marie
Hale Sue

Jinks George
Jones Helen M
Joyce Jack
Jordan Marion

Kean Richard
King Madeline
Kessie Herman

LaFollette Jack
Levy Ethel
Lubin & Lewis
Latham Mr
Lloyd Wilkes
Lowerie Glen
Lingard Billy
Lubin Mr
Lund Chas
Lorraine C A
Lewis Margette
Leroy Dot
Loftin Dixie
Lazar Liza
LeRoy & Cooper
Lizette Millie
Leo Bryan

Martin F A Mrs
Manfred & Flora
McGuire Anthony
Marion Marcelle
Mannard Virginia
Mansfield & Riddle
Martyn Maude
Mudge F M
Morgan June
McFarland George
Mac & Macher
Mays Jack
MacMillan A T Mrs
Murray Edith
Moran Frank & B
Miller Dixie S Mrs
Miller Cleora
Mitchell A P
McFarlane Geo

Newkirk Billy
Narder Vike Miss

O'Dea Jimmy
O'Mar Cassie

Perry Alice
Posty Dot
Pickard H B
Phillips George

Raynor Babe
Regan James
Richards Lawrence
Roberts Peggie
Rois & Royce
Richey R Keith
Roahier Jack
Renard & Jordan
Rehan Estelle
Rogers Frank Mrs
Riggs Mary

Schroeder Wm C
Smith Rose

CHICAGO OFFICE

Anderson Lucille
Armstrong Harry
Adams Nip
Ashworth Leah
Armstrong & Grant
Allen Edna
Armento Angelo
Adams Geo W
Arnold & Sobel

Bell Jessie
Bimbo Chas
Berry Irene
Ball Leonette
Belmont Bella
Belmont Joe
Bernard Mike
Bernard & Lloyd
Bayle & Patsy
Bernet "Sonnie"
Byron Ben
Badle A
Benny Jack
Berger Harry
Belle Nada
Browning Art
Burke Helen
Brooks Frank F
Blessing Chas
Becker Bert Mrs
Bolin Carl
Brooke James T-n
Byron Bert

Cox Florence
Cassell Sydney
Cummings Ray
Cooper "Fitch"
Clinton & M'N'm'ra
Cassady Eddie
Clifford Ruby J
Caudner Otto Mrs
"Cervo" Dan

Dale Billy
Davenport Orrin
DeVoie Jewell
Davis & McCoy
Davenport Earl
Duffy James J
Delea Chas J
Dawson Sis & Stern
DeVine Dottie
Dayton Sylvia
Daro F
DuNord Leo

Elmore Dell
Ellsworth Fred
Eiko Mr
Edmunds Glen
Evol
Earl & Lewis

Foster May
Fluhrer & Fluhrer
Francis Al
Foster & Clark
Ford Chas H
Faber Earl
Fisk's Bert Band
Francis & Haamp
Faber Earl
Foley Thos

Gordan Nell R Mrs
Goldberger Arthur
Goldman Joe
George Fred
Gordan J Players
Glenmar Pauline
Gordan Leon
Gray Bee Ho
Gish Leo
Germain Jean

Haywood Harry
Humbert Scott

Haig & Haig
Haas Geo M
Hart Chas Co
Hazelton Blanche
Howard Bert C
Harris Honey
Harrison Chas
Heniere Herschel
Harrah Roy
Henderson Norman
Harrison Chas Mrs
Marty Bob
Harris Honey
Hayatake Marie
Hale Sue

Jinks George
Jones Helen M
Joyce Jack
Jordan Marion

Kean Richard
King Madeline
Kessie Herman

LaFollette Jack
Levy Ethel
Lubin & Lewis
Latham Mr
Lloyd Wilkes
Lowerie Glen
Lingard Billy
Lubin Mr
Lund Chas
Lorraine C A
Lewis Margette
Leroy Dot
Loftin Dixie
Lazar Liza
LeRoy & Cooper
Lizette Millie
Leo Bryan

Martin F A Mrs
Manfred & Flora
McGuire Anthony
Marion Marcelle
Mannard Virginia
Mansfield & Riddle
Martyn Maude
Mudge F M
Morgan June
McFarland George
Mac & Macher
Mays Jack
MacMillan A T Mrs
Murray Edith
Moran Frank & B
Miller Dixie S Mrs
Miller Cleora
Mitchell A P
McFarlane Geo

Newkirk Billy
Narder Vike Miss

O'Dea Jimmy
O'Mar Cassie

Perry Alice
Posty Dot
Pickard H B
Phillips George

Raynor Babe
Regan James
Richards Lawrence
Roberts Peggie
Rois & Royce
Richey R Keith
Roahier Jack
Renard & Jordan
Rehan Estelle
Rogers Frank Mrs
Riggs Mary

Schroeder Wm C
Smith Rose

ORIGINAL NUMBERSSpecial Song Lyrics and Music written
to fit any situation in any act. Orches-
trating. Songs revised. Work guaranteed.**LYLAH CASE**

Room 422; 1493 Broadway, N. Y. C.

STAGE DANCING Taught by
WALTER BAKER

Assistant to Ned Wayburn and formerly dancing
master for Ziegfeld Follies and Capitol Theatre.
Call now to arrange for your next dance for next season. I special-
ize in creating new dances and original ideas for all acts.
Call, Phone or Write WALTER BAKER D & V
939 Eighth Ave., near 53th. Tel. 8290-6130 Circle

"THE TWO BRAZILIAN DIPLOMATS"

SIDNEY—

STEIN AND SMITH

—BILLY

NOW AT WINTER GARDEN, CHICAGO,
FOR FIVE WEEKS.
REPLACING JACK ROSE"The two speed kings traveling on the comedy course. SPEED, 2 laughs a second."
THANKS TO ERNIE YOUNG
OPENING MAY 7, ON THE PANTAGES CIRCUIT.
BOOKED 'TILL 1923.

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

Backett Albert
Skinner J. J.
Simmons Helen
Schroeder Bert
Seymour Dolly
Somerville Jennie
Spahman A. Mrs.
Stafford Edwin
Smith John W.
Stacy Della
Smith Oliver Co.
Sully Lew
Scott John George
Spierling Philip
Single Billy
Seamans Mabelle

Thayer Chas. Ellery
Thiele Otto
Temple Joe
Tucker C. G.
Vincent Jewel
Valida Rosa
White Bob
Williams Conale
Wilson John Mrs.
Weeks Leroy
Wilbur Elsie
Williamson Geo.
Wilson Misses
Wells Marie

Tracey Sid

Zink Sonnie

Burlesque Routes.

(April 25-May 2.)

"Best Show in Town" 25 Casino
Boston 2 Columbia New York.
"Don Tons" 25 Star & Garter Chi-
cago 2 Gayety Toronto.
"Bostonians" 25 Gayety Montreal
Empire Albany.
"Bowery" 25 Gayety Washing-
ton.
"Flashlights of 1920" 25 Casino
Philadelphia 2 Hurtig & Seamon's
New York.
"Follies of Day" 25 Miner's Bronx
New York.
"Folly Town" 25 Casino Brooklyn.
"Girls de Looks" 25 Gayety Pitts-
burg.
"Girls from Happyland" 25
Gayety St. Louis 2 Star & Garter
Chicago.
"Girls of U. S. A." 25 Gayety
Toronto 2 Gayety Buffalo.
"Hip Hip Hurray" 25 Empire
Albany 2 Gayety Boston.
"Hits and Bits" 25 Columbia New
York 2 Casino Brooklyn.
"Jingle Jingle" 25 L. O. 2 Gayety
St. Louis.
Kelly Lew 25 Empire Newark 2
Casino Philadelphia.
"London Belles" 25 Gayety Buf-
falo.
"Maid of America" 25 Hurtig &
Seamon's New York 2 Empire
Brooklyn.
Marion Dave 25 Gayety Boston.
"Million Dollar Dolls" 25 Colum-
bia Chicago 2 Gayety Detroit.
"Powder Puff Revue" 25 Empire
Providence 2 Casino Boston.
Reeves Al Gayety Kansas City.
Reynolds Abe 25 Star Cleveland.
"Rose and Bits" 25 Olympic Cin-
cinnati 2 Columbia Chicago.
Singer Jack 25 Majestic Jersey
City 2 Empire Providence.
"Sporting Widows" 25 Palace
Baltimore 2 Gayety Washington.
"Step Lively Girls" 25 Empire
Brooklyn 2 Empire Newark.
"Town Scandals" 25 Gayety
Omaha 2 Gayety Kansas City.
"Twinkle Toes" 25 Gayety Detroit.
Williams Mollie 25 L. O. 2 Miner's
Bronx New York.

ALBANY.

By THOMAS S. BURKE.

HARMANUS BLEECKER HALL.
—Opening week, Fasset Players in
"Adam and Eva." Monday, April 25,
"Irene"; Tuesday and remainder of
week, Fasset Players in "The Ac-
quittal."
EMPIRE.—This week, "The Best
Show in Town," with Frank Hunter;
next week, "Hip Hip Hurray."
GRAND.—Keith vaudeville and
feature picture.
MAJESTIC.—Popular vaudeville
and pictures.
MARK STRAND.—First half,
Alice Lake in "The Greater Claim";
last half, Douglas Fairbanks in "The
Nutmeg."
CLINTON SQUARE.—All week,
Pola Negri in "Passion."
ALBANY.—First half, Norma Tal-

TRUNKS

ALL MAKES ALL SIZES
FOR THE PROFESSION
AT BIG DISCOUNTS
KIALTO LUGGAGE SHOP
250 West 42d St., Near 8th Avenue.
OPEN EVENINGS



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

made in "Panthea"; last half, "The
Empire of Diamonds."

LELAND.—First half, "The Week
End" and "The Dwelling Place of
Light"; last half, "Midsummer Mad-
ness."

COLONIAL.—Monday, Alice Brady
in "Out of the Chorus"; Tuesday,
Viola Dana in "A Chorus Girl's Ro-
mance"; Wednesday, Eugene
O'Brien in "The Wonderful
Chance"; Thursday, Mary Pickford
in "Suds"; Friday, Elaine Hammer-
stein in "The Daughter Pays"; Sat-
urday, Alice Lake in "Body and
Soul."

John Wallace, manager of the
Hall, has fixed a \$3.30 top for
"Irene," booked for matinee and
evening performances Monday,
April 25.

Oscar Perrin, manager of the Em-
pire, Columbia burlesque house, has
hired a cottage at Saratoga Lake
for the summer.

Arthur Morin, Albany ventrilo-
quist, has just finished a season
over the Keith time. Norman Stad-
iger of the Joe Paige and Patsy
Smith office is now writing an act
for Morin for next season. Morin is
a brother of Valentine Vox, now
playing "big time."

"The Passing Show" has been
booked for the Hall for Monday,
May 9. Gypsy Bellaire, a dashing
brunette who was elevated from
the chorus to a principal role over
night in New Orleans and who was
educated at the Sacred Heart con-
vent here, is with the show. Alumnae
of the college are planning a re-
ception in honor of Miss Bellaire
when the show plays Albany.

Double feature pictures are now
being shown at the Leland.

BALTIMORE

By F. D. O'TOOLE.

AUDITORIUM.—"The Masque-
rader" proves that melodrama,
when well acted and well written,
still has a place on the modern
stage. The play in its fifth year
drew exceptionally well opening
night and will continue to do so
for its stay here.
FORD'S.—Robert B. Mantell in
Shakespearean repertoire not doing
usual business here.
PALACE.—"Bowery Burlesquers."
GAYETY.—"Beauty Trust."
LYCEUM.—Fox's special picture,
"Over the Hill," third week. This
is a little too long for this picture
and the demand at box office for
seats this week is exceptionally
light.

FOLLY.—"The Speedway Girls"
is below the average for this house,
which will never be able to draw
until it replaces the entire chorus
with young girls who are easier
to look at.

RIVOLI.—The picture version of
"The Passion Flower," featuring
Norma Talmadge, is doing good
business in spite of poor notices
that the play with Nance O'Neill
received when showing here last
week.

LYRIC.—Before a mere handful
of persons, Joseph Conlin, tenor,
gave a recital at the Lyric Monday
night, which, for the most part,
consisted of Irish songs with a
sprinkling of the lighter melodies
from other lands. He was assisted
by Herbert Bangs, violinist, who
came close to eclipsing the star in
the applause honors.

PARKWAY.—"Paying the Piper,"
picture.
NEW.—Douglas McLean in "The
Home Stretch."

Two amusement parks, Bay
Shore Park and Sandy Beach were
in danger of destruction when a
woods fire raged for more than an
hour between the two resorts Mon-
day night. The blaze was dis-
covered about 8 o'clock. At this
time it was a short distance from

Sandy Beach. By the time firemen
had arrived from Dunkalk it had
reached threatening proportions.
By drenching the brush immediately
adjacent to Sandy Beach, the fire-
men succeeded in preventing the
spread of the flames to the grounds
of the park, although they spread
rapidly in the southern direction
along the waterfront in the direc-
tion of Bay Shore. The firemen
realized it would be impossible to
check the flames and concentrated
their efforts towards saving Bay
Shore. All the brush and weeds
near the park were torn up and
carried away and the ground soaked
with water. The blaze had run its
course when it reached this point
and finally died out.

Frederick Road Park had its spring
opening Saturday evening and was
the first of outdoor amusement
parks in this section to get going
so far this year in spite of the un-
seasonably warm weather. Carlin's
Liberty Heights Park has had its
dance floor enclosed in glass and
open all during the winter months,
but has not carried very large
crowds. The opening date for the
other parks has not yet been an-
nounced.

BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—"Blitzy-Koo of
1921." Heaviest musical comedy
cast of the season. Keeping the
box office sizzling despite depressed
theatrical conditions locally.
SHUBERT TECK.—"Way Down
East." Fourth and last week of
Griffith film.
PICTURE HOUSES.—Shea's Crite-
rion, "The County Fair." Shea's
Hipp, "Man—Woman—Marriage,"
Strand, "Black Beauty."

Business continues off in all
quarters with burlesque, pictures
and pop vaudeville hardest hit.
Some burlesque matinees said to
be grossing in neighborhood of \$30,
company having to borrow \$400 to
make the next jump. Pictures
showing a decided drop, even "Way
Down East" falling below expecta-
tions. Legitimate steady of all,
heavy attractions helping to boost
the usual takings.

The Academy (American bur-
lesque), which closes this week, will
reopen for the summer with vaude-
ville and pictures under the man-
agement of Rudolph Wagner. Wag-
ner has been running pictures at
the house on Sundays.

Shea's Criterion this week played
its first split-week bill since its
opening.

"The Kid" during its recent show-
ing at Shea's Hippodrome broke the
house record with a gross of \$15,000.

Between Grace Cronin and John
Lund, the "Century Midnight Whirl"
managed to get under the skins of
Buffalonians. Miss Cronin, a former
local girl, with the show was given
considerable space in the dailies.
Lund, former director for Fritz
Scheff, occupied a box with his
family Monday night and was the
butt for all the stage folk. For a
climax, one of the chorus slipped
and fell over the box rail and into
Lund's lap, busting up the number
but sending it over for big returns.

The Olympic was assessed \$100 by
a jury in City Court Thursday for
discriminating against Paul R. Car-
son, an Indian, and his wife last
January. Carson alleged that after
entering the theatre, he was told
that negroes were not allowed on
the main floor and ejected.

Tommy Gray, the wisest cracker
in "The Broadway Bakery" was in
Buffalo last week looking over some
of his scenes in "The Century Mid-
night Whirl" and also the Lee Kids
act. The newspapers gave the event
some publicity.

CALGARY.

By FRANK MORTON.

ORPHEUM (R. MacLeod, Mgr.).—
Week of April 18: Irene Franklin,
George Yeoman, Hibbit and Malle,
Newell and Most, El Roy Sisters,
Winton Brothers, Harry Langdon,
PANTAGES (D. G. Inverarity,

Mgr.).—Chas. and Mayme Butters,
Hugo Lugues, Tracy, Palmer and
Tracy, Camilla's Birds, Three Har-
mony Kids, Ted Shaw's "Xochiti."

PRINCESS (J. Clarke Belmont,
Mgr.).—Harris and Proy Co. in stock
musical comedy.

REGENT, ALLEN, BLOU, EM-
PRESS, LIBERTY.—Pictures.

An unconfirmed rumor has been
going the local rounds to the effect
that the Allen and Famous-Lasky
Canadian interests in Canada had
been amalgamated.

The local press was unanimous in
its praise of Howard Hall's "Abra-
ham Lincoln," which played the Or-
pheum last week. Most Canadians
are great admirers of the character
of the martyred President.

Negotiations are under way for
Canadian Theatres, Ltd., who con-
trols the Princess here, to take over
the Regent and Dreamland in Ed-
monton, both picture houses.

CLEVELAND.

By J. WILSON ROY.

HANNA.—"Jim Jam Jems."
OHIO.—"Call the Doctor."
OPERA HOUSE.—Fanchon and
Marco's "Saires of 1920."
SHUBERT-COLONIAL.—Cleve-
land Opera Co.

PROSPECT.—"The Masterpiece."
KEITH'S.—Vaudeville.
PRISCILLA.—Vaudeville.
LOEW'S LIBERTY.—Vaudeville.
MILES.—Vaudeville.
STAR.—Burlesque, "Girls of the
U. S. A."

EMPIRE.—Burlesque, "Broadway
Belles."
STILLMAN.—Films, "The Gilded
Lily."

STATE.—Films, "Kazan."
METROPOLITAN.—Films, "Jim
the Penman."

STRAND.—Films, "Jim the Pen-
man."
ALLEN.—Films, "Blind Wives."

ORPHEUM.—Films, "The Divi-
dend."
STANDARD.—Films, "The Big
Adventure."

GAITY.—Films, "Between Men."
HOFFMAN'S PALACE.—Films,
"The Brute Master."

The Empire closes for the season
on Saturday.

H. M. Holde is the new resident
manager at the Shubert-Colonial.
He was formerly in charge of the
Shubert interests in Syracuse, N. Y.
John S. Hale will devote his entire
time to the Hanna.

Joseph Hislop, the Scottish tenor,
is scheduled for the Masonic Hall
on Friday evening.

Next week, Opera House, "Twin
Beds"; Ohio, Patricia Collinge in
"Just Suppose."

Another safe-cracking job was
pulled off on Monday, when the
Capitol was visited by yeggs and
\$965 carried off during the tempo-
rary absence of the manager. This
is the third amusement center that
has suffered within a week.

An innovation has been made at
the Opera House. Monday night is
cut price show, with \$1.50 top.

There is no great slump in busi-
ness here; all houses are in full
swing, and the patronage is good,
considering the general conditions.

DAVENPORT, IA.

The outstanding success of week
April 11 was the change at the
Liberty where a combination pic-
ture and musical comedy offering
has been turning away crowds.

Morgan's "A Dangerous Girl" Co.,
a strong organization of 22 with ex-
cellent scenery and costumes and
many snappy musical numbers,
gave "A Dangerous Girl," "Deuce
Take It" and "College Days" with
shimmie contests and amateur night
at 35 cents. For two weeks begin-
ning this week (April 17) they will
have Snitz Seymour's "Midnight
Follies."

DES MOINES

By DON CLARK

A. H. Blank has taken over the
management of the new Capitol at
Davenport. The house plays films.
It seats 3,500. Blank has paid \$140,-
000 for a corner site in the business
district at Sioux City where he will
erect a new house.

Hostetter Amusement Co., of
Omaha, has purchased the Atlantic
and Garden theatres at Atlantic, Ia.
Both play pictures. R. W. Steen,
of Atlantic, was the owner.

Berchel this week: "My Lady
Friends." Next, return, "Robin
Hood."

Princess stock: "Your're in Love."
Next, "That Girl Patsy."

Films this week: "Her First Elope-
ment" at Garden; "Lahoma" at Pal-
ace; "The Passion Flower" at Des
Moines; "The Gilded Lady" at
Strand; "The Witching Hour" at
Rialto.

KANSAS CITY

By WILL R. HUGHES.

Shubert, "Greenwich Village Fol-
lies." Next "Passing Show." Grand,

La Fleur

SHOE JACKS SHOP

154 West 45th St.,
New York
Opp. Lyceum Theatre

FRENCH
SHOES

Short and Medium
Vamps

Most unique variations
of the correct mode.

IMPORTANT NEWS! PRICES REDUCED!

PROFESSIONAL **H&M** THEATRICAL
WARDROBES TRUNKS

FAMOUS HERKERT & MEISEL MAKE, OF ST. LOUIS

CAN NOW BE BOUGHT IN N. Y. CITY

\$55 to \$90

MAIL ORDERS FILLED E. O. R. NEW YORK CITY

USED TRUNKS AND SHOPWORN SAMPLES

EVERY MAKE Hartman, Indestructo, Belber EVERY
Taylor, Oshkosh, Murphy, STYLE
Neverbreak, Central, Bal

SAMUEL NATHANS

SOLE AGENTS FOR H & M TRUNKS IN EAST
Times Square 531 7th Ave., New York Between 38th &
Section 39th Streets

PHONE GREELEY 0320

HELD OVER 8 MORE WEEKS AT WINTER GARDEN, CHICAGO

MARY REILLY

"Ernie Young's Latest Find"

WHAT VARIETY SAYS:

"Mary Reilly, a local sensation, late
of Edelweiss Gardens, a singer of
jazz numbers, par excellence."

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels

GRANT AND LORRAINE

CHICAGO

500 Housekeeping Apartments

(Of the Better Class—Within Reach of Economical Folks)

Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.

We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folk. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

HILDONA COURT
347 West 45th St., Phone: Longacre 3550
A building de luxe. Just completed: elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchen, kitchenettes. These apartments embody every luxury known to modern science.
\$4.00 Up Monthly; \$16.00 Up Weekly.

YANDIS COURT
341-347 West 43d St., Phone: Bryant 7912
One, three and four room apartments, with kitchenettes, private bath and telephone. The private these apartments are sold for \$1.00 of 10 attractions.
\$15.00 Up Weekly.

HENRI COURT
312, 314 and 316 West 45th St.
Phone: Longacre 3550
An up-to-the-minute, new, fireproof building, arranged in apartments of three and four rooms with kitchen and private bath. Phone in each apartment.
\$17.00 Up Weekly

THE DUPLEX
330 and 325 West 43d St.
Phone: Bryant 6131-4293
Three and four rooms with bath, furnished to a degree of modernness that exceeds anything in this type of building. These apartments will accommodate four or more adults.
\$9.50 Up Weekly.

Address all communications to M. Claman
Principal Office—Yandis Court, 241 West 43rd Street, New York
Apartments can be seen evenings. Office in each building.

NOTICE

SEYMORE HOTEL

ROCHESTER, N. Y.
Up-to-date European — \$1.00 UP.

"Eileen." Next "The Hottentot."
Photoplays—"The Love Special,"
Newman; "Education of Elizabeth,"
Royal; "Straight Is the Way,"
Twelfth Street.

Last week was a quiet one theatrically. Mary Nash, at the Shubert, for four nights, a jump breaker between New York and Frisco. Had satisfactory business. At the Grand, Dunbar's "Robin Hood" was well presented and brought out many of the older theatregoers who remembered the old favorite of years ago. Business at the other houses is holding up fairly well, although there is a falling off at every house.

The Century will close for the season April 23. This house got away to a good start last fall and business held up better than at some of the other American circuit houses until the finish.

"The County Fair" held over at the Doric.

Although the Orpheum cut down

FOR SALE

CHEAP CHEAP

CHESTER'S POSING DOG ACT.

Flush drops, scenery, all properties. Three dogs. Act receiving \$300 per week.
Write MASPETH, L. I.

to seven acts again last week the bill was as long as usual and one of the most satisfactory and entertaining of the season.

George Muehlebach, millionaire brewer and owner of the Kansas City "Blues," the American Association ball team, has been sued by his

WANTED

GIRL MUSICIANS

On the following instruments for high-class acts. CORNET, Trombone, Saxophone. All must double on marimbas. Address: J. HENRY, 400 West 57th St., New York City.

former wife, Mrs. Bessie Forris Muehlebach, to have set aside a decree of divorce granted last November. She alleges that the divorce was granted without her knowledge or consent and that mere representation was used to secure it while she was in California. Mr. Muehlebach was married to Mrs. Roxanne Landfried last month and

WANTED

IMMEDIATELY—Men and Women
Trombone Players for Big Vaudeville Act
C. B. MADDOCK
1482 BROADWAY, N. Y. CITY

BEAUMONT

STUDIOS

has just returned from a honeymoon in Florida.

NEW ORLEANS.

By O. M. SAMUEL.
LYRIC—Clarence Bennett's Colored Carnival.
STRAND—"The Restless Sex."

The Palace is installing the finest N. V. A. room, south, at the instance of Mort Singer, who recently went over the theatre and ordered several changes in its upkeep.

Continued cool weather has helped attendance at the local vaudeville theatres.

Edward Marshall, the chalkologist, spent several days in New Orleans en route back from Ohio to Arizona. Marshall's health is improving.

Douglas McLean, the picture star, has been cavorting about New Orleans before returning to the Coast.

PANTAGES.—Fifty fifty with the current show at Pantages. Some appeared entertained, while others appeared bored. Its main attraction is a leaden tempo, especially noted in the headliner, "Private Property."

Robert Swan instituted proceedings. Just an eccentric juggler, but with a sense of humorous appeal that spelled welcome for him.

Mabel Blondell made a nifty picture with her personal display, leaving little to the imagination. Miss Blondell worked unevenly, causing her reception to simmer by not picking up the laughs and building them at the psychological moment. She permitted her risqué moments to become almost dangerous and strict attention to the line of demarcation might aid her, for Miss Blondell is very tabasco.

Kennedy and Francis tried very hard and perhaps could have done better by not forcing. Their black-face stuff is conventional. The pair seem capable of hitting the high places with material.

Walton and Brant follow everybody with their patter which did not mean much here. There was no demand for an encore, but they inserted one in the shape of some nonsensical disrobing that had no basis in being.

George Shoos is presenting "Private Property," the feature which closed the show. It is just a girl act with many dull stretches, and but one ray of sunshine in its elongated comic greatly reminding of Slim Kellam. The remainder were negligible.

The Orpheum filled slowly Monday evening. The late comers did not miss much, although the program was above par. Willie Hale and Brother ran along quietly, opening. Turn needs animation and change in costuming. Merritt and Bridwell came confidently and then grew chary apace, but picked up some before the exit. An act that rises and falls with not enough zest. The Jack Lait sketch, "No Tomorrow," projected by Dewey and Rogers, was third. It contains several scintillating moments that struck resoundingly, with Mable Rogers aiding the appeal considerably. Grace De Mar was never in better form here. She is not so plastic now and has assimilated a

Phone: Bryant 1944

THE BERTHA

FURNISHED APARTMENTS

Complete for Housekeeping. Clean and Airy.
323 West 43rd Street NEW YORK CITY
Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the profession.
Steam Heat and Electric Light \$9.50 Up

IRVINGTON HALL

355 to 359 West 51st Street. Phone Circle 6640
An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms, with kitchen and kitchenettes, bath and phone.
Address all communications to Charles Tenenbaum, Irvington Hall.
No connection with any other house.

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Street One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phone: Bryant 8556-1

Lansdale-Canton Apartments

on Broadway—1690-1696—Between 53d-54th Streets
FURNISHED APARTMENTS — 1, 2, 3, 4 ROOMS and BATH
UNDER NEW MANAGEMENT

High Class Elevator Apartments; Every Possible Service; With Kitchen and Kitchenettes; 4-Room Suites Especially Adapted for Two Couples; Large Kitchen.

CIRCLE HOTEL

THE HOME OF THEATRICAL FOLK
COLUMBUS CIRCLE AT 54th ST. Formerly REISENBERG'S
Phone: COLUMBUS 1348
SINGLE ROOM AND SUITES PARLOR, BEDROOM AND BATH
Light, Airy Rooms; Furnished; All Improvements; Overlooking Central Park; Five Minutes from All Theatres; Low Rates.

Phone LONGACRE 3333

Furnished Apartments
AND ROOMS
Large Rooms, \$6.00 and Up.
1, 2, 3 Room Apartments, \$10 to \$18.
COMPLETE HOUSEKEEPING
310 WEST 48th ST., N. Y. CITY

certain warmth lacking heretofore. She reigned in high favor.

Wallace Galvin has accumulated a suavity and poise that lend distinction to his endeavor. Emily Ann Wellman's flash playlet, "The Actor's Wife," was effective materially and artistically. Its bows, taken a la Corse Payton, had them beating their hands lustily. Nellie Nichols gauged her crowd well. Lamy Brothers held them with a regular closer of spills and thrills.

Strauss-Peyton, theatrical photographers, have purchased a lot on Baltimore avenue and will build a three-story studio.

Harry Brown, who controls the concessions with the Kennedy Carnival this week, purchased a new twelve-apartment kitchenette at 501 East 31st street. The consideration was \$50,000. Mr. Brown is also the owner of a twenty-four apartment flat at 32d and Broadway.

Dot Barnett, soubrette with the "Cabaret Girls" at the Century, is a Kansas City product and was kept busy visiting relatives during her week's stay here.

LOEW'S.—"The Rounder of Old Broadway." Bobbie Mathew's old sketch, is the feature of the first half program. The lines and business of the piece were ever sure fire, but the plying of the turn is inferior. Neal Barrett misses the idea. Paramo, first in the running, got away flying and left to a healthy score. Paramo sensed the audience's demands admirably. Franklin and Vincent injured their chances by overplaying.

Anthony and Arnold proved the outstanding success. Miss Arnold displaying a corking voice, while Anthony unleashed a capital wop characterization. Aiding and abetting was much fresh, bright material, that was received avidly. Arranging and routing would make this an easy, secure big-timer.

Stanley Brothers furnished the tag, disclosing some nifty ring work that brought distinct approbation.

Fast-moving bill at the Palace the first half. The Jack Hughes Duo got the show away flying. Popular hits. Hughes blew some silvered strains through his gold-plated cornet that roused them in all sections as a starter and never relinquished his hold.

Bennett and Lee were received boisterously. Avis Bennett made a handsome picture in her nifty togs and acted as a dandy foil for Lee,

Phone Columbus 2273-4—1473

SOL R APTS.

33 W. 65th St., N. Y. City
2, 3 and 5 rooms. Complete housekeeping. Phone in every Apt.
MRS. RILEY, Prop.

HOTEL SANDERS

CASS AND COLUMBIA
DETROIT, MICH.
Five Minute Walk to Theatres.

A New Home and Headquarters
FOR THEATRICALS—Modern and Up-to-Date.
GOOD RESTAURANT IN CONNECTION
WRITE FOR RESERVATIONS

who works after the manner of Ed Wynn.

"Bungalow Love" has been switched around some since last around. The present interpreters speak to the audience instead of to each other and do not seem intent enough. The sketch has a double climax, but the last line about sleeping in church was lost completely.

Bert Lewis seemed thoroughly at home and extracted his meed with little difficulty. Lewis might omit the gag about the darkies rolling dice for the terms in jail to be allotted. It does not belong with the newer stuff ahead.

Little Jim, the bear, was one protracted howl, extracting a cataclysm of laughter. The wrestling plants carried now are unusually adequate. Little Jim is one of the surest of the sure fires.

PITTSBURGH.

BY COLEMAN HARRISON.

B. Eden Payne, Frohman aide on forthcoming production rehearsals of "Romeo and Juliet" which will be offered by Carnegie Tech drama students.

"The Marcus Show of 1920" is playing to fair returns at the Nixon. Press notices stated the show was brand new and that it had just played a couple of towns prior to coming here. Fiske O'Hara next.

Grace Nelson, local songstress, joined Ned Norworth's act when it played here recently. She asked permission to introduce a number from a box, which Norworth granted, and the idea went so well that he asked her to join.

Mamie Walker, former comedienne with "Wine, Woman, and Song" and other musical shows, is now conducting a dancing school here. Her husband, Joe Barth, has one of the leading gymnasiums in the city.

The University of Pittsburgh Cap and Gown Show as usual was not far below the standard of the good

Hotels Catering to Profession

WARNER HOTEL

AMSTERDAM, N. Y.
\$1.25 Single, without bath; \$1.75 Double, without bath; \$2.95 Single, with bath; \$3.00 Double, with bath.

FREDONIA

(EUROPEAN PLAN)

TENNESSEE AVE., Just Off Boardwalk.
The Hotel That Has Advertised ATLANTIC CITY for 20 Years.

HOTEL LINCOLN

INDIANAPOLIS

Every Room with Bath from \$2.50 Up

Special Rates to the Profession

WAL. R. SECKER, Gen. Mgr.

HOTEL STRATHMORE

WALNUT at 13th ST., PHILADELPHIA

Single rooms with running water \$2.00 a day, double, \$2.50. Single, with private bath, \$2.50 a day, double, \$3.00. B. F. CAHILL, Mgr.

Same Management for the Past Ten Years.

HOTEL COLONADE

15th & Chestnut STs., PHILADELPHIA.

Best located hotel in city. Rates: Single, without bath, \$12.00 per week. Double, \$16.00 per week. Rooms with private bath \$15.00 single; \$21.00 double. Telephone in all rooms.

DAVID KRAUSE, Mgr.

PARK HOTEL WILLIAMSFORT,

PENNA.

Every room with either private bath or running hot and cold water—\$2.00 per day and up, or with private bath, \$3.00 per day and up. Cafe and Grill open day and all night. Popular price "Club Meals."

HOTELS RECOMMENDED

BY ORPHEUM CIRCUIT ACTS

COLONIAL HOTEL

Seventh Ave. East Calgary, Alta, Can.

\$2.00 Double—\$1.25 Single—Hot and cold water. Private Phone in Every Room.

HOTEL WASHINGTON

\$2.00 a Day and Up

With or Without Bath

Catering to Orpheum Acts

HOTEL ASTOR

176 N. Clark St., Near Randolph St.

CHICAGO, ILL.

Rates \$1.50 Per Day and Up

One Block from Palace Theatre

NEW TREMONT HOTEL

21-29 So. Dearborn St. CHICAGO

Everything New and Modern

A. SINGER, Manager

HOTEL CLARENDON

No. Clark and Ontario Streets, Chicago.

FIVE MINUTES FROM LOOP

RATES \$1.00 AND UP

ONE HUNDRED OUTSIDE ROOMS

HOTEL RICE

Everything New. — Modern and Homelike.

KLINGBEIL BROS., Proprietors

755 No. Dearborn St. 3 Minutes' Walk from Loop.

CHICAGO, ILL.

SAVOY HOTEL

\$2.00 and Up without Bath

\$3.00 and Up with Bath

J. C. NICHOLS, Mgr. and Prop.

17th and Broadway DENVER, COLO.

HOTEL HAMMOND and CAFE

HAMMOND, IND.

Very Modern. Running Water in All Rooms.

Shower Baths: Rates: \$1.25 Single; \$2.00 Double.

One Minute Walk from Orpheum Theatre.

Opposite New Park Theatre.

THEO. GUSCOFF, Prop.

MAJESTIC HOTEL

EUROPEAN PLAN. HAMMOND, IND.

Running Water in Every Room; Also Rooms with Bath. Rate: \$1.25 and up. Located in Center of City. Close to All Theatres.

N. SCOFES, Mgr.

HOTEL BALTIMORE

\$3.00 PER DAY WITH BATH

\$2.00 PER DAY WITHOUT BATH

500 ROOMS

Baltimore Ave. & 12th St., Kansas City, Mo.

HOTEL EMPIRE

215 W. 12th St., KANSAS CITY, MO.

THEATRICAL RATES, \$1.00 PER DAY & UP.

ALL MODERN CONVENIENCES.

ANNA SCOTT, Manager.

OMAHA, NEB.

FONTENELLE HOTEL

\$3.00 a Day and Up

Every Room with Bath.

18th and DOUGLAS STS.

METROPOLE HOTEL

OF ST. LOUIS

Just N. of Washington Ave. on 12th St

Special Theatrical Rates

\$7.00 Per Week Up—Strictly Modern and Homelike

musical comedy. Libretto and lyrics were by Louis Fushman and Johnny Walker, while music was by Benny Levant, who has been writing it for the last four seasons, and who is a brother of the Century Roof musical director, and Oscar Radin, Passing Show musical director.

The San Carlo Grand Opera Company drawing well at the Pitt. "Shuffling Along" next.

"Way Down East" closed at the Shubert Saturday after a run of four months. The house will be idle for a week, after which "The Four Horsemen" will go in.

Frank Banta, Victor pianist, who also is one of the best recording artists for the music rolls, enjoys an unusual popularity here. He appeared in a recent concert, and is due to play in Syria Mosque next month.

George Jaffe's Joy Riders will

EVELYN BLANCHARD

1493 BROADWAY NEW YORK CITY
See Me for Big Time Restricted Material, Sketches, Comedy Acts, Singles, Etc.
Acts Revisited. R. heard and Openings Arranged.

NOW THAT SPRING IS HERE, WHY NOT SPRING A NEW SETTING ON YOUR AUDIENCES? WE HAVE SOME VERY SEASONABLE NOV-ON-ELTIES BUDDING IN OUR STUDIOS WHICH WE EXPECT TO BLOOM INTO REAL HOT HOUSE BEAUTIES IN THE VERY NEAR FUTURE. CONSULT US NOW FOR YOUR NEW SPRING STAGE ATTIRE. WE ARE PAST MASTERS IN THE ART OF STAGE DECORATIONS. SETTING FOR RENT, ALWAYS—RENTALS APPLYING ON PURCHASE.
230 W. 46th ST., N. Y. CITY Bryant 9448 Opp. N. V. A. CLUB HOUSE

BEAUMONT

STUDIOS

COLLEGES, CLUBS, EXHIBITIONS & WINDOW DISPLAYS, TO ORDER OR SUPPLIED ON RENTAL BASIS

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

close the Academy next week. As the cast is largely a local one, having composed a local stock burlesque troupe last season, indications are a heavy draw.

Bowman Brothers Minstrel troupe played the Duquesne all of last week to mild returns.

The Park theatre in Lawrence-

MINERS MAKE-UP

Est. Henry C. Miner, Inc.

ville is running a weekly amateur night.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

LYCEUM—"Way Down East," all week, top prices.



Guerrini & Co.
The Leading and
Largest
ACCORDION
FACTORY
in the United States.
The only factory
that makes any set
of Reeds—made by
hand.
277-279 Columbus
Avenue
San Francisco, Cal.

THOMAS J. KEOGH

REAL ESTATE AND INSURANCE

OCEAN BEACH, NEW YORK

FAY'S—"Fads and Fancies," Eddie Cassidy, Farrell and company, Wray's Mannikins, Francis and Demar, Grace Ayres and company, with Harry Carey in "West is East," film feature.

PICTURES.—George Arliss in "The Devil," Loew's Star; Wallace Reid in "The Charm School"; "The Lion of the Law."

The season at the Lyceum ends

Nat Lewis

THEATRICAL-OUTFITTERS

1580 Broadway New York City

Saturday, "Way Down East," film, is the attraction this week, with the Manhattan Players booked to begin a season of summer stock on May 3. Manager Howard Rumsey, of the players, announces that Florence Eldridge will again be leading woman.

The Gayety closed on Saturday after a season that was good

COVERS FOR ORCHESTRATIONS

ART BOOKBINDING CO.

119 WEST 42d STREET

NEW YORK CITY

through the winter but slumped this spring.

Nat C. Fields and his company will close at the Family this week. Next week the Family will be back to vaudeville and pictures, changing twice a week. Two girl shows have been formed out of the com-

JAMES MADISON says

As competition becomes keener, vaudeville performers need better material. I have written many good acts for good people and am ready to repeat past performances. Just renewed my lease (11th year), at 1493 Broadway, New York City.

pany, both of which will start on the road next week.

ST. LOUIS.

By GEORGE GAMBRILL.

Sells Floto will open here April 26 and remain until May 1.

AMALGAMATED VAUDEVILLE AGENCY

1441 Broadway, New York

PHONE BRYANT 8993

Booking First Class Acts in

FIRST CLASS THEATRES

ARTISTS MAY BOOK DIRECT

THE ORPHEUM CIRCUIT

MARTIN BECK,
PresidentMORT H. SINGER,
General Manager,CHARLES E. BRAY,
General Western RepresentativeFRANK VINCENT,
GEORGE GOTTLIEB,
Managers' Booking Dept.S. LAZ LANSBURGH,
BENJ. B. KAHANE,
Sec'y and Treas.E. H. CONWAY,
Publicity and PromotionJOHN POLLOCK,
Press Dept.O. R. McMAHON,
Manager Auditing DepartmentGENERAL OFFICES,
PALACE THEATRE BUILDING, NEW YORK CITY

Longacre Engineering and Construction Company

INC.

Specializing theatre financing and
construction

CHICAGO OFFICES NEW YORK OFFICES

American Bond & Mortgage Bldg.

562 Fifth Ave.

James Martin, manager of the Standard theatre here (burlesque), has adopted the policy of giving the patrons a wrestling match every Friday night, and it seems to have resulted in a good drawing card.

Matinee business at most houses has fallen off a bit owing to the opening of the baseball teams. Good weather resulted in the teams drawing unusual good crowds in the afternoons.

No announcement has been made as to the time of closing for the big houses here this season. It is thought that most of the vaudeville houses will remain open for the season.

"Duke" Pohl, manager of the Brevort Hotel here, gave his annual birthday supper last week, and as usual all of the theatrical profession playing here at that time were invited, while a great number from near by points made the trip in to

attend the supper. City officials and newspapermen were also present. "Duke" placed the "free" card on everything, but he refused to tell his age. He received hundreds of telegrams of congratulations from the theatrical profession from all over the country.

Manager Phelps, of the Grand Opera House (Junior Orpheum) must have a few four-leaf clovers, rabbit's foot, and other lucky charms, for his house seems to be always filled to capacity despite bad weather or any other bad breaks for show business.

The new Capitol theatre located downtown here, a motion picture house with one thousand seating capacity, was opened to the public yesterday. The house has some beautiful interior decorations.

The writer received a letter from Jack Harrington, formerly connected with Variety's staff. Jack states that he is now with the Mid-

Marcus Loew's

BOOKING AGENCY

General Executive Offices

Putnam Building, Times Square

New York

J. H. LUBIN

General Manager

Mr. Lubin Personally Interviews Artists Daily

Between 11 and 1

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

Feiber & Shea

Theatrical Enterprises

1493 Broadway

(PUTNAM BUILDING)

New York City

AFTER APRIL 28th WE WILL BE LOCATED AT
1540 BROADWAY — LOEW BUILDING

BERT LEVEY CIRCUIT VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO.

BEN and JOHN FULLER AUSTRALIAN CIRCUIT

VAUDEVILLE, MELODRAMA AND PANTOMIME
American Representative, A. BEN FULLER

DELGER BLDG., 1005 MARKET ST.

SAN FRANCISCO

PHONE PARK 4332

The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

land Films, Inc., at Minneapolis, Minn.

Kewpie Callander of Minneapolis and Patsy Flannagan of St. Louis (bantamweights) fought a poor draw here last night before a small sized crowd.

SEATTLE.

By LULU EASTON DUNN.

"Roads of Destiny," Rex; "Kazan,"

Liberty; "The Gilded Lily," Coliseum; "The Witching Hour," Strand; "Bare Knuckles," Colonial; "The Smart Sex," Clemmer; "Hold Your Horses," Oak; "Black Beauty," Blue Mouse; "Outside the Law," Class A; "What Women Will Do," Winter Garden.

Levy's Musical Comedy Company, at Levy's Orpheum, will present "The Spring Models," in which a fashion will be presented during the action of the play. The various beauties of the large chorus will dis-

NEW YORK THEATRES

CAPITOL E'way & 51st St.
BEGINNING SUNDAY
Clara Kimball Young
in "HUSH"
CAPITOL GRAND ORCHESTRA
ERNO RAPEL, Conductor
Presentations by S. L. ROTHAFEL

MARK STRAND
"A National Institution"
E'way & 47th St. Direction: Joseph Plunkett
RALPH LEONARD Presents

THE SKY-PILOT
A PICTURE OF THE GREAT OUTDOORS
STRAND ORCHESTRA
CARL EDUARDE, Conductor

SAM H. HARRIS Thes., 42d. Eves. 8:20.
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
Hit and Run Series
GAIETY Broadway, 46 St. Eves. at 8:30
F'r., Sat., 2:30.
FRANK BACON in
LIGHTNIN

REFUBLIC W. 42d St. Eves. at 8:30.
Mat. Wed. & Sat., 2:30.
GRACE LA RUE and
HALE HAMILTON in
DEAR ME

LITTLE West 44 Street. Eves. at 8:30.
Mat. Wed., Thurs. & Sat. 2:30
The 1st YEAR
By FRANK CRAVEN

ELTINGE Theatre, W. 42d St.
Eves. 8:45. Mats. Wed. & Sat. at 2:30.
"LADIES' NIGHT"

A Farce Comedy in Three Acts. With
J. CUMBERLAND CHARLES RUGGER
ALLEN KING EVELYN GOSNELL

LIBERTY West 42 St. Evenings at 8:15.
Top. Mats. Wed. and Sat., 2:15.
MITZI

In the Musical Comedy Hit, "LADY BILLY"
BEST SEATS \$2.00
WED. and SAT. MATS.

play the latest spring creations, such
as are now being shown in New
York. The gowns will be furnished
by the local department stores.

Frances Alda, soprano, was heard
Monday evening in Meany Hall.
Mme. Luisa Tetrazzini will be heard
Thursday night at the Arena.

The Seattle Civic Orchestra, with
Mme. Davenport-Enberg conductor,
will give a concert on Sunday after-
noon at the Metropolitan theatre.
This organization has ninety mem-
bers, and any one with ability to
meet certain standards in playing
may belong, whether professional or
not.

Ruth Renick, a Seattle girl, formerly
with the Wilkes company, will
be seen in "The Witching Hour"
at the Strand.

No-host movie parties to be given
Wednesday evenings at the Blue
Mouse theatre are being planned by
society as a novelty in the way of
entertainment. The mezzanine gal-
lery will be reserved for these af-
fairs, and from the interest being
shown many gay parties will enjoy
these performances.

Margaret Matzenauer, contralto,
of the Metropolitan opera company,
will be heard here in concert April
18 at the Metropolitan theatre.

Gripping Playlet For Sale
Four parts; good lead for either man or
woman. Detective mystery with start-
lingly new twist. Emotional situations
and comedy relief; suspense held through-
out, with good dialog and an "O. Henry"
ending. Address—E. A. W., 515 Rose
Court, Santa Rosa, Calif.

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"
A VERY HOPWOOD'S Sparkling Comedy.

COHAN'S 2 BIG HITS
GEO. M. COHAN Theatre, E'way & 43d St.
Eves. 8:30. Mats. Wed. & Sat. 2:30.

Hudson W. 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
AUGUSTUS THOMAS
NEMESIS
NEW AMERICAN
DRAMA

Management of GEORGE M. COHAN
DISTINGUISHED CAST INCLUDES:
EMMETT CORRIGAN and OLIVE TELL

COHAN Theatre, E'way & 43d St.
Eves. 8:30. Mats. Wed. & Sat. 2:30.
LAST WEEK
GREATEST MYSTERY OF THEM ALL.

"THE TAVERN"
"WHAT'S ALL THE SHOOTIN' FOR?"

"TIP-TOP"
BRIM FULL OF FUN WITH THE DUNCAN
SISTERS, 6 BROWN BROTHERS, 16
PALACE GIRLS, & HARLAND DIXON
as "TIP-TOP"

GLOBE THEATRE
BROADWAY AND FORTY-SIXTH ST.
MATINEES WEDNESDAY AND SATURDAY

TIMES SQ. Evenings 8:30. Matinees
Thurs. and Sat., 2:30.
CHARLES PURCELL in
"THE RIGHT GIRL"

A New Musical Play

Brock Pemberton's Productions
ZONA "Miss Lulu Bett"
Belmont W. 48th St. Eves. 8:30
Mats. Thurs. & Sat. 2:30.

GILDA VARESI
ENTER MADAME
NORMAN TREVOR W. 46th St. Eves. 8:30.
FULTON Mats. Wed. & Sat. 2:30.
GOOD SEATS AT THE BOX OFFICES

Rainier Noble Post at its meeting
Monday evening passed a resolution
condemning Jack Dempsey, world's
champion heavyweight boxer, who
recently appeared at the Pantages
theatre here, as a person unfit to
hold an honorary membership in the
American Legion, were such an
honor available. Members of the
post who attended the theatre where
Dempsey appeared were asked to
refrain from any applause at the
conclusion of his performance.

When the steamship Wenatchee
sailed Saturday on her first voyage
out of Seattle she had as a passen-
ger Alexander Singelow, Seattle
representative of Fox, who will take
moving pictures of the first ocean
trip of the liner and the receptions
recorded the big vessel in Oriental
ports. In this way the Seattle ves-
sel will be given screen publicity in
all parts of the world.

Wm. I. Winder's orchestra was
engaged to sail on the Wenatchee,
which left Seattle Saturday, with
Winder as pianist; Clarence Molton,
saxophone; E. Hart, violin; Michael
Guglielmo, drums; Clarence Pratt,
banjo. The Wenatchee will stop
at Yokohama, Japan; Kobe, Japan;
Shanghai, China; Hongkong, China,
and Manila, and is expected back
by June 4.

Marjorie Bolton, a fashion model,
won the \$100 cash prize as the pos-
sessor of the most amazing pair of
ankles displayed at last week's auto
show.

The Wilkes theatre property
passed from the control of the Al-
hambra Building Company to that
of the Greater Theatre Company, the
deal involving more than \$150,000.
The new lease will date from June
1. Until then the Wilkes Players
will continue stock presentations.
On that date the Greater Theatre
Company, a Jensen & Von Herberg

Local house managers are won-
dering just what effect the two-
cent fare increase, giving Syracuse
an eight-cent fare, will have on busi-
ness, already none the best. The
consensus of opinion is that it will
affect patronage in the downtown
houses, but boost business in the
ward and neighborhood theatres.

Charlie Wilson

"The Loose Nut"

W. V. M. A'ing it

SKATING MACKS

Artistic Whirlwind Oddities.

BOOKED SOLID

Booked Solid Loew Circuit

Direction MANDEL & ROSE

MILTON WALLACE

Operatic Versatile Comedian

What Variety thought of me in "Frisco":

HIP, FRISCO.

San Francisco, March 2.

"Voice of 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.

LOEW CIRCUIT—NOW

RUTH HOWELL
DUO

"AMERICA'S PREMIERE AERIALISTS"

NOTE—The only lady doing the toe-to-

toe catch.

Playing KEITH and ORPHEUM Circuits.

Direction, JOE SULLIVAN.

corporation, will take control and at
once expend \$30,000 in making the
theatre a modern motion picture
palace.

Douglas Richardson, 18, an actor,
is in City Hospital with a wound in
the body, and his brother Fred also
was stabbed in a quarrel in the
Richardson apartment.

SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE.—Fourth week, Knick-
erbocker Players in "Up in Mabel's
Room." Next week, "Smilin'
Through." First presentation of
Jane Cowl drama in stock.

BASTABLE.—First half, "The
Bostonians," final burlesque of sea-
son. Last half, "Apple Blossoms."
The theatre business is fast going
on the rocks in this city. There's
scarcely a house of any class, legiti-
mate or movies, that is not feeling
a bad slump in patronage. Keith's
apparently is doing the best of any
local theatre. The Wieting season
is at an end. The Bastable closes
burlesque and has put a couple of
first-class attractions yet on the
schedule. Rialto gossip names two
film houses as up against it finan-
cially. It's a question whether they
can weather the slump. Deals for
the sale of at least one theatre are
under way.

Raymond Fagan, former manager
of the piano department in a local
establishment, and also a former
dancing instructor in the Onondaga
Hotel here, is getting a royal re-
ception at Keith's this week. The
Edwards store and practically all
of the local business men's clubs
and organizations are holding the-
atre parties to see Fagan's "Pep."

The Crescent, showing Para-
mount-Artcraft films, cut its ad-
mission scale Sunday, lopping off
a nickel. The move apparently was
made to bolster up business.

The Empire's attempt at Sunday
pictures was far from successful on
Sunday. The house had "Brewster's
Millions," previously shown at the
Robbins-Eckel, but even with a
second run exhibition rate for the
film it's doubtful if the house made
money.

Patrick Conway, director of the
Robbins-Eckel orchestra and fa-
mous bandmaster, lost his race with
death by 24 hours when he travel-
led to Albuquerque, N. M., last
week, called there by the critical
condition of his son, Paul R. Con-
way. The body of the young man
was brought here for interment
this week.

Ernest Jabaut was pinched at
Plattsburg charged with being the
"Peeping Tom" who peered into the
dressing room windows at the
Plattsburg theatre while the chorus
girls of the Billy Allen musical
company troupe were making their
toilettes. Jabaut was caught in the
act and attempted to escape, but
was arrested after a wild race. He
had just completed a 30-day term
on another charge.

Local house managers are won-
dering just what effect the two-
cent fare increase, giving Syracuse
an eight-cent fare, will have on busi-
ness, already none the best. The
consensus of opinion is that it will
affect patronage in the downtown
houses, but boost business in the
ward and neighborhood theatres.



Beechler & Jacobs
Present
PAULINE SAXON
and "SIS"
THE
HONEY
KIDS.

GUY
RAWSON

and

FRANCES

CLARE

BOOKED SOLID

Bed sheets, and news paper sheets
are pretty much the same. A good
many people lie in them. We know
of a lot of Agents in the "Thousand
Thieves Building" (Putnam Bldg.)
who lie too, but not so much in Bed
sheets, or News Paper sheets.

MENNETTI
& SIDELLI

Direction, NORMAN JEFFERIES.
KEITH TIME

"Tew Funey Buoy"

PAUL HARRY

MOHER and ELDRIDGE

IN

"I DON'T CARE"

Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

FOLLETTE
PEARL

AND WICKS

LOEW CIRCUIT, 1920-21
Direction LEW CANTOR

when presented at the box office
carried a cash value.
LOEW'S PALACE.—Thomas
Meighan in "The City of Silent
Men."

LOEW'S COLUMBIA.—"Lying
Lips" (second week).
MOORE'S RIALTO.—Clara Kim-
ball Young in "Straight from Paris."

MOORE'S GARDEN.—Doraldina
in "The Woman Untamed."
CRANDALL'S METROPOLITAN.
—"Bob Hampton of Placer."

Charles Sugah-Turner is spending
a few weeks at his home here com-
pleting his play "St. Francis of
Assisi" for the use of George Kelly.
Mr. Turner was stage manager dur-
ing the past season with Comstock
& Gest's "Aphrodite."

William Fox's film "Over the Hill"
is on its fourth and last week at
the Shubert-Garrick. The house
has not as yet announced what is
 slated to follow this picture.

Julia Culp, who was to have ap-
peared here in concert under man-
agement of T. Arthur Smith will
fill the cancelled date this Thurs-
day. A good advance sale awaits
her appearance.

Harry Watson, Jr., is headlining
at Keith's this week with Valerie
Bergere & Co. in "The Moth" as
the underlined feature.

The Washington Post, morning
daily, is conducting a beauty con-
test and in the picture section each
Sunday is publishing the photo-
graphs of the blondes and brunettes
entered. The contest has created
interest to such an extent that the
prize of \$200 in cash first offered has
not been added to, the additional
prizes including a hand painted mi-
niture of the second best and a
painting-in-oil of the third best.

Moore's Garden is offering as a
special feature with the Doraldina
film "The Untamed Woman" the
personal appearance of Signe Pat-
terson in "The Hawaiian Musical
Revue," which also includes The
Royal Hawaiian Orchestra, which
during the craze for the music from
the island was a big time feature.

BUMPUS & LEWIS

SCENIC STUDIOS
245 W. 46th St., N. Y.
Bryant 2695

DROP CURTAINS FOR SALE AND RENT

Some of the Acts we have equipped with scenery: Skelly & Heigt Revue,

Fortune Queen

CANTOR & YATES PRODUCTIONS

IN VELVET, SILK, SATEENS AND OTHER MATERIALS

Angelus
Cleansing Cream
For Beauty's sake, use "Angelus"

MOTHER ETERNAL.

Alice Baldwin.....Vivian Martin
Edward Stevens, Sr.....Thurston Hall
Dr. Emerson.....Earl Metcalfe
Edward Stevens, Jr.....Jack Sherrill
Italia Brennon.....Vivienne Osborne
William Brennon.....J. W. Johnston
Mary Baldwin.....Baby Ruth Sullivan
Mary Baldwin (25 years later).....Pearl Shepard
Charles Baldwin.....Claydon Hammett

It wouldn't occur to most people that there was present call for a valiant champion of the proposition that motherhood is a praiseworthy institution, and mothers in general are supremely unselfish and self-sacrificing. Most people in the best circles accept it as a truism, so self-evident that debate is out of order. For this reason it comes as a surprise that Ivan Abramson uses up a seven-part photoplay to argue the matter with most astonishing earnestness and bad taste.

It is as though some one lavished passionate oratory on the novel contention that murder, theft and false witness were wrong. There's no one to argue against it. So what's the use or purpose or merit in the discussion? Hence "The Mother Eternal" is a bald rehash of platitudes, done into an absolutely uninteresting recital and plastered over stickily with sentiment of the most maudlin kind, emotional counterfeit that only cheapens a lofty subject. The Broadway screen has not seen such utter trash in many a day and it is hard to conceive of any community so simple minded as to take the wretched travesty seriously.

The picture, by the way, was shown first last Sunday night at the Casino, making a bid against six or seven other special films in the legitimate houses of the metropolis, posting a scale of \$1.65 top. There can be small question of its fate on Broadway. Indeed it is not easy to believe that any grade of picture public would support it at any scale.

It doesn't deserve serious consideration from any viewpoint. Its story is stupid, its direction crude to the last degree and its acting on a par with the rest. There are moments when its serious scenes are pathetically comic, as for instance when Vivian Martin (the last screen actress in the world to play an old woman part) wears a makeup that might be transferred without abating a detail to a comedy character old woman. The black streaks under the eyes and streaming to the corners of the mouth must have been applied with a spoon. This is not exaggeration as proved by a tittering audience. The whole production was as artificial and as forced as that unspeakable facial fresco.

The story has to do with an impoverished woman newly widowed who allows a doctor to substitute her newly born babe in the arms of a rich woman in the same hospital whose offspring had died. The needy mother yearns for her child for 25 years, during which time she is ill-treated by an older daughter who at length drives her out of her home to commit suicide by leaping into the river.

The long lost son, of course, happens to be on the dock and rescues her for the final reunion and the mother is safely ensconced in son's home of wealth. The hospital scenes and certain other passages in a doctor's office are fragrant with medical details dealing with obstetrics, although there were some interesting shots of babies here.

The cross sob stuff was laid on fearfully thick. A 30 or 40-piece orchestra, mostly violins with "D" strings, cellos and French horns started to wring the heart with their wailing at 8:30. Then a solemn celloistist with a rich, moist baritone voice recited a fragment of verse lauding motherhood and motherhood. A woman balladist took the strain up for a sentimental song in the same vein and then we had a tableau, showing an illuminated city at night and beyond the tiers of windows lighted by home fires, a symbolic figure of a mother brooding over baby in her arms was revealed on pedestal.

That was just the beginning. After that the screen story took the theme up and tore sentiment to tatters until 10:40. The proceedings were quite sufficient to make any efficient modern mother thoroughly indignant.

"SACRED AND PROFANE LOVE"

Carlotta Peel.....Elsie Ferguson
Emily Diaz.....Conrad Nagel
Frank Isenbly.....Thomas Holding
Constance Peel.....Helen Dunbar
Mary Isenbly.....Winifred Greenwood
Mary Francis Alcar.....Raymond Brathwayt
Mrs. Serdita.....Clara Selwyn
Albert Vicary.....Howard Gay
Samson.....Forest Stanley
Rebecca.....Jane Keckley
"Sacred and Profane Love" is a Paramount picture, starring Elsie Ferguson, and produced by William D. Taylor. Before reaching the screen it appeared in the form of a novel, and during the season of 1919-20 was presented as a play, running for a considerable period in one of the Broadway houses. Arnold Bennett wrote the novel and play. The scenario from which the picture was made was written by Julia C. Ivers. Elsie Ferguson appeared in the stage version, playing the character of Carlotta as in the picture.

The theme is a bit broad for general picture consumption. In brief, Carlotta, a young girl, attends a recital given by a celebrated pianist. She is of the impressionable type

and the pianist, following a flirtation carried on during the recital invites her to his room. Time passes rapidly and apparently pleasantly, and after a bit of importuning the girl remains at the pianist's home all night. The girl, returning to her own home the morning after the night before, learns that her aunt, with whom she has been living, has died. The shock of the girl's absence from home all night, seemingly, having killed the aunt.

Carlotta has aspirations as an author and eventually acquires fame in that direction. Her publisher, a married man, falls in love with her. The publisher's wife, incidentally, is having an affair with another man.

The publisher's wife upon learning of her husband's feeling for Carlotta commits suicide by drowning. When the publisher discovers his wife's suicide he immediately places the blame on Carlotta, although Carlotta had not given him any noticeable encouragement in his infatuation. Having unburdened his mind to Carlotta, the publisher then proceeds to shoot himself. Rather an epidemic of suiciding.

Carlotta meets up with the pianist, Diaz, in Paris some time later, but Diaz is now an absinthe fiend and a mental and physical wreck. Through constant care and attention she regenerates Diaz, however, who makes a "comeback" as a pianist, and apparently they live happily ever after.

The incidents of the story relating to Carlotta's first affair with the pianist are very plainly brought out. But that was the story, and the director had no other recourse but to place it on the screen. The picture on the whole is an average program production. Miss Ferguson gives a likable performance as Carlotta, minus any great depth, but pleasing withal. The acting honors go to Conrad Nagel, as Diaz, the pianist, his sense and interpretation of the absinthe fiend being especially good. The rest of the cast are adequate. The picture has publicity possibilities.

DECEPTION.

Henry VIII.....Emil Jannings
Anne Boleyn.....Henry Porten

Directed by Ernest Lubitsch, the German producer who made "Passion," this came to the Rivoli April 17, sponsored by Adolph Zukor and Paramount. As entertainment it is slow going, but as a vivid historical document it is valuable.

The two hour progress of the film Sunday suggested the cutting had picture dragged. Cutters who try to get in everything by shortening all themes instead of removing bodily the themes of lesser account, make a mistake. The best should be chosen and allowed to develop to the limit. Perhaps this picture was cut with a view to placing history before the masses, but history often is dull.

Nevertheless, it is as history this picture is valuable, but thanks to the acting, not the scenario. Emil Jannings (an American, by the way, who has studied under Reinhardt in Berlin), gave an amazingly capable portrait of the loose, merry, sensual Henry. Than his performance, nothing better has ever graced the screen. Equally effective was Henry Porten. The first view of her reveals a woman without much claim to beauty, but the distinction and power of her portrayal get to you. It is not her fault that she has not epitomized Anne Boleyn as her co-star has the king. The sympathy here is thrown to Anne. History's record hardly indicates she deserved it.

Photographically the portrayal could be little improved. There is, too, massed effect, great scenes, particularly those at the time of the coronation, that make for impressive effects and are well handled and arranged. Its success in anything but first run houses in larger towns is doubtful.

THE SKY PILOT.

The Sky Pilot.....John Bowers
Gwen.....Colleen Moore
Bill Hendricks.....David Butler
The Old Timer.....Harry Todd
Honorable Ashley.....James Corrigan
The Duke.....Donald MacDonald
Lady Charlotte.....Kathleen Kirkham

A very pleasing atmospheric prolog was staged by managing director Joseph Plunkett for the introduction of "The Sky Pilot" at the Strand this week. Four male singers, attired as cowpunchers, and another dressed in ministerial garb, sang acceptably in front of a set cottage bearing across its shed the name of the saloon in the town in which the scenes of the feature are laid. "The Sky Pilot" is a filmization of Ralph Connor's widely-read novel of the same name, directed by King Vidor, produced by the Catherine Curtis Pictures Corporation and distributed via First National.

There is little in the story itself that differs from numerous other tales of college-bred young ministers who are assigned to ranch communities to preach the gospel and are compelled to fight their way physically, unless it be the rather far-fetched uplift lesson which it teaches—that sufficient faith will pretty nearly cure all physical ills. In this tale you are shown the

heroine, pronounced by the physician a hopeless cripple who will never walk again. She is soon faced with the task of rescuing the minister from being consumed in the flames of a burning building. We see her drag herself to where he is lying, pull herself to an upright position and drag out a man twice her weight. It is a fine demonstration of the divine scientists and the rest of us who believe in the omnipotence of the Almighty.

The picture starts well—with two-fisted action. The day following the minister's arrival is Sunday and he attempts to hold services in the saloon. The ranch foreman resents the narration of the miracle of the loaves and fishes, refuses to be quieted and is ordered from the place. It becomes necessary for the athletic minister to administer a sound thrashing to the doubter, who thereupon becomes his friend and champion.

A really remarkable screening of a round-up is depicted, showing the hero standing over the prostrate body of the heroine and "shooing" the cattle to either side to prevent her being trampled to death. The steers are shown running apparently into the very eye of the camera, making the scene as vivid as is possible to photograph.

The story runs along consistently and cumulatively, plentifully interspersed with comedy and leading to a satisfactory conclusion. The entire cast is exceptional, with excellent types, and admirably played by the three principals. John Bowers is the minister; Colleen Moore is the heroine and David Butler the ranch foreman.

Most of the scenes are exteriors of the "western" variety, with the inevitable rough-riding and red-blooded action. Direction, photography and detail are more than satisfactory. The feature won't create any sensation these days, but should please in the best cinemas.

THE OTHER WOMAN.

There have been better feature picture offerings than this; there have been worse; but seldom has there been a combination of exceptionally high, individual spots which this "Other Woman" registers, balanced against a contrasting lack of interest.

The subject which Edward Sloan started to translate from the novel of the same title by Norah Davis strikes one as presenting many difficulties. The proposition was transplanting the different moods and stages in the progress of a man who felt his mind leaving him. Subsequently the individual finds himself another person, living a different life and all unconscious of what had taken place before. He finds himself in new surroundings, the husband of a woman, and not knowing anything of his former state until the thought of something in his past leaves him to contemplate the duality of persons in himself.

The story opens with the brief introduction of the relativity of small things to life, and points very significantly to the fact that if a certain individual had not followed a dog into a Chicago park, the story might not have been written. Under such circumstances, then, this individual is attacked by a ruffian, but is saved from further assault. The man thus saved suddenly finds his benefactor closely resembling an absent partner, and in addition the latter has been missing from his wife and child for a number of years. He denies his identity, explaining that he is John Gorham, instead of Langdon Kirven. What the author then wants to bring out is that Kirven and Gorham are the same, but that Gorham dominates this man's personality, because of amnesia, while at the critical moment Kirven asserts himself and returns to his wife, leaving all that he had built up in a Southern community and with just enough, explaining that he will return some day.

As Kirven he returns to his home, wife and child, living apparently in happiness at the reunion, although he does not understand and cannot explain his absence. But as Gorham he departs from the Kirven establishment, again returning to the Southern community where he is married. His partner, the same man whom he saved in the earlier episodes from assault, ultimately convinces him that Kirven and Gorham are one. It is at this point that the picture registers its profoundness more than at any other point.

Gorham returns to his home and impetuously his wife for a decision, with the concluding episode that her husband is given his freedom to return to the Southern community, where a second wife has borne him a child. There is, of course, the explanation of the divorce that will follow and the fact that she will marry his partner is fully accepted.

What the picture fails to do, despite its interest in numerous episodes, is to project the note of convincingness in the duality of personalities in this leading character. The camera work in showing the transformation of this man is focused through a composite effect, and yet this fails to show the contrast. Or perhaps it is the lack of contrast in the interpretation of the role, as played by Jerome Patrick,

that has materially to do with the inability to register more effectively. It is, in fact, on this very episode that the story revolves more than around anything else. And just at this big point it fails to prove what the director started out to prove. The interest had been keyed up with a tenseness that follows few pictures, but there was an almost audible note of disappointment as the scene unfolded and passed.

It is a suggestion, and nothing more, that the continuity of the picture should have given a greater contrasting note between Gorham and Kirven, until he is convinced that he represents both. It is assumed logically that two people have different standard and valuation of things, with concomitant values and mannerisms.

The acting in the picture is one of its biggest assets, and few scenes have had the dramatic force of the last episode, as played by Patrick and Helen Jerome Eddy. The direction in the main is good, and the rest of the cast have been selected with discretion, although there isn't very much for them to do. It includes William Conklin, Lincoln Plumer, Joseph J. Dowling, Jane Novak and Frankie Lee.

DOOR THAT HAS NO KEY

London, April 2.

Alliance Film Corporation, Six reels.

Frankly, this production, the second of the many promised by the "million pound" company, is about as grossly indecent as any ever seen. It has not even the virtue of covering its salaciousness with a strong story. The story, adapted from a novel by Cosmo Hamilton, is weak and the continuity is none too good, and this weakness may have led whoever was responsible for the scenario to make the most of scenes which surpass anything yet seen, publicly at any rate, in London, in suggestiveness.

"The Door That Has No Key" is mainly concerned with the lives of four people—the hero, a consummate prig who is forever boasting of his purity and honor, ("I want to take a clean body to a good girl" is one of his outpourings); a woman who has no purity and uses all her wiles to corrupt the hero, the woman he marries only to find that she refuses her wifely duties and shivers at the bare word "motherhood"—and it is children that the hero wants—and another woman who comes to him in his misery and is perfectly happy in yielding to his desire for little ones without apparently caring much as to the stigma which will rest on her offspring all their lives. These admirable people express their ideas very plainly, not only in the action of the play, but in copious sub-titles.

Coming down from college, Jack Scorrier joins his people's household. There he meets a notorious society "grass" widow known as "Blossy" who possesses neither virtue nor scruple. Their bedrooms are connected by a door—a strange arrangement in a country house—and one night the lady hears Jack prating to his chum Pat Mallory about his honor and purity. She promptly decides to make him hers and retires to bed in becoming but not excessive negligee. Mallory goes and the lady promptly rocks about and groans as though in pain. Jack overhears the strange noises and after a period of indecision enters her room and enquires as to what the matter is. She tells him perfectly plainly and he retires in scorn and agitation to his own side of the door. She is annoyed, but presently seeing the door handle move decides that he has thought better of it and is returning; therefore she snuggles down in bed. A figure enters, tip-toes to the bed and gently touches her. She springs round and with a joyous cry of "Jack!" flings her arms around her own little son who is sharing Jack's bed that night and who has crept through the dividing door unnoticed by his grown-up and agitated friend.

Jack meets the "one girl" who unfortunately made Success her God. He is not yet sufficiently famous for her, so he goes to London to read for the bar. In no time he is called, appears as Blossy's counsel when her long-suffering husband appeals for divorce and wins the case for her. The divorce has made Jack famous and returning home he convinces the "one girl" that he is the forensic goods and marries her, while Ethel, the Vicar's grand-daughter, who has always worshipped him, presides sadly at the organ. On the first night of the honeymoon, his wife makes it clear to Jack that she has no intention of becoming a mother and locks him out of her room.

Time passes. Jack goes on becoming famous and more and more unhappy; his ambitious wife still keeping the door securely locked against him. Then England is in difficulties of some sort and the Cabinet decides that the inclusion of our paragon can alone save the situation. His wife is approached and consents to enlist him. That night she is very loving and promises to do anything he likes if he'll only go and join the Cabinet. He answers that he's on the Opposition and stalks back to his chambers in disgust and unhappier than ever. Then Ethel, the Vicar's grand-

daughter, cheers him up and confesses that she is suffering too. We are mercifully spared the details of their start in housekeeping together, but it is not long before we find this good young man (with all his trouble, all his work and climb to fame, he has not aged a minute), and Ethel snugly settled down in a cosy little villa. Meanwhile human nature has begun to play a rough game with the wife—love has come to her and she shows this by looking longingly at and stroking the pillow next to her as she lies in bed. She makes up her mind to win Jack back and proceeds to the villa only to find she's "too late"—Ethel has already begun to provide the family she refused. Miserably she goes away, leaving them together. Then she gets a divorce, or dies, or something, but whatever she does, Ethel's wedding ring is the big thing in the final close-up.

Gore.

MAGNIFICENT BRUTE.

Universal-made, with Frank Mayo starred, "The Magnificent Brute" will likely do well enough for the U trade as a melodramatic release. The story is set in the Hudson Bay country of the Canadian Northwest. Its outdoor scenic surroundings in the wintertime are attractive through the snowclad trees and ground.

The picture seemed to run short of five full reels when shown at the New York as half of a double bill. Its direction may be commended for the subject matter involved, excepting that Mayo's cabin in the woods when in close-ups appeared to be the only thing around there that the snow did not fall upon, for some studio reason.

Mayo is a trapper, in association with the representative of the Parisian company controlling the post. Other than that no French concern has any Canadian concession, that portion of the story fitted in because of the Frenchman who said he had come over to inspect the post and who fell in love with the daughter of the post trader. The trapper was also in love with her, but when the young woman returned to her far northern home after a visit to Montreal, she wasn't the girl the trapper had known three years previously. The rivalry between the two lovers brought a demand from the trapper for money due from the French company. To allay the demands, the Frenchman engaged a Canuck to kill the father of the girl. The Canuck jammed up the job and was caught himself through the detective work of the trapper, with the customary love finale following the expose of the Frenchman.

Mr. Mayo does very well in the film. He looked the role, that of a magnificent brute, and indulged in considerable action, in fights and scuffles with the roughnecks of the post.

Some knife throwing is shown and a tricky bit of photography for one bit of it worked out a fine illusion.

The U may be making capital of this picture as concurrent with the Stillman case and the Stillmans' placing of Three Rivers, Canada (half-way between Montreal and Quebec) as one of the principal points in that now notorious action. Taking Mayo's role as a replica of Beauvais, the guide, and the background of the scenery, with the types claimed to be the same that may be found up there (which would be true), the U should be able on that foundation to work this film up with advance stuff sufficiently to take it out of the double class at least.

The picture's best bet is Mayo, and Mayo looks like a good bet for any picture written to suit him.

Simc.

PUPPETS OF FATE.

This is a "Metro" classic, featuring Viola Dana. And about the best thing in it is the sincerity in character portrayal with which Miss Dana endows the part. Otherwise the absence of drama is so outstanding that there is little to sustain interest. Briefly, it treats of the separation between two Italian peasants, with the subsequent journey of the much-in-love wife to America to find her husband. The incidents in the continuity bring in at the start some colorful back-grounds of Venice at Carnival time, and the principal characters are disclosed as vendors of the dancing Punchinello as a puppet. This, briefly, is the symbol on which the author, Donn B. Nease, has elected to write, and despite the absence of real drama in the story, carries the point convincingly that: We are more or less puppets of fate.

The production as a whole shows a long drawn out series of scenes and sequences that does not make for drama, and the fault must be laid more at the door of Dallas M. Fitzgerald as director than Ann Baldwin and Molly Parro as the continuity expert writers.

The photography by John Arnold is unique for lighting effects while a lavish and substantial production in practically every phase of detail is a splendid achievement on the part of Sidney Hillman as art director. The acting is uniformly good.

Step.

WANDERING JEW.

No, this is not a film version of the Sue tale, nor is it related in theme to the forthcoming Belasco production of similar title and based on the version by Matheson Lang. Instead, it is a European-made picture containing propaganda for the cause of Zion, and its incidents couple the life of Dr. Theodore Hertzl, the eminent exponent of that cause, and around whom are based various eventful happenings from the time when he gave up his career as a jurist until his death.

It is one of those curiosities in the trade that the film came from the European cinema market, finding its way to America, where it was shown to numerous would-be purchasers. But not until it was seen by a man who understood the Zionist cause and believed in the picture's value to Jewish audiences was it accepted. At that, for a song.

The first exhibition of this film took place in a 600-seat house in New York's ghetto. Beginning on a Wednesday morning it played through the end of the current (last) week and was retained for another. No day's patronage was under \$500 and none over \$300. That represents the absolute capacity from 10 in the morning until 11 at night.

The picture holds two prominent figures known to American theatre-goers. The first, Rudolph Schildkraut, is now at the Jewish Art, while in a minor role his son Josef is now with the Theatre Guild in Molnar's "Lilona." The picture was made several years ago in Vienna.

Dealing with Zionism in the main and connecting the events in the life of Dr. Hertzl, the picture opens with an introduction relating the oft-discussed abuse and oppression of the Jew. A symbolic figure of a patriarch standing alone on the peak of a mountain with arms outstretched to heaven follows, and a supplication for deliverance from oppression brings in a dissolve of Moses followed by Dr. Hertzl, conceived in the script as the savior of Zion.

And from then on the most effective scenes in the picture are brought about with Dr. Hertzl as a jurist, is asked to change his faith, followed by meditation and an expression of faith in his nation. Taking up a book, obviously the history of the Jew, Dr. Hertzl reads, and the dissolves follow showing the triumphant Macabbeans, Bur-Kochba, etc.

What is left to Schildkraut, the elder, is the interpretation of that Jew oppressed by Tarquimada during the Inquisition and again in Russia he is the pathetic individual who loses all through the massacres, and wanders again in search of a new haven.

The picture caused a profound impression among its auditors, and as the scenes unfolded of a subject that has taken on a new significance with the arrival in America of two expounders of the cause of Zionism—Drs. Einstein and Weizmann—the interest assuredly was more than mere concentration.

The acting has the elements of a Continental style and the photography is as poor as anything that comes from most European cameramen, who have not yet attained the progress in that branch of the industry achieved by Americans.

The titling, by Dr. Goldberg (Ph. D.) and Charles Penser, is in the most lucid, comprehensive style that has been observed in a long time. The introduction, evidently by Dr. Goldberg, is masterful in construction. The picture is controlled in the United States and Canada by Charles Penser and Leo Fox.

Step.

WHAT'S A WIFE WORTH?

As William Christy Cabanne undertakes to answer the question in pictorial form, he differentiates between the woman who marries in search of happiness and the other woman who marries for wealth and position, and is unwilling to assume duties of motherhood. Furthermore, his answer is quite clear, definite. The film runs over the usual number of reels and slides between maximum, par and the inevitable something that hinders most directors from smooth action and dissolves into platitudinous titles.

The biggest asset of the picture is its moral, and wherever an audience likes its "Way Down East" theme digested in another form, this picture should have great possibilities.

It is interpreted by a cast of artists selected with discretion, and act with capableness if not excellence.

The action covers the career of one woman, who, through self-abnegation following conniving information by outside influences, leaves her newly wedded husband, that she may not hinder a marriage with one of "his own sort," as she is informed. The former marriage is annulled and the son enters into a new matrimonial partnership. A child is born to the neglected wife, or No. 1. No. 2 is reluctant to bear children, yet a child dies in infancy that is born of this unhappy union. The deserted wife abandons her child on the threshold of her husband's magnificent house. The same fate later on causes her to retrace her steps, with the result of a reunion, etc.

Mr. Cabanne personally directed and is also the author of the picture, which he mentions in the billing as "A Leaf from a Woman's Soul."

That is not far fetched. In summary of the picture's merit Mr. Cabanne may be said to have achieved a meritorious drama. It can stand cutting, and the force of title writers and editors who were assembled does not speak well for the many cooks who spoiled a good pie.

The production is well mounted. The photography has its high lights. One "shot" in particular that recalls itself more prominently than anything else strikes the onlooker as being on an inimitable artistic plane. This is "he lighting coupled with the effective response as a result focusing the camera at a three-quarter angle on the dead woman about the end of the third reel. The photographer is George Benoit.

Ruth Renick, Cassion Ferguson, Cora Drew, Howard Gaye, Alex Francis, Charles Wyngate, Lillian Langdon and Virginia Caldwell complete the cast. Among them Miss Renick, Miss Drew, Miss Langdon and, of course, Alex Francis, share honors. Given a "fat" part, Mr. Ferguson seemed less convincing in the central character of the husband than might be expected.

The picture is released through Robertson-Cole.

Step.

A PERFECT CRIME.

Wally Griggs.....Monte Blue
Mary Oliver.....Jacqueline Logan
William D. Thainess.....Stanton Heck
Richard Halliday.....Hardy Kirkland

Monte Blue is starred in this new Allan Dwan-Associated Producers feature. It is adapted from Carl Clausen's Satevepost story and co-directed by Wilfred Buckland and Mr. Dwan.

Blue does a sort of Jekyll and Hyde role, which, discounting any queries as to the realism of certain situations and motives, proved an interesting creation. As Wally Griggs, a bank clerk, he is a pin-head (to quote the subtitles) and in love with Mary Oliver (Jacqueline Logan), also a bank employee. How-

ever, Wally in the evening blossoms forth in new regalia as James Brown and mixes with the president of his bank, Richard Halliday (Hardy Kirkland). He effects this satisfactorily by discarding his customary stoop—which in reality is a planned affectation through the medium of a specially padded vest—and ditto with his goggles. Any question as to his striking resemblance to the browbeaten Wally Griggs he always easily explains merely as a coincidence.

As James Brown he tells his newly found influential friends a number of Munchhausen stories of adventure which a publisher-guest decides to exploit. This incident proves very handy for a fade-out when the hero and heroine are shown opening envelopes filled with \$5,000 checks as royalties. It is obvious by now the story is not strictly realistic, and one wonders whether that angle was not let go of purposely in sacrifice to its comedy values pure and simple. As such it is amply satisfying.

The hero recovers \$25,000 among other things, discomfits an officious assistant district attorney and disports himself in an adventurous fashion throughout the five reels.

The support is worthy and on par with the star. As the feature attraction at the Broadway theatre this week, where it is showing for the first time in New York, it satisfied.

Abel.

A TALE OF TWO WORLDS.

Su Sen.....Leatrice Joy
Jung Jo.....Wallace Beery
Newcombe.....J. Frank Glendon
The Worm.....Jack Abbe
Ab Wing.....E. A. Warren

This is indeed a gratifying photodrama or melodrama to watch from every phase of production standards. It is effective in direction. Most essential of all, it has action of a kind that mingles suspense with smoothly moving episodes, while the titles, somewhat too pro-

fuse in explaining motive and incident, do not hurt the singular charm of the picture. It is enacted by a cast of Western World actors, yet who seem to have caught and sustained the characteristics of Orientalism.

Gouverneur Morris' story, supplied for this occasion, compares in theme to "East Is West." The outstanding fault with it, in its later episodes, particularly, is that it is too melodramatic in spots, although this does not detract from the interest. It does seem a trifle far-fetched that in these days the brain of a Chinaman should consider it necessary to employ in his home a machine that gives impetus to a moving wall, the crushing power of which is enough to snuff out the life of a half dozen.

The action involves at the start an outbreak by the Boxers, who clash with the border nations some time in '99. A child born to an American couple is rescued by a faithful native. He brings her up as his own, and in due time becomes a merchant in a Western city. A principal in the former incident against the whites is now a rich gambler, slave dealer, etc., also living in this Western city. The action then concludes with the struggle between this gambler and an American who is in love with the girl.

The direction is by Frank Lloyd. The artistic direction and the photography embrace the very best. The production itself is technically one of the best of its kind that ever came from the Goldwyn studio. In comparison to an earlier effort by Lloyd—"Madame X"—this is much superior.

In every sense of the word it is a first class feature.

Step.

Whitman Bennett is at work on a new special in which Percy Marmont and Pauline Starke are featured. It is called "Love Is Everything."

MADE IN HEAVEN.

Wm. Lowry.....Tom Moore
Claudia Royce.....Helene Chadwick
Elizabeth Royce.....Molly Malone
Mrs. Royce.....Kate Lester
Mr. Royce.....Al Eason
David.....Freeman Wood
Lowry, Sr.....Charles Eldridge
Miss Lowry.....Rene Adoree
Leland.....Herbert Prior
Ethel Hadden.....Fronzie Gunn
Mr. Hadden.....John Cosser

This newest Goldwyn production, starring Tom Moore, is a saccharine morsel, frothy, light and pleasing; minus any serious "combatting of forces."

Billy Lowry (Tom Moore), doing a fireman role, rescues the heroine, marries her on the spur of the moment to avoid complications with an objectionable suitor, and then proceeds really winning her love. Of course, Lowry remains a fireman for only three and a half reels and toward the end he is in "civilian" as a full-fledged, prospering business man, reaping the profits of an invention.

A funny thing happened with the sub-titles. According to the program, the hero's name is Lowry, while the sub-titles, which are very clever, by the way, continually insist on labeling him O'Gara. Whichever it is, Moore is continually "makin' spaches" in an Irish brogue, so it's an edge in favor of the O'Gara monicker.

Helene Chadwick proved a winsome opposite, while Rene Adoree (Mrs. Moore in private life) and Molly Malone also looked well in the picture, besides helping on with the sub-plot of making the quarrelsome couple kiss and make up. The balance of the supporting cast was accurate.

William Hurlbut wrote this story and Victor Schertzing directed. A typical Tom Moore vehicle—light but pleasing.

Profits Quadrupled With First National Franchise

H. M. Crandall's Metropolitan Theatre, Washington, D. C., makes more in three months than all last year.

CRANDALL THEATRES

WASHINGTON, D. C.

EXECUTIVE OFFICES

932-936 F STREET

April 3, 1921.

Mr. J. D. Williams, Manager,
Associated First National Pictures, Inc.,
New York City.

Dear Mr. Williams:-

I have just looked at another of the "Big Five", namely "THE OATH" and I feel that it is a great picture, not only from a box-office standpoint, but from the view that it will please every audience. I am frank to admit that I would not know just how to rate this picture with the others of the "Big Five", for the reason that they are all such phenomenal productions that it is hard to say just which way they should be numbered, but I feel that "THE OATH" should stand close to the top of the list.

When not comparing it with the "Big Five" however, I don't know of any picture I have seen this year that pleased me better. I feel confident that a few more like this will put First National so far ahead of all other companies, that no competitor will ever be able to catch us, and the old slogan "There'll be a Franchise Everywhere" will surely have to come true.

I want to say that I am very enthusiastic about First National, and that our profits in the Metropolitan Theatre here so far this year, with First National, exceed those made during the whole of last year, when as you know, we were without First National. Hence my enthusiasm.

All I can say is, keep up the good work.

With kindest regards, I beg to remain

Very truly yours,

H. M. Crandall

HMC: SMC



That's another reason why

There'll be a Franchise everywhere

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, April 20. Harry Cohn has gone east and Joe Brandt is now in charge at the Special Productions lot where the "Hallroom Comedies" are being made. He will remain there for about six weeks until Jack Cohn comes out from New York and then Joe will fill. Jack in turn will go east again when Harry returns. Incidentally, the next Hallroom picture, the second to be released via the Federated Exchanges, will be entitled "Their Dizzy Finish." Jim Davis has been added to the directorial staff and will alternate with H. C. Raymaker.

Jack Gilbert is to become a William Fox star in a short time. At present he is under contract at Goldwyn, but as soon as that engagement ends he will come over to the Fox lot.

Frankie Dawn, who was a member of "The Sweetheart Shop" cast which played here recently, has left the company enroute and returned to Los Angeles, being placed under contract by Cecil De Mille.

Roy Stewart has been placed under contract by Joe Brandt and George H. Davis to star in a series of six five-reel northwestern pictures directed by Harry Revier. The organization is known as the Quality Productions and the features will be turned out in the vicinity of San Francisco. Work on the first story, written by Eddie Dowling of the "Pollies," is now under way.

Neeley Edwards is to be starred by the Warners in a series of single reel comedies.

Ben Wilson is now on the eighth episode of the serial "The Blue Fox," which he is making for "Doc" Schallenger's Arrow release.

Marion Fairfax has started work on the first of the productions which are to bear her name at the Hollywood studios. It is entitled "The Lying Truth," an original which she has written. Associated with her in the direction of the picture is High McClung. In the cast are Marjorie Daw, Pat O'Malley, Tully Marshall, Noah Beery, George Dragmold, Claire McDowell, Charles Mailles and Robert Brower.

The first Henry Arthur Jones screen story went into production on March 30 under the direction of William D. Taylor, entitled "The Lifted Veil," starring Ethel Clayton. Charles Meredith is playing opposite her.

The Affiliated Picture Interests, Inc., in a meeting on April 12, elected the following officers: Chairman, Frank A. Garbutt; First Vice-chairman, William S. Smith; Second Vice-chairman, Sol Wurtzel; Fourth Vice-chairman, Frank E. Woods; Fifth Vice-chairman, William D. Taylor; Sixth Vice-chairman, Edward Roberts; Secretary, Ted Taylor; Treasurer, W. J. Reynolds. The executive committee comprises Frank A. Garbutt, Charles H. Christie, Frank S. Brown, Abraham Lehr, Fred A. Miller, Glenn Harper and J. H. Goldberg.

Harold Lloyd is to leave New York next week for a month's visit.

AL Christie has another all-star comedy underway. It is entitled "Nothing Like It" and in the cast are Eddie Barry, Helen Darling, Dorothy Devore, Earl Rodney, Eugene Corey, AL Haynes and Ward Caulfield.

Betty Blythe is going to New York. She has denied that she signed with William Fox for two pictures to be made abroad under the direction of J. Gordon Edwards. It is possible that she and Mr. Fox may arrive at an agreement on her arrival in the East.

Larry Semon has bought a home in the Hollywood foothills at a cost of \$35,000.

Ruth Roland has started work at the Hal E. Roach studios on a fifteen episode serial entitled "The Golden Canyon," written by Val Cleveland. W. S. Van Dyke is directing, assisted by Charlie Stevenson with Arthur Todd as first

cameraman. In the star's support are Earl Metcalf, Virginia Almsworth, Alice Hesse, Harry Girard, Otto Lederer, "Bud" Osborne, Frank Lackstine and Robert Rose.

Work on "The Glorious Fool," under the direction of E. Mason Hopper has begun at Goldwyn. Richard Dix and Helene Chadwick are playing the leading roles. In the cast are Clarissa Selwynne, Kate Lester, Otto Hoffman, John Lince and Theodore Von Eltz.

Tod Browning has started work on "Fanny Herself," the Edna Ferber story, at Universal. In the cast are Mabel Julienne Scott, E. A. Warren, Grace Marvin, Max Davidson, Richard Cummings, Danny Hoy and Snitz Edwards.

J. J. Cohn, formerly business manager at Goldwyn, has been appointed production manager.

Antonio Moreno has started work at Vitagraph after a short vacation.

Ann Forrest, who was operated on for appendicitis, is recovering and will soon be back on the Lasky lot.

Joseph Franklin Poland has signed a new contract with Thomas H. Ince to do scenarios.

William Duncan, the Vitagraph star, has married Edith Crawford, his leading woman, who is professionally known as Edith Johnson. The wedding took place several months ago but has been kept secret.

Elmer Rice has severed his connection with the Goldwyn studios and is now free lancing in the scenario writing field. He is writing a special story for Lasky at present.

Niles Welch is in New York for the purpose of forming his own producing company.

Jack Mulhall is playing the lead opposite Mabel Normand in the Mack Sennett production, "Molly O." Eddie Gribbon, Albert Hackett and Ann Hernandez are also in the cast.

Vivian Rich has purchased a four and a half acre ranch in Laurel Canyon and is building a home there.

J. L. Frothingham has been added to the producing staff of the A. P. He will start producing at the Brunton lot with Edward Sloman directing within a week. He was formerly head of the Bessie Barriscale Productions.

Mary Pickford may visit New York shortly in connection with the Wilkenning case, when the agent's appeal is to be heard.

Aubrey Stauffer, former manager of theatres in Santa Barbara and Bakersfield, has been added to the play reading staff of Realart. It is believed that an exhibitor will have more of the public's viewpoint in selecting stories to be screened.

Barbara Castleton is now in New York, having finished one of the leading roles in the John M. Stahl production of "The Child Thou Gavest Me." She will remain East about a month.

The Billy Craig Film Producing Co. has just been organized to produce six-reel Westerns.

The first two-reeler of the James Oliver Curwood stories to be made by Col. Selig and Sam Rork under the direction of Bertram Bracken has been finished. In the cast are William Desmond, Elinor Fair and Wallace Beery.

Clark Irvine, formerly manager of Publicity for Maurice Tourneur, has signed for a similar position with Max Linder, who is releasing comedy features through Robertson Cole.

Al Santell, not John B. Clymer, as announced, did the continuity for "The Heart of the North," now producing by Henry J. Revier.

EXHIBITORS STIR UP CENSOR HORNET'S NEST

Kansas City Women Resent Amendment to Ordinance.

Kansas City, April 20.

Not content to let well enough alone, the representatives of the picture interests here, in an attempt to have an old city ordinance relating to film censorship amended, have stirred up a fight with the women's organizations.

The ordinance in question provides that fifteen citizens shall protest a picture passed by the censor before it can be appealed to the board of review. The law has been in force for several years, yet only one appeal has been taken and the board of review did not sustain the objectors. The picture exhibitors, however, feared that the women, who had just discovered this appeal clause, would not hesitate to use it and sought to have the ordinance amended to read, "Twenty adult resident taxpayers who have seen the picture." The objectors to the amendment sought to block the passage of the bill for the reason that the word "taxpayer," instead of "voter," would disfranchise many women. The exhibitors, however, secured the aid of Alderman Flynn,

owner of an uptown picture house, and also interested in a distributing company, and despite the protests of a large committee of women, the amendment was railroaded through the council.

The women promptly appealed to Mayor Cowgill, who has assured them that he will veto the measure. In making this announcement the Mayor said: "I would rather take the judgment of the mothers of Kansas City than the taxpayers. I do not regard the mothers of Kansas City as agitators."

It is thought the Mayor will return the bill to the council in time for next week's meeting, and the film exhibitors are making every effort to line up enough votes in the council to pass the amendment over his veto. At a meeting held Friday the Council of Women's Clubs, representing over 20,000 women of this city, voted unanimously in opposition to the ordinance as amended and instructions given members to interview their respective councilmen and urge them to reconsider their vote.

Mother Wants June Love.

Los Angeles, April 20.

Mrs. N. E. Walton, mother of Eva Walton, known to the screen as June Love, is making an attempt to obtain the custody of her daughter, who is now with her aunt, Mrs. H. J. Robinson of Berkeley, Cal., who has been educating her under the orders of the court.

METHODISTS' WHITE LIST OF PLAYERS

Pickford, Fairbanks and Chaplin Conspicuous by Absence.

Los Angeles, April 20.

The Methodist Episcopal Church has issued a White List of motion picture players which is causing unusual comment here, especially since the trio of United Artist stars are conspicuous by their absence.

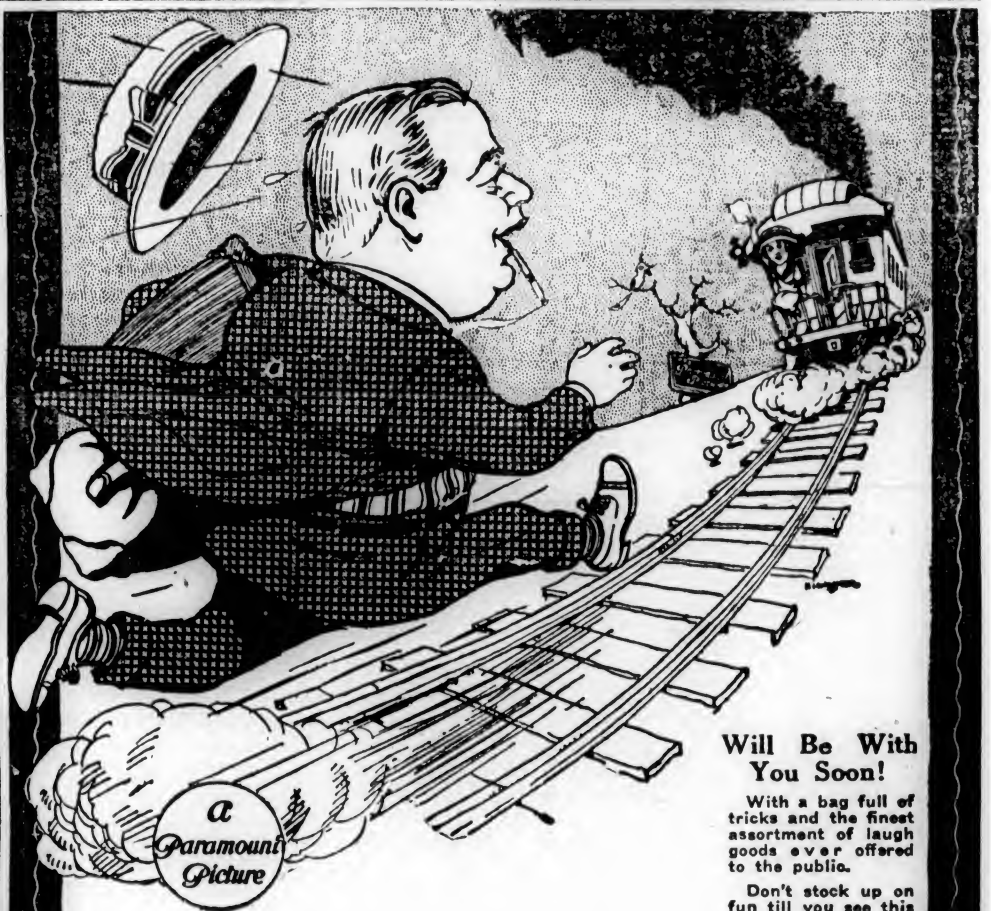
It is thought that the notoriety attendant upon the recent divorces of Mary Pickford, Douglas Fairbanks and Charlie Chaplin is the reason.

The White List is headed by William S. Hart, the others being Gloria Swanson, Elliott Dexter, Wallace Reid, Roscoe Arbuckle, Dorothy Gish, Charles Ray, Bryant Washburn, Lillian Gish, Mary Miles Minter, Shirley Mason, Robert Warwick, Marguerite Clark and Forbes Robertson.

New House for Hollywood.

Los Angeles, April 20.

The West Coast Theatres, Inc., is to build a new picture house at Gardner Junction, Hollywood. The house will have a seating capacity of 1,200 and will cost in the neighborhood of \$100,000.



Will Be With You Soon!

With a bag full of tricks and the finest assortment of laugh goods ever offered to the public.

Don't stock up on fun till you see this line! Sore sides and satisfaction guaranteed.

JESSE L. LASKY

PRESENTS

ROSCOE (FATTY) ARBUCKLE

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

in

"The Traveling Salesman"

Directed by Joseph Henabery

Scenario by Walter Woods

Adapted from the Famous Play by James Forbes

"FATTY" is now thoroughly established as a five-reel comedy star.

"The Traveling Salesman" is going to make his popularity greater and more certain than ever. Another big stage hit, expanded and embellished to fit "Fatty's" personality.

This is the three column newspaper ad. Mat or electro at your discretion.

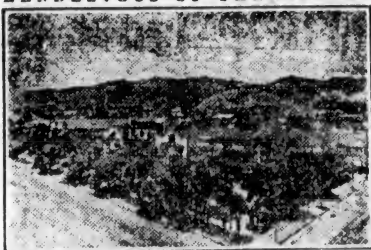


FAMOUS PLAYERS-LASKY CORPORATION



HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES CALIFORNIA.

PRODUCTION IN ABEYANCE AS \$2 PICTURE DEVELOPS

Legit. Plans for Next Season Held Up as Big Film Features Revolutionize Legit. Booking Routes—Bigger Prices for Better Goods.

Bigger prices for better goods, a market comparatively open, contracts or no contracts, an emphatic big increase in the use of long film plays in the country's regular theatres are among important forecasts for next fall's filmdom.

Films that cut into the regular flesh and blood show business with the advent of the five-reeler about eight years ago, literally annihilating all the old routes of cut and dried theatrical bookers, are shaping themselves for a further onslaught into territory hitherto considered safely reserved for legitimate theatrical productions.

The present spring's output of big special feature productions is already blanketing the big cities of the country, including indents in New York's legitimate theatres.

The time is ripe, showmen believe, for the super long special to be put down as a regular show, not for the summer dull period of the legitimate theatre but as a logical tenant of the legitimate theatres next autumn and winter that will not have legitimate attractions to fill their time.

A canvas during the week by Variety of the producers of theatrical plays season in and season out shows a standstill in productivity preparations at this time of the year not known since the period following the flu panic.

Film consumers of account are one in the judgment that the hour is here for the adventurous film producer of vision and daring. In all the preparation alleys of productions for the legitimate theatre next season there is at this writing astonishing apathy. Scenic studios, players' engagement agencies, play typewriting bureaus and costume purveyors all give the same report of startling slumps.

Within the week, twelve calls from theatres in New York alone for theatrical attractions playing cities outside to come on in and take the place of plays the public is tired of have reached the bookers of one or the other of the legitimate theatrical syndicates.

There weren't twelve attractions outside good enough to take a chance to come in. The outset of the season showed an overplus of perhaps 40 road productions of one sort and another eagerly knocking at the gates of Broadway. These 40 have since died by the wayside, killed by industrial conditions, the high cost of actors, film competition, sky-high railroad rates, Equity exactions, and other discouragements.

Signs showing the winds' direction are multiple: A six-reeler stuck into the Keith Palace bill week before last for the first time in the syndicate's history; theatres at this time of the year in Philadelphia, Baltimore, Chicago, Washington, Boston, Pittsburgh, Cleveland, Cincinnati and other metropolitan spots West and South, including San Francisco and New Orleans, showing big special pictures instead of regular theatrical productions; overtures made to picture distributors for picture attractions at percentage, where hitherto stiff rental figures were demanded.

Variety's compilation last week of the excess legitimate theatrical houses in the principal cities of the country, to the consequent loss of the purveyors of legitimate theatrical productions pitted against each other than the theatre might have its stage occupied, is another straw showing future wind currents.

The legitimate theatrical producers, stung this season to a sum exceeding two million because of the conditions under which they were toured and thrown against each other, are determined they will not blindly be led into the same shambles next season.

But the houses must have attractions, and pictures, long pictures,

film plays of consequence, dramas or pageants of power, will perforce be listened to by the legitimate bookers next season as they have not been in the past.

Experts cannot figure enough material on the shelves of the big producing concerns to answer all the demands that must be made upon them. This applies only to pictures of the super special class demonstrably strong enough to draw audiences at the legitimate theatrical attention scale, film specials like "The Four Horsemen," "Way Down East," "Over the Hill."

Inquiries at the big film producing centers of the country fail to show preparation of succeeding specials sufficient to meet a demand that must occur—specials of draught sufficient to make runs of 4, 6 and 8 weeks imperative in cities the size of Chicago and Boston, and relatively briefer stays for spots of smaller population.

That the regular five-reel program picture of the stereotyped class now current in the film bills of the film theatres of the country will suffer popularity by this new drive of the longer and better film production is a conclusion foregone.

Efforts during the week of several groups of directors to secure backing for contemplated projects sizing up to the prospective long feature demand forecasted, failed in each instance. One of the presentation syndicates approached, a theatre combination now offering an ordinary five-reeler 400 days, and prospectively able next season to increase the offer to 1,000 days, while conceding the imminent possibility of famine in desired long features for next season, reported to the group of directors who approached it that it wasn't buying pigs in pokes. Bank approached, with the layout prospectused as given here, also refused to become enthusiastic. Like the syndicate of theatre men, the banks reported that they were business men, not gamblers.

GOOD-BY CENSORS IN CALIFORNIA

**Sell No Tickets Without Seats
Bill Has Chance.**

Los Angeles, April 20.

Senator Eden's bill to provide a board of review for motion pictures in the State of California was virtually defeated in the Senate at Sacramento when that body refused by a vote of 26 to 9 to withdraw the bill of the judiciary committee. The committee had refused to report the measure to the floor of the house.

In the course of his argument for the bill Senator Eden stated Sunday films were the one reason for the Sabbath blue law in Pomona. He stated the motion picture producers had asked for two years in which to clean up the industry, but had given no guarantee they would do it. He stated if some steps were not taken immediately to clean up, the public would take a hand and the motion picture theatres meet the fate of the saloons.

Assemblyman Colburn offered a bill to the Assembly which was to bar from exhibition motion pictures containing bar-rooms and scenes of a like type. It was amended so as to do away entirely with its original text. The provision now is when such pictures are shown the theatres shall display a sign, "No children under 16 years of age admitted to this performance."

The Bishop Bill providing that no theatre shall sell tickets in excess of its seating capacity, in other words no ticket shall be sold to a prospective patron unless a seat is available at the time of the sale, was reported out by the assembly judiciary committee with favorable recommendation. This will do away with the long lines of waiting public on the streets and will particularly hit the vaudeville houses where the two shows nightly policy is in vogue as well as the larger picture houses.

SUES COLLABORATOR.

**Vera McCord Avers W. A. Aydelotte
Broke Agreement.**

Vera McCord, scenario writer, is plaintiff in a \$50,000 Supreme Court action against William A. Aydelotte for alleged breach of contract. Under an alleged agreement entered into in August, 1917, both parties had agreed to produce a motion picture play based on a novel by Clara Louise Burnham titled "In-stead of the Thorn."

Miss McCord avers she had agreed to write the scenario, and the defendant had agreed to finance a motion picture production thereof, both to share in the profits.

Accordingly, the complaint con-

tinues, the plaintiff and Mr. Aydelotte journeyed to Mrs. Burnham's home at Bailey Island, Maine, for consultation, but, after that, the defendant fell down on his covenants, all to her damage of \$50,000.

Walter A. Hall is acting for Miss McCord.

"DREAM STREET" MOVING.

D. W. Griffith's "Dream Street" will end its run at the Central a week from Sunday and the following day opens at Town Hall on West 43d street for an indefinite run.

A Mr. McMahon paid \$10,000 for the right to use it in New York City for an indeterminate engagement prior to its being released by the United Artists.

SELZNICK LENDS PLAYERS.

Winifred Westover, at present with the Selznick forces, has been loaned by that concern to the Jans Film Co. for the latter's forthcoming picture which will necessitate the taking of a trip to the Bahama Islands for certain scenes. Miss Westover will play opposite Anders Randolph in the "special," and to that purpose she will be borrowed for five weeks.

The company will set forth on their Southern venture May 2.

George V. Hobart has temporarily associated himself with the local Famous Players-Lasky scenario staff to assist in the titling of his "Experience," which has been completed and is now being cut. George Fitzmaurice directed.

"DREAM STREET" HAS PROVED ITSELF A \$2.00 PICTURE IN TWO CITIES ALREADY

A picture of Faith . . . and Hope . . . and Love . . . it appeals to the highest decencies and cleanest longings in man. It brings a serene certainty into the hearts of the public.

"Moments of inspiration . . . moments only a great soul could produce," says S. Jay Kaufman in the N. Y. Globe. "It is superb."

"Easily the most artistic picture which Mr. Griffith has ever made."—N. Y. Commercial.

"It touches the heart of every beholder, for a love that is transcendent animates the tale, and presents a new aspect of the greatest human emotions"—Philadelphia Record.

"Another Griffith to hang in the Screen's art gallery."—Philadelphia North American.

"AMPLY WORTH A PLACE IN THAT GALLERY WHERE HANGS 'THE BIRTH OF A NATION'."—Philadelphia Inquirer.

"Handsomely and artistically done, it has that indefinable touch that makes Griffith supreme in the motion picture world."—N. Y. Mail.

"Griffith's sheer genius is revealed again."—N. Y. Telegram. "And Dream Street holds your interest from start to finish."—N. Y. American.

"It grips the spectators (Times), and makes other pictures look like trash. It is a sparkling gem, a thing of rare distinction."—N. Y. Review.

"The scenes look as if they might have come from the brush of Beardsley, and in popularity it should be a 'Main Street' of the films."—N. Y. Sun.

"MADE UP OF HAUNTING AND LOVELY PICTURES."—N. Y. Globe.

"Beautiful atmospheric scenes fairly swim before the delighted onlookers' eyes."—N. Y. Globe. "Here is the witchery of the camera as no one but Griffith can evoke it."—N. Y. Telegram. "For Griffith is the greatest motion picture director in the world."—N. Y. Globe.

Dream Street will be released on the United Artists' program.

PRODUCERS NOT TROUBLED BY \$2 PICTURE SPECIAL SCARE

"Way Down East" and "The Four Horsemen" Only Broadway Ventures Holding Up—Fox Hard Hit—Spend Money Fast on Booming "Over the Hill"—\$13,000 Week in Hartford.

Fearful by producers of legitimate plays current in the Broadway theatres at the beginning of the summer season, the \$2 picture now proves to be the weakest sort of opposition, with only one out of five features drawing anything like normal business in theatres of this class. What looked like a serious division of patronage in the first-class playhouse, chiefly those controlled by the Shuberts and affecting producers allied with them, has in reality turned out to be a boomerang.

With three features in \$2 houses, "Over the Hill," "The Queen of Sheba" and "The Connecticut Yankee," Fox is hardest hit by the \$2 idea. Griffith with two, "Dream Street" and "Way Down East," the Metro's "Four Horsemen" and "Mother Eternal" at the Casino, the red figures in the various ledgers are said to be staggering. "Dream Street," said to be a flop, will close in another fortnight at the Central. "Way Down East" at the 44th Street and "The Horsemen" are the only ones ahead. The others are still digging to make up the weekly shortages, according to report.

One of the Fox "Over the Hills," with which the producer has played a game of checkers, moving it five or six times since it was first produced in the Broadhurst theatre, will close in Baltimore tomorrow (Saturday) night, after four weeks. On this production Fox is said to have been misguided by a tryout week in Hartford, Conn., where, by a wildcat advertising campaign, the picture drew approximately \$13,000 on the week.

The purpose of that engagement was to determine the draft of the picture as a road attraction, and the advance man was instructed to spend any sum to get the desired results. Something over \$3,000 is said to have been expended in advance, of the opening, which, together with the other expenses connected with the showing, changed what looked like a profit into a loss.

Soon after the Hartford ballyhoo, Fox booked time in Baltimore, Washington and New Haven for "Over The Hill" companies and all three flopped, and routes for several other companies were immediately canceled. So far no further dates have been booked, although it is believed that the producer will try to route all three features as road attractions next season.

In New York, where it was first thought the picture would serve as a stopgap for the lull in summer producing, the business has been even more disappointing.

Legitimate managers point out that, with the terrific advertising campaign and all the other expenses assumed by the film producers, it is almost impossible to come out ahead. An advertising man said the picture men are spending upwards of \$30,000 a week in the New York papers. Griffith is said to have spent \$5,000 in one day to publish excerpts from the reviews of his "Dream Street," and Fox has been spending money like water to turn the tide toward his three Broadway theatres.

The success of the "Horsemen" is one of the surprises of the picture world.

In addition to the print now operating in the Astor theatre there are two others playing, one in the La-Salle, Chicago, and one that opened in the Garrick, Detroit, Sunday night. Both the out-of-town prints are said to be playing to big business.

JEAN HAVES'S SWITCH

Los Angeles, April 20.

Jean Haves has walked out of the Lasky lot, where he was supplying the "gag stuff" for the Fatty Arbuckle picture, "Gasoline Gus." It was a little too highbrow to suit Jean on Vine street, so he has moved his amiable personage over to the Special Productions on Santa Monica, where he is supplying material for the Monte Banks comedies, the All-Star comedies, with Chester Conklin and Louise Fazenda and the Nelly Edwards productions.

L. A. PASTORS ATTACK AS POMONA RECOUNTS

Blue Laws Advocated by Clergymen on Coast

Atop of the news that a recount of the votes in the Pomona election where the faction favoring the Sunday Blue Law was victorious, came two volleys from the churches for the Sunday Blue Law, as far as the motion picture is concerned, one in Los Angeles and the other in Riverside.

In Los Angeles Dr. Herbert Booth Smith in the Immanuel Presbyterian Church denounced the Sunday films on five different counts. He stated that the movie was one of the chief opponents to the

Christian American Sabbath. That the motion picture industry had declared open war on the Lord's Day Alliance and was raising vast sums of money to keep the commercial movie in its place on Sunday.

His three additional counts were:

1. The Sunday movie is objectionable because it breaks the rest day of all employed in connection with it.

2. The Sunday movie is objectionable because it is run for commercial gain and thus opens the way for business seven days in the week.

3. Because of the nature of the pictures themselves.

In Riverside the Rev. Richard K. Day stated that he was for the Pomona Blue Laws and would like to see them copied in Riverside. He stated that the law would have failed to carry if the motion picture people had kept out of the campaign. It was stated after his ser-

mon that a campaign would be organized to agitate action on the part of the City Council for a Sunday Blue Law.

The narrow margin of 53 votes by which Pomona "went blue" gives the picture interests hope that a recount might find the total in their favor.

During the past week there has been a busy checking of the tally sheets of the election. In the event that a recount does show victory for the blues then a test case on the Sunday performances will be tried.

REBUILDING MIDWOOD

Midwood Theatre, Inc., is erecting a new 2,200-seat house on the site of the old Midwood, Ave. J., between 13th and 14th street, Brooklyn. The house will play a first run policy with symphony orchestra, when completed.



"DREAM STREET"—its very name brings the breath of Youth and Springtime—of soft nights and darkened by ways that lure with mystery and romance.

And here in Dream Street David Wark Griffith has chosen to tell his story; here, in the loves of Dream Street folks, he has found another bit of the Heart of Life itself.

Never has the master-hand of Griffith wrought a more beautiful thing; never has he gotten so close to the Soul of Humanity.

DAVID WARK GRIFFITH
presents
"DREAM STREET"
A Dramatic Comedy Based on Characters of Thomas Burke

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS V. J. CONNOR
HIRSH ABRAMS, PRESIDENT

BIG PICTURE PRODUCERS PUT CENSOR BLAME ON INDEPENDENTS

Rowland, of Metro, Declares Emphasis on "Sex" as Sales Point Brought on Gag Legislation—Wonder at Newspaper's Attitude.

With censorship a fact in New York State, and the forthcoming date when the law will take effect (Aug. 1), hovering over the heads of the picture makers, the industry as a whole is asking itself: "Can pictures be made without sex interest, or can you modify the sex interest?"

"What will the effect of censorship be on the industry, especially now that it is enforced in New York State?" was asked of J. D. Williams, president of First National.

"The motion picture producer will simply have to resign himself to being hampered, throttled and straight-jacketed at every turn—not the interests of decency or public morality, but to satisfy the whims of some bigoted reformer, some intolerant and narrow-minded woman, or some self-seeking political appointee. These are the classes from which the censors have been drawn in the states where censorship has become a fact, and they are the classes who will always control censorship in this country, as far as the American people will permit it to be introduced. That is why the industry hasn't the slightest chance of a square deal on a question of censorship."

"It is impossible," he continued, "to predict what effect the passage of a censorship bill in New York State would have upon production, but there is one thing that can be said with certainty: If a censorship set up in this State is no more intelligent, no fairer, and no less open to suspicion of corruption than the censorship we are suffering elsewhere, the wrecking of the industry would not be an absurd prediction."

"The apathy of many of the leading newspapers in New York State toward censorship is amazing. Apparently, they are not farsighted enough to see that a censorship of the press is the inevitable sequel to censorship of the screen. They do not seem to realize that our battle is their battle, a fight for freedom on behalf of a medium of human thought and expression. The motion picture industry must be genuinely grateful to those New York City newspapers that have championed its cause and denounced censorship. But it is to be regretted that so many influential newspapers throughout the State have ignored the situation as one that meant nothing either to themselves or their readers."

"Censorship in New York State has become a fact because the producers and distributors on the one side, and the exhibitors on the other, are divided instead of being united to crush this menace, as they should be."

"Taking advantage of the weakness produced by this division the censorship advocates have pressed their points home. And if this condition of internal dissension and discord continues, it will result in the ruin of the industry."

Censorship in New York State is laid by Richard S. Rowland of Metro, at the door of the independent exhibitor, of whom he declares, had only one thing to sell and that was "Sex."

"It was the independent who had to make this sex interest the dominant selling point of his product, that has helped the present censorship bill to pass."

The dissension among the big factors in the industry has not had any influence in the introduction of censorship in New York, according to Mr. Rowland. It was coming all along, and the surprising part of it was that it didn't come sooner, owing to the salacious substance that independent producers were manufacturing.

From the Famous Players-Lasky company one official following the interrogation as to what the effect of censorship might have on ultimate production, issued this statement:

"I'm sure," he said, "that all editors and authors are unutterably opposed to film censorship. This spasm of militant morality is only

"SWIMMIN' HOLE" SUIT

Reelcraft Must Pay Roubert for This and Other Films.

Judgment for \$2,451.57 was entered against the Reelcraft Pictures Corporation last week in favor of William L. Roubert and Al Young, doing business as the Roubert Pictures, in a Supreme Court suit by Roubert and Young to recover a balance of \$2,250 on a picture sales contract.

On October 31 last, the plaintiffs sold three pictures to the Reelcraft company—"Summer Days," "The Ole Swimmin' Hole" (also known as "Sunshine"), and "A Bold, Bad Pirate"—in which the first named plaintiff's son, Matty Roubert, assumed the stellar honors. The selling price was \$9,000, payable \$3,000 cash, \$3,000 on a note and the third \$3,000 payable in four \$750 weekly installments.

The complainant admits receipt of the first \$3,000 cash, the note and one installment of \$750, leaving the balance of \$2,250 sued for. For a defense, the Reelcraft Pictures Corporation maintained that the plaintiff, in order to induce the defendant to buy the three pictures, agreed to produce seven two-reel comedies starring Matty Roubert and to be directed by Mr. Roubert, Sr., to be delivered one a month starting January 5, 1921. The Reelcraft company also was to have an option on 12 other two-reelers to be produced by the Rouberts, and on this understanding the separate defense and counter-claim continues, the defendant started an exploitation and publicity campaign on Matty Roubert's forthcoming productions, to their estimated damage of \$10,000.

Roubert and Young, replying to the \$10,000 counter-claim, generally denied all allegations, and asked that the counter-claim be dismissed on the ground that they were not to begin actual production on these other series of 7 and 12 pictures until a year from date, and that no binding statement as to these obligations were ever made by them or their agents. Mr. Roubert's personal affidavit also maintained this understanding had no bearing on the original sale of the three pictures and was no valid cause for the repudiation of the defendant's debts. The plaintiff on November 8 last secured an attachment on the Reelcraft's property, which was vacated two days later by Justice McAvoy.

JACKIE'S PREMIERE.

Starring Vehicle, "Peck's Bad Boy," at Strand.

The world premiere of Jackie Coogan's first starring vehicle, "Peck's Bad Boy," will take place Sunday at the Strand, where the feature has been booked for a week. The Peck feature boasts a cast of merit, including, in addition to little Jackie, Wheeler Oakman, Doris May, James Corrigan, Lillian Leighton, Raymond Hatton, Gloria Wood, Charles Hatton. Irvin S. Cobb is credited with writing the titles and editing the picture, which was directed by Sam Wood.

A few days ago Jackie contracted a severe cold, but early this week the doctor stated he was well out of danger.

the exercise of an autocratic power which can't last.

"It is true that some pictures have been made which should never have been made. That is also true of plays and novels and paintings. And it is also true that in time to come there will appear pictures and plays and novels and paintings which should never see the light of day."

"And every day from now until the crack of doom the newspapers will publish articles which should never appear in print. We have never made an immoral picture and never will. We couldn't sell it if we did make one. And we wouldn't make one if we could sell it. That's a statement which is founded on common business sense. Any entertainment which is obscene or immoral is never profitable, any ideas which religious bigots have to the contrary notwithstanding."

GOVERNOR WILL SIGN CENSORSHIP BILL

Public Hearing May First Be Held—Appointments Later.

Albany, April 20.

Another public hearing may be held on the Clayton-Lusk picture censorship measure, this time before Governor Nathan L. Miller. The Governor may also hold a hearing on the Simpson-Brundage bill, which legislates the present paid Boxing Commission out of office and substitutes a non-salaried board to supervise boxing and wrestling bouts in the State.

Before leaving for New York Tuesday Governor Miller said he would not announce the appointment of the members of the Film Censorship Commission or the Boxing Commission until after he gets through with the 30-day bills now in his hands. Neither of the bills has been signed.

Applications have been filed by persons interested in both of these subjects for a hearing and it is expected the Governor will grant them. As the Executive, however, supported both measures it is regarded here as a waste of time for the opponents of both bills to talk against them.

Veteran legislative observers here say it will be almost impossible to change the Governor's attitude on the bills and he surely will put his signature to the legislation, pleas of picture producers and boxing experts notwithstanding.

Both measures were rushed through the Assembly in the dying hours of the Lower House. The censorship measure was approved Sunday morning by a vote of 102 to 33, enough lining up for the legislation when the Governor threatened a caucus that a conference among the Republican members of the chamber was unnecessary. Democrats bitterly opposed the measure.

"BIRTH OF A NATION" AT CAPITOL MAY 1

"See the Original," Is Advertising Slogan

Now that all the "big" pictures of recent times have been shown on Broadway, the more recent of which are still running along to large receipts, "The Birth of a Nation" will be revived for a limited engagement at the Capitol, commencing Sunday May 1.

Theodore Mitchell, who handled the publicity for the Griffith masterpiece from the start, will be in charge of the press matter for this engagement, working at the Capitol in association with S. L. Rothafel. The slogan for the revival will be: "You've seen all the others that were better—come and see the original once more and make comparisons."

"The Birth of a Nation," in 12 reels, was originally produced at the Liberty March 3, 1915, but hasn't been seen in New York in two and a half years. It played to an average of 15,000 a week for forty-seven consecutive weeks, or a total of over 700,000. On this basis there must be many who have never seen the feature, and probably a great many who would like to see it again. Many were unable to pay the price during the Liberty engagement, the entire orchestra selling at \$2.00, together with the major portion of the balcony. Regular prices will prevail at the Capitol for this engagement.

BLUE CENSOR LAW DEAD

Famous Chicago Agitation Case Goes by Default.

Chicago, April 20.

The bitterly promoted film censor ordinance, proposing to take jurisdiction from the police and place it in the hands of a commission of three, has been permitted to die for want of an Alderman to present the draft to the council within the prescribed time.

Chief Fitzmorris opposed the proposition, which was fostered by ministers of many denominations and a local agitator named Hurley. It was known as the Hurley ordinance, and in its early stage was held forth as promising to revolutionize screen exhibitions throughout America.

INDUSTRY ASKS GOVERNOR FOR CENSORSHIP HEARING

Cost to Trade for Viewing \$500,000 Up to August 1—Exhibitors Complain Charge Will Fall Upon Them—Mrs. Waterman Candidate for Job.

WANT "J'ACCUSE"

First National Tries to Buy From Klaw for \$100,000

First National has offered \$100,000 for "J' Accuse," a European motion picture made by the Abel Ganz Film Co., in which Marc Klaw has a big interest for America.

The keenness on the part of First National to acquire it has caused a halt in the possible presentation of it under the auspices of Klaw & Ganz in this country, and it is further understood \$100,000 will not buy the rights. On Tuesday several prominent representatives of the First National were in conference with Klaw. It is possible a releasing arrangement will be made in the event an outright purchase could not be affected.

The picture represents another "bargain" along with "Passion," and "Dr. Calligari." But unlike these two and "Deception," and other pictures with Pola Negri, is not of German origin but was made in France.

The producers get 60,000 guineas for England.

TAKING GRIFFITH'S FILMS TO ENGLAND

Grey Sails to Decide on Sales Method Abroad.

Albert Grey, general manager of D. W. Griffith's enterprises, sailed for London on the "Meganitic" yesterday (Thursday). He took with him prints of "Dream Street" and "Way Down East." No plans have been consummated as yet regarding the showing of either of the Griffith pictures in London, Grey's trip being primarily to give the London situation the once over before deciding on whether the films will be exhibited by Griffith or the English rights sold.

It is likely, however, that "Dream Street" will be sold for England to a London distributor and a theatre leased in the London West End section by the Griffith organization as a means of presentation for "Way Down East." Mrs. Grey will accompany her husband.

REVIER'S DOUBLE SETBACK.

Harry Revier, who is suing the National Film Corporation of America, David P. Howells (individually) and David P. Howells, Inc., and Harry M. Rubey for an accounting and damages arising from the picture, "The Son of Tarzan" (which the plaintiff directed), was handed a double setback by two Supreme Court justices in as many decisions last week. Justice McCook first handed down an adverse opinion.

Two days later Justice Newburger denied Revier's motion for a temporary injunction, maintaining: "Mr. Justice McCook having held, on a motion for judgment on the pleadings, that the complaint herein fails to state a cause of action, this action for an injunction pendente lite must be denied."

SUNDAY INJUNCTION IN CALIF.

Los Angeles, April 20.

Injunctions secured by the owners of picture houses in Pomona against the Mayor and Chief of Police restraining them from interfering with the Sunday performances, made it possible for the houses to remain open on the Sabbath.

The new law which prohibits the showing of pictures Sunday will not go into effect for 30 days. The local authorities are trying to invoke it immediately.

Goldwyn's Friendly Suit

A summons in a suit by George Ade and Charles Frohman, Inc., against the Goldwyn Pictures Corporation is on file in the Supreme Court. No complaint is attached. Harry C. Quinby, counsel for the plaintiffs, refused to state the cause for action other than it is a friendly suit to permit the court to decide certain questions.

Developments in the censorship situation following the passage of the Lusk bill in the Assembly, held out a faint hope to the leaders in the picture industry, and rested in a public hearing that the Governor had been requested to make before affixing his signature to the bill making state censorship in New York effective August 1.

The prediction is made that Mrs. Clarence Waterman will probably be named by the Governor to serve as one of the three commissioners under the Lusk bill.

There is also a great deal of concern right now in exhibitors ranks that the Lusk bill is a forerunner to Sunday closing in New York State. Men in the trade cite a passage of the bill to confirm their suspicions.

This part of the bill is paragraph 15, clause F, reading: "A discussion of the work done by the commission, and any recommendations by the commission of legislative amendments to this act and recommendations as to educational and recreational uses of motion pictures and as to those especially suitable for children."

Exhibitors interpret this paragraph to mean many things, and they argue that there is nothing to prevent the commissioners from recommending to the Governor in "its records of its meetings and a summary of its proceedings during the year," the Sunday closing of theatres in the State. Emphasis on what shall be "suitable recreation" for children is also made by exhibitors and in this is the fear that a motion picture theatre may not be suitable at all as a place of recreation for children on Sunday. Exhibitors declare they can see in this provision nothing short of a "trailer" to the inception of Blue Laws.

It will cost the industry approximately \$500,000 to have the releases to August 1 reviewed by the new commission. The estimate is made by Charles L. O'Reilly, president of New York State League of Motion Picture Theatre Owners, who also declares that this burden of taxation will fall upon the exhibitor rather than the producer. It is the exhibitor who ultimately will have to bear the expense for "review payment," and at this time, he says, the "buck cannot be passed to the public, because business shows little sign of improvement. Especially is bad business noticeable up-State."

OHIO PLAN FOR IRELAND

Suggested as Simplest Method of Helping Through Theatres.

Exhibitor chairmen of the various state committees which are conducting campaigns through the motion picture theatres for the relief of Ireland's hungry women and children have been requested to adopt the Ohio plan as the surest method of securing the necessary funds.

The plan is detailed in a letter from William F. Hoehn, Ohio state director of the American Relief Committee for Relief in Ireland, which says that the "moving picture houses of Ohio have placed at our disposal one capacity audience, meaning that we shall sell tickets at \$1 for the benefit, thus tickets to be good at any moving picture house in the state co-operating with the committee during the first week in May. The entire dollar is to go for relief."

PICTURES AT 57th St.

The theatre portion of the structure, which Dr. Harris, deputy police commissioner, is erecting at Broadway and 57th street, is to have a seating capacity of 2,000, and the present plans are to convert it into a picture house.

The remainder of the structure will be used as a two-story office building.

Constance Talmadge Resting Up

Constance Talmadge will be absent from the studio for six weeks. She is at present recovering from illness and is in Lakewood, N. J.

Norma Talmadge resumed work early this week on "The Wonderful Thing."

FILM TARIFF FIGHT UNDER WAY AS GERMAN IMPORTS INCREASE

**Famous Players and 1st National Lead Exhibitors' Demand for Low Duty—
Actors and Independents Demand Protection—Unemployment Predicted.**

With exhibitors led by S. L. Rothafel of the Capitol and Famous Players, to say nothing of First National, the fight backed by Equity to exclude foreign films began to look interesting this week.

Strong help for those who oppose the importation came from the American Legion, while independent producers are for a tariff wall of protection.

In discussing the matter, Mr. Rothafel declared our producers were dependent upon foreign buying and added that any shut-off here would inevitably result in retaliation. This opinion seems to be that of exhibitors generally.

They are against protection as it tends to prevent a decrease in rentals, now extremely high, according to the majority of theatre owners.

A case in point is that of the French film, "J'Accuse," according to those who favor high tariff legislation and foresee not only foreign importations en masse, but the making by Americans of films abroad, where prices are cheaper.

Variety's informant, who is in a position to know, declared while discussing the sale of "J'Accuse," he had been told by one of the most prominent picture producers, now abroad, that he did not know what would happen to the industry on this side of the Atlantic, since there was such a big effort to corral the European market and strip it of its best products.

That there was ample cause for fear that this situation would put a crimp in production efforts on this side was acknowledged, for every foreign picture bought means the loss of one picture to be produced on this side. And this in turn means adding to the unemployment here of actors in addition to directors and other studio forces.

No confirmation of the report that Adolph Zukor was laying plans for production of pictures in Germany could be had. D. H. Connick of Famous Players-Lasky declined to comment on the report.

The fight by Equity is led by that organization's president, John Emerson, himself a picture producer. The A. E. A.'s position is stated by Frank Gillmore in the New York "Tribune," where he was correctly quoted, according to his office. He himself has left for the Coast.

"There are about 50 German productions offered for distribution in this country," he is quoted as saying. "Speaking from an economic viewpoint, I can say that the dumping of this product in America will have a disastrous effect on American labor, for while these productions are being shown the American product will be crowded out of theatres and no work will be forthcoming for American labor."

"I am not an expert, but I know that photoplays can be produced in Germany at a minimum of cost. Costs in this country are four or five times as high. Performers and labor in Germany will work for almost nothing and materials are cheap. We cannot duplicate their production and it is a condition that Equity and the other organizations are viewing with disquietude. The matter has come up before the governing body of Equity and we are to enlist the other workers in the field and the manufacturers of materials in this country and see what can be done to prevent the throttling of the industry here. We will begin by trying to get the highest possible tariff on film."

"A motion picture production is a peculiar thing. One can of film can be imported at a nominal cost and from this many copies or prints can be made and used here, crowding out the American product and American workers."

In the New York Times, William A. Brady declares himself on behalf of the National Association of the Motion Picture Industry.

"American films are admitted without question to every country in the world except Germany," said Mr. Brady, and there an embargo is enforced which permits only about 2 per cent. of our product to enter

the country. So long as this condition continues I believe that this country would be justified in adopting measures of reprisal, but a tariff on foreign made pictures could hardly be asked on the ground of protection for an infant industry.

"The American film industry, because of the war and the extent to which it has retarded film production in other countries, has entrenched itself so solidly that it now supplies 80 per cent. of the motion pictures exhibited throughout the world. I have been declaring for years that the end of the war would bring with it increased competition from abroad, and the American manufacturers must meet this competition by the quality of their output."

TO REVIVE 2-CENT PIECE

Bill Introduced to Legalize New Coinage.

Washington, D. C., April 20. The campaign for a two-cent coin, which was inaugurated originally by the National Association of the Motion Picture Industry three years ago, has again been launched. One of the first measures introduced at the special session of Congress was a bill by Senator George P. McLean of Connecticut, authorizing the coinage of a Roosevelt two-cent piece. The bill is similar to the one that passed the Senate during the last session, but which died in the House.

Since the enactment of the revenue bill with its tax on admissions to theatres the necessity for making change at the box office has occasioned delays, and some of the small motion picture theatres were compelled to raise their price of admission so as to take in the tax and thus do away with the making of change as nearly as possible.

MUSIC STARS AT CAPITOL

The Capitol this week celebrated Music Week with the special engagement of Percy Grainger, the pianist-composer, who performed in conjunction with the Duo-Art Piano, rendering Tchaikovsky's Concerto No. 1 in B flat minor, op. 23.

The Capitol also introduced to American patrons Maria Samson, last prima donna of the Royal Opera House, Budapest. This marks Miss Samson's American debut.

JOE LEE STATE RIGHTING

Joe Lee has bought District of Columbia, Delaware, Maryland and Virginia for the picture rights to "The Parish Priest" and will send a road show through that territory with a Paulist choir as "extra attraction" to the feature.

ARTCO FILMS ANSWERS AUGUSTUS THOMAS

**Playwright Suing for Money
for Scenarios.**

The Arco Productions, Inc., has filed answers in the Supreme Court to Augustus Thomas' two suits against them for \$20,000 and \$35,000 damages each. The defense in each case is a general denial.

Thomas, in the \$20,000 action, is suing on an arrangement whereby he was to receive 35 per cent. of the net profits accruing from the release of "The Capitol" and "The Volcano," the scenarios for both of which he authored, receiving \$2,000 advance on each story upon delivery of manuscript. The \$4,000 the plaintiff alleges was an advance on accruing royalties which he estimates at upwards of \$20,000. Thomas also reserved all rights to both stories other than the film rights.

The second suit concerns a contract with Henry R. Raver, which in turn was assigned to the Arco Productions. Under this agreement, executed Jan. 5, 1918, Thomas wrote "As a Man Thinks," also on a similar arrangement; \$2,000 down and 35 per cent. of the net profits, which the plaintiff has estimated at \$35,000.

Arthur Butler Graham is acting for the playwright.

COOK SIGNS WITH FOX.

Will Head West Coast Scenario Department for a Year.

Los Angeles, April 20. Charles Emerson Cook signed a contract last week with William Fox to remain at the head of the scenario department of the West Coast Fox Studios for a year. Cook has been there for three months trying out, and finally reached the decision that Hollywood wasn't so bad a place to put in a year of his time after all.

At present Johnnie Walker, who is being groomed for stardom by the Fox people, is appearing in an original story by Cook entitled "Live Wires." Ed Sedgewick, formerly a film director in the East, is here directing the new star in the Cook story.

JUANITA HANSEN'S COLLAPSE.

Los Angeles, April 20. Juanita Hansen, who has been confined to a sanitarium for two weeks, due to a nervous breakdown. She will not be in condition to commence picture work for over a month.

GUARDIAN OBJECTS.

But Marguerite de la Motte Insists on Marrying.

Los Angeles, April 20. Margaret de la Motte, at present playing the lead with Douglas Fairbanks, and Mitchell Lyson, one of the art directors at the Lasky studio, are to marry shortly. The romance, however, is not without its stormy side, for the legal guardian of the young lady, J. L. Frothingham, is said to object seriously to the match.

SIGN CAPELLANI

Will Direct Future Hearst Features for Cosmo.

George B. Van Cleave, general manager of Cosmopolitan Productions, announces that Albert Capellani, who directed "The Inside of the Cup" and "The Wild Goose," has been signed to direct future Cosmopolitan productions.

Capellani sailed from Europe for this country April 20 on the Adriatic. He has been a picture director for 17 years.

CHURCH CHARITY FILM.

A four-reel picture has been completed by the Catholic Charities of the Archdiocese of New York and will be shown in all the parishes during the next two weeks in the interests of the church's charity funds. It is entitled "The Vineyard of the Lord" and cost \$15,000 to produce. It was directed by Tefft Johnson.

The first two parts are inspirational conceptions, portraying a sermon on charity, while the last two parts are made up of "news" views of church charity work in New York.

JOHNNY JONES HIMSELF

Johnny Jones, who plays the leads in the Booth Tarkington "Edgar" comedies for Goldwyn, has been booked to appear in person in six motion picture houses in as many cities. He will appear in these cities in a little sketch-prolog to whatever "Edgar" film the house happens to be showing.

KID MCCOY'S MARRIAGES.

Los Angeles, April 20. Kid McCoy is to film his matrimonial experiences. Just the same as the late Nat Goodwin wrote a book in which he described all of his romances and wives, so is the Kid to depict on the screen the various phases of his seven trips to the altar. It is possible that one of the exs will play in the picture with the Kid. The proposition is now being financed here.

MOORE'S LATEST OPERATION.

Owen Moore was operated on at Dr. Stern's hospital last week to have his infected tonsils removed. Only a few weeks ago Moore was released from the Post Graduate Hospital after having spent nearly two months there under treatment for antritis of the left arm.

ARTHUR MAUDE ACTING

Arthur Maude, who formerly took care of the continuity on screen subjects, for Metro, will hereafter take an actual part in the film plays. His first efforts are to be directed by Herbert Blache.

RED HOT PICTURES.

Chicago, April 20. Two fires in one day, within three hours, occurred in the headquarters of the Midland Film Company, caused by spontaneous combustion of film; loss, \$2,000.

Jamaica, N. Y., House May 3.

The Roosevelt, Jamaica's newest picture house, will open May 3. The same policy which the present owners have installed at their other stands will be used. They are the Oxford, Brooklyn; Keystone, N. Y. and Garden and Roof, Richmond Hill, L. I.

Viola and Gareth.

Los Angeles, April 20. At the Metro they have decided that Viola Dana and Gareth Hughes will make an ideal co-starring combination. "Life's Darned Funny" will be the first of the productions in which the pair will be seen. Dallas Fitzgerald directed the picture.

**INSIDE STUFF ON PICTURES
on Page 23
CLOTHES IN PICTURES
on Page 22**

PROF. FREEBURG SUES FOR SHARE IN BOOK

**Alleges Miss Patterson Used
Lecture Material Unfairly**

Victor O. Freeburg, author and lecturer on motion picture topics, has brought suit in the Supreme Court against Harcourt, Brace & Howe, Inc., the book publishers, and Frances T. Patterson, author of the book, "Cinema Craftsmanship," for \$3,000 damages, an injunction to restrain the sale of the volume and an accounting of the profits already accrued therefrom.

The basis of the suit revolves about a certain lecture on scenario "adaptation" which Professor Freeburg alleges he delivered in his regular course of lectures at Columbia University, from October 1, 1916, to May 1, 1917, at the time Miss Patterson was a student there. Included in Miss Patterson's book published last year, there is a 33-page chapter on "adaptation," the plaintiff charging Miss Patterson "unfairly used the results of plaintiff's labors, and has, without the consent of the plaintiff, incorporated in said chapter the arrangement of the ideas, forms of expression and, to a large extent, the language of the plaintiff as contained in his aforesaid lectures on 'adaptation'."

Professor Freeburg says he was wont to write out his lectures in manuscript form, and that he had left that particular lecture to Miss Patterson at one time. It was not a copyrighted work and never published, and that its publication has tended to diminish his demand as a lecturer before students and private audiences to his already sustained damage of \$3,000.

He asks for a temporary injunction and accounting of the moneys from the sale of the book.

OFFER "INVISIBLE GUEST"

In a statement issued by the National Association of the Motion Picture Industry, it makes known its desire to contribute prints of "The Invisible Guest," to any charitable organization upon application.

About 1,500 of these prints are on hand and they are the same that were used in the recent Hoover drive, telling in tabloid drama to millions of movie patrons the appealing story of Europe's starving children.

"QUEEN OF SHEBA," \$13,400

"The Queen of Sheba," while not a sensational success, is doing good business at the Lyric. On its first week, without a Sunday (the initial Sunday night being an invitation performance), it played to \$13,400 and last Sunday the takings for the matinee and night, totalled \$2,900.

GOLDWYN BACK MAY 1

Samuel Goldwyn has cabled the Goldwyn offices that he will be back in New York about May 1, after a tour of Europe which included England, France, Spain, Italy and Germany. He left here last February.

TROUBLE?

Los Angeles, April 20. F. J. Godsol has arrived here and will spend about six weeks at the Goldwyn Culver City studios. It cannot be ascertained what definite reason there is for the visit.

Lehrmann Must Pay Up.

Nathan Burkan, the attorney, recovered judgment for \$1,099 by default in the City Court last week against Henry Lehrmann, the picture director. Mr. Burkan sued for services rendered in conjunction with an agreement between the defendant and the First National Exhibitors' Circuit effected in 1919.

Kohlmar's Five-Reeler.

Los Angeles, April 20. Lee Kohlmar is to direct features at the Universal. He has been on the lot for a little time now directing Hoot Gibson in two-reelers. After a five-reeler he is to come to New York and accompany Carl Laemmle to Europe on the Olympic sailing June 14.

Resume on New Grauman.

Los Angeles, April 20. Work has been resumed on the new Grauman theatre at Sixth and Hill streets. There have been numerous reports of changes in plans for the building, but Edwin Berkstrom, architect for the building, states that the original plans will be carried out and that the contract for the masonry work has been let



Jackie Coogan

One of Jackie Coogan's Grandmothers, whom he loves and who loves him.



Mrs. Lewis

Mrs. Lewis is the mother of Nat Lewis, the famous Broadway Haberdasher.

Friday, April 22, 1921

PICTURES

47

EXTRAS STARVING AS SLUMP GOES ON WITH BANKS DEMANDING WORK IN EAST

Want Productions Made Around New York and in Florida—More Heavy Layoffs—Leads Playing Atmosphere—Actors as Bodyguards.

Los Angeles, April 20.

Despite all of the optimistic reports emanating from the various studios about Los Angeles, the film business at the present moment is in just about as great a slump as it was early in January, when there was a scare that the bottom had fallen out of the "game." True, there was a brief time between when things seemed to take on an aspect that seemed for the better, but just at present the outlook is very dark indeed.

Robertson-Cole this week laid off all of the force in the business end of the studio, following the layoff of two weeks ago of all of the members of the working staff about the place. Right now the studio is as much a place of the dead as Hollywood Cemetery adjoining the site at Santa Monica Boulevard and Gower Street.

In addition there was the layoff of about 200 people at the Universal, which brought about a saving of \$10,000 a week on the payroll there.

In the other studios there is a dearth of activity too. At the Brunton lot there is but one company working. At the Hollywood the same state exists. At Fox there are about three companies grinding and at Goldwyn and Famous Players the routine is going along slowly.

In the agencies the reports are that there is "nothing stirring" and actors are offering themselves for all sorts of salaries. At one studio a regular \$650 a week actor presented himself last week and stated that he was willing to work for anything, and proved it by accepting \$15 a day.

In trying to ascertain just how general this condition was, the information was given that "actors must eat" and that there were any number of actors who had been getting up to \$500 a week who were glad to grab off a job at \$10 a day at this time.

In the places where extra people are furnished the scenes are really pitiful. Here the regular extras are being crowded out by real troupers who are glad of the chance to get a little money, and the former atmosphere people have so little chance of obtaining work that there are great numbers of them in actual want.

Even those who were formerly attached to the business ends of various organizations that are closed down are out hunting extra jobs. On one lot where a comedy was being screened late last week two former executives accompanied by their wives and families were shot with the atmosphere folk in the audience of a circus scene and tickled to death to get a chance to go to the cashier's window with their "day checks" at the conclusion of the shooting.

No Relief in Sight.

There seems to be little chance of relief in sight at present. At Robertson-Cole the general report is that things will get under way again in about three weeks. There seems to be little chance of this, however, and those who have kept in touch with matters at the studio seem to think that it will be nearer that many months before full activity is resumed there.

At Universal City there does not seem to be any curtailment of production, but the cutting of a couple of hundred assistants from the payroll seems to have put a general fear in the hearts of others on the lot and there is no bickering over salaries at present. Whatever is offered is gladly taken.

The answer is that there is no money in Los Angeles for pictures at present. One of the heads of production of a company who lately arrived here, his company having announced that it would devote all its producing activity to the west coast, frankly said that he did not believe that they could get away with it. New York banks, he stated, would not advance any more capital

for production in this end of the country, wanting the producers to work on the east coast, using New York and Florida. Therefore unless the Los Angeles banks agree to the fore with financial assistance there seems little chance of local conditions ever again assuming the active proportions that obtained prior to late last year.

Actors are talking of the east and the chances there and trying all sorts of means to flit to New York. Some have gone so far as to register their names with local undertakers as willing to accompany dead bodies back east, thus obtaining free transportation. The law makes it necessary for a passenger to accompany each coffin transported, and the undertakers, who otherwise would have to pay transportation east and return, as well as salary to one of their assistants, are taking advantage of the actor offers.

The second-hand auto marts are overcrowded with machines that have done duty out Hollywood way and all other like channels are being resorted to by the players to be able to meet current expenses while waiting in the hope that something may break.

FILM GYPS WORK MEXICO.

Three Arrested in Cleveland Charged With Mail Fraud.

Cleveland, O., April 20.

Joseph Fernandez Menendez, Joseph Gonzales and Tony Scunzo, doing business as the Cleveland Film Co. at No. 1552 Payne avenue, were arrested this week on the charge of using the mails to defraud following an investigation by Laurence L. Cassidy, an attorney, who was sent here from New York by O'Brien, Malevinsky & Driscoll, acting in the interests of the United Artists Corporation.

Last week a print of "The Nut" (Douglas Fairbanks) was stolen from the local United Artist exchange and coupled with the continued reports that stolen films were being sold in Mexico—not only United Artists' productions, but others as well—the lawyers sent Mr. Cassidy here to investigate.

While the trio deny possession of the print in question, they confessed circularizing letters representing themselves as in the position to sell various pictures and receiving money from Mexican exhibitors without sending any films.

ADOLPH MARKS, SENATOR

Theatrical Lawyer Will Fight for Liberal Conditions.

Chicago, April 20.

Adolph Marks, theatrical lawyer and famous "loop" resident, took his seat as State Senator from his district this week, having been elected without opposition. He is allied with Mayor Thompson's wing of the Republican party. Marks represents many theatres and show interests, and is especially active in fighting consorships and legislation against minors on the stage. In the latter he has been distinguished, having won several court decisions that are followed nationally. He is also avowedly against blue laws. He lives at the Palmer House, in the heart of the downtown district, where he has resided for more than 20 years.

PRODUCING IN FRISCO

San Francisco, April 20.

The Quality Feature Film Company, Inc., through George H. Davis, former manager of the Alcazar theatre, has rented space in the Montague Studio for a period of nine weeks, beginning April 10, with an option of twenty weeks more, to produce a five-reel feature. Joe Brandt, former general manager of Universal City, is production manager. S. Beyer is the director of the new company.

TEARLE'S INCOME BIG, EX-WIFE TELLS COURT

Asks to Have Alimony Raised From \$25 to \$500 a Week.

Delphine Park Tearle, through her counsel, has filed a motion to increase her \$25 per week alimony award as secured under a final divorce decree of November 21, 1912, from Conway Tearle, the picture actor, to \$500 a week, contending that Tearle is now earning \$1,750 a week in pictures under a guaranteed contract as against the \$4,000 he earned for an entire year in 1912. Hearing on the motion to modify the original alimony award is scheduled for April 25.

The affidavit goes into Mr. Tearle's financial standing specifically with great detail. Rudolph A. Seligman, who was appointed referee, secured depositions from Lewis A. Selznick, president of the National Picture Theatres, Inc., as to his company's contract with Tearle, showing that his earnings starting at a minimum of \$1,500 a week can be graduated up to \$5,000 a week should certain renewal options be taken advantage of.

The Lincoln Trust Co. depositions showed Mr. Tearle's 1919 bank deposits totalled \$25,462.57 and \$50,389.99 for 1920, with Mrs. Tearle's estimates that the 1921 income would reach upwards of \$80,000. Her purpose is to prove Tearle's financial capability of meeting the \$500 weekly requirements.

Leo R. Brilles of House, Grossman & Vorhaus is acting for Mrs. Tearle. The latter is a professional, but alleges in her affidavit that she has been unable to secure employment since her divorce, except for a few weeks, and is financially dependent.

STOLL ANSWERS PROCTOR

Film Company Defends Action to Recover \$11,200.

Max D. Steuer, acting for the Stoll Film Corporation of America, has filed answer in the Supreme Court to Ralph O. Proctor's \$11,200 breach of contract suit, generally denying the complainant's allegations and for a separate defense averring "that defendant duly discharged plaintiff on or about March 19, 1921," for incompetence.

Proctor three weeks ago secured an attachment for the sum sued for on the defendant's five picture productions as yet unreleased. He alleges a written agreement dating from Oct. 9 last for a period of a year at a weekly salary of \$400 as general sales manager of the Stoll Film Corporation of America. He is suing for the \$11,200 as salary for a period from March 19 until Oct. 8, 1921, when his agreement expires.

Two other attachments have since been secured against the defendant corporation by two film laboratories for services rendered.

PATHE'S NEW FRISCO HOME

San Francisco, April 20.

Before city officials, officials of the company and several movie stars, little Mary McAllister, eleven-year-old actress, turned the first spadeful of earth and broke ground for the new \$100,000 building, which the Pathe Exchange will construct in this city, last week.

The building will be two stories in height with an all glass front. It will be constructed by Louis R. Lurie, who has offered a bonus of \$100 a day to I. M. Summer, the contractor, for each twenty-four hours previous to Sept. 1 that the building is ready for occupancy.

Seeks Compensation from Fox.

Los Angeles, April 20.

Genevieve Burke is trying to have the Industrial Accident Commission award her \$2,500 compensation for the death of her husband, who was a carpenter at the Fox studios. On Nov. 28, 1920, Burke was struck on the head by a revolving aeroplane propeller and death followed instantly.

STAY OF ACTION DENIED.

Hiram Abrams Wants \$5,000 Back on Loan.

By a decision handed down in the Supreme Court, Special Term, Part I, on Tuesday, Justice McAvoy denied B. P. Schulberg's motion to stay an action begun by Hiram Abrams, president of the United Artists' Corporation, on a \$5,000 loan. Schulberg asked for the stay pending an adjudication of an accounting suit in which he is the plaintiff against Abrams.

This latter suit was begun before the Abrams vs. Schulberg action, although both suits are inter-related. Schulberg in his accounting action claims a one-half interest in all the moneys derived by Abrams in his association with the United Artists' Corporation, alleging they were joint partners in various film deals and that he and Abrams conceived the idea of organizing the "Big Four" (Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith).

Abrams admits that they bought and sold films jointly for a time, and are also jointly interested in the Katherine MacDonald Pictures Corp., but each deal was distinct in itself, and otherwise generally denies Schulberg's allegations, in turn bringing suit for the recovery of \$5,000 advanced to Schulberg. The latter avers that the \$5,000 was an advance on profits from joint picture ventures, and sought to stay this action pending a decision on the accounting suit.

O'Brien, Malevinsky & Driscoll represent Abrams.

ELECTRIC USHER

Device to Show Which Seats Are Empty Invented.

Harris J. Hansen, an electrical engineer, has invented a novel contrivance, whereby every theatre seat is equipped with a tiny electric device operating a number of illuminated boards not unlike a telephone switchboard. In this wise, an usher can ascertain whether a seat is being occupied or otherwise, a corresponding light remaining illuminated when the seat is empty, which becomes extinguished when occupied by a patron.

The master boards are located in the foyer of the theatres, thus apprising the ushers at a glance which part of the auditorium to explore for double or triple or single seats.

The inventor has a contract to equip Sid Grauman's million-dollar picture palace in Los Angeles with this system.

BEYFUS QUILTS R.-C.

Retires from General Charge of Firm's Affairs.

Alex. Beyfus, who seems to have been in general charge of the business affairs of Robertson-Cole, without any official title, resigned last Saturday, cancelling a two-year contract he held with the concern.

The retirement bears all the earmarks of friendliness on the part of both, as Beyfus was still at his desk early this week, clearing up unfinished business.

When seen Beyfus declined to go into details, merely confirming his resignation and saying his retirement did not invalidate the financial interest he had in certain exchanges made through the Robertson-Cole exchanges. He intimated that the future would see him in business for himself.

DEXTER COMING EAST.

Elliott Dexter, Paramount player, is en route to New York. He sailed this week on a steamship making his maiden voyage via the Panama Canal direct from Los Angeles to New York.

BINGHAM HOUSE SITE REPORT

Philadelphia, April 20.

The latest report on local theatre building is that the Stanley Company may erect a house on the site of the Bingham Hotel. That property at present controlled by Stanley Company interests.

NAZIMOVA CANCELS METRO AGREEMENT

May Produce on Her Own with "Big Four."

The contract between Metro and Nazimova has been "canceled" by mutual consent. The star has just completed the filming of "Camille" and had one more picture to make for Metro before the expiration of the contract. The arrangement is understood to be entirely amicable.

Nazimova has not definitely decided on her plans for the future. She may become a producing unit of the United Artists' ("Big Four"), and there is a possibility she will return to the legitimate stage. A. H. Woods has made her a proposition to star in Robert McLoughlin's drama, "Fires of Spring."

PLAY'S OPTION INVOLVED

Author of "Common Clay" in Court on Rights.

Cleaves Kinkaid, author of "Common Clay" the Harvard prize play, has begun suit in the Federal Court against A. H. Woods for an accounting of the moneys received from the production of the play and to enjoin Woods from producing it or exercising any rights in connection with the play on the ground that Woods' interest therein terminated June 1, 1920.

Kinkaid's contract with the impresario entered into March 5, 1915, called for a five years' option in Woods' name up to June 1 last, with the privilege of being further renewed for an additional five years if exercised before April 1, 1920.

The playwright alleges that since he received no word to that effect, Woods' interest therein has terminated, the latter, through Alfred Beekman, of House, Grossman & Vorhaus, contending otherwise. Woods says he notified Kinkaid by mail of his renewal of the option, and assumes the letter went astray. Kinkaid is a lawyer living in Louisville.

The litigants' original contract also provided for an equal division of the picture and stock rights, the former having been ceded to Pathe before the June 1, 1920, limit. As to the latter, Woods' counsel states the defendant will proceed releasing the play for stock as well continue with the current negotiations for the production of the play in England as planned.

LOEW WINS STAR SUIT.

First National Contract to Be Enforced in Cleveland.

Cleveland, April 20.

The Marcus Loew theatres of Cleveland last Friday won a legal battle permitting them to show Charlie Chaplin, Norma and Constance Talmadge, and Charles Ray on the screen, the Court of Appeals deciding in Loew's favor in a suit brought by the First National Exhibitors Co.

Pending the outcome of the suit, none of the four stars has been shown at Loew's theatres.

Under an agreement cited by the Loew interests, their theatres were to get first runs of films starring the quartet. The First National sued to break this contract. The Loew interests won in Common Pleas Court, and the Appellate Division of Judges Willis Vickery and Alvan F. Ingersoll upheld this verdict. Judge C. G. Washburn dissented.

WANGER AWAIT LASKY.

The possibility of Walter Wanger's settlement from Famous Players will not be decided until the arrival in New York of Jesse Lasky, who is due here about April 25.

ELINOR GLYN SAILING.

Elinor Glyn has completed work on her original story at the Lasky studio on the west coast and will shortly come east, sailing for her home in London the latter part of the month.

Garrick, L. A., for First Runs.

Los Angeles, April 20.

The Garrick here, formerly a second-run house, is to become a first-run theatre in the future. The house will be redecorated and somewhat remodeled and "Madonnas and Men" is the picture selected to inaugurate the new policy.

ANOTHER VICTORY

The Successor to "When Bear Cat Went Dry," the Picture Sensation of Two Continents

NOW READY

For Live Wire Territorial Distributors

"HERE IT IS"



"THE PUBLIC DEMANDS IT"



A Six-Reel Picturization of the Famous David Potter Story

"Diane of Star Hollow"

Read and Loved by Millions

A THRILLER FOR THE MASSES

"BERNARD DURNING and EVELYN GREELEY

REGISTER A NOTEWORTHY SUCCESS

RELEASED THROUGH

Producers Security Corporation

516 FIFTH AVENUE

WIRE NOW

NEW YORK CITY

ACT QUICK

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 10 cents. Entered as second class matter December 22, 1915, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXII. No. 10

NEW YORK CITY, FRIDAY, APRIL 29, 1921

48 PAGES

SHUBERTS BECOMING AGENTS

ASTORS OUT \$500,000 THROUGH KNICKERBOCKER SHOWMAN BAN

Theatre Interests Barred from Renting Offices in Times Square Office Building Made from Remodeled Hotel—Others Welcome Show People.

By discriminating against theatrical, motion picture and allied interests the Astor estate is said to have surrendered something like \$500,000 in annual rentals in the Knickerbocker Building, the old Knickerbocker Hotel, 42d street and Broadway. The managers have been booking tenants for some time, and hundreds of applicants in the amusement business have been refused space in the rebuilt hotel.

Regarded as the best "name address" and location in the theatrical district, the historic hotel-office building now on the eve of its opening excludes the men who helped to make it famous as a hotel. Some of the most prominent men in the business as individuals and as heads of big concerns have been taboed, while a few have obtained space through connection with non-theatrical interests.

With a number of theatres on their properties, from which they derive huge rentals, the action of the Astors is regarded as a most arbitrary and radical prohibition. No explanation is offered.

Never a very desirable or particularly representative office building, chiefly because of its tenants, who are small time agents and managers, and the business they conducted, the Astors are said to have been disappointed both in the revenue from and the business standards of the Putnam Building. For these reasons they are said to

(Continued on page 33)

TO URGE GERMAN BOYCOTT

Coast Directors May Make Appeal To Public.

Los Angeles, April 27. A call for special meeting of the Motion Picture Directors' Association has been issued for tomorrow (Thursday) night, to discuss means to be taken against the invasion of foreign films.

A direct appeal to the public not to patronize the importations may be tried. A high protective tariff will be asked to give American productions at least an even break.

GERMAN 14-REELER HIGH.

Apparently all the German-made pictures are not finding a ready market. In the case of "The Devil's Mask," in 14 reels, made by Loew, \$25,000 is asked for the U. S. and Canadian rights. So far First National and Associated Producers have refused it.

NO HASTE IN KEITH BOOKING FOR 1922

Despite Opposition Talk Only Dozen Acts Tied Up.

This week the Keith Exchange began routing acts for next season, about a dozen turns receiving contracts that called for 40 or more weeks for 1922-23.

Despite the talk of opposition for next season the Keith people haven't fallen over themselves to tie up standard acts, but have proceeded slowly. This has been attributed to the condition that resulted last season after the rumors of "material shortage" had frightened the bookers into overloading.

It is believed that the booking men feel they're in no danger of the supply of material available exceeding the demand, even if opposition does materialize.

SUMMER "BUYS" FOR 2 B'WAY PLAYS

"Sally" and "First Year" Taken Until August.

The agency buy for "The First Year" at the Little has been extended to August 5. Few attractions, if any, have before recorded a "buy out" so far into the summer, and the only other current offering to equal such an arrangement is "Sally." The latter show is the marvel of the ticket brokers who hail it as the greatest attraction from a demand standpoint ever offered.

"The First Year" is a sure fire comedy, housed in a small theatre, which has sold out since the opening (Oct. 20 last). It has been playing an extra matinee since New Year's, and nine performances weekly will probably continue through May.

WINNIE LIGHTNER MARRIED

New Orleans, April 27. Winnie Lightner, of Lightner Sisters and Alexander, was married to her musical director, William Harold, here Wednesday, April 27.

NO GAMBLE IN BOOKING

Rich Commissions the Attraction of Vaudeville Venture—Would Transfer B'way Theatres, Holding Booking Franchise.

NO PRODUCING

The Shuberts have started the biggest deal in the history of the theatre in this country, sweeping and startling, according to a report that is now common gossip on Broadway.

Following the announcement they had sub-leased the Ritz, one of two new theatres opened within the last two months, to William Harris, Jr., for a long term of years, a rumor, universally credited by smart men in the know, swept up and down the street to the effect that the Harris transfer was only a forerunner to a gigantic deal that will take the Shuberts out of the field of producers and house managers.

Having in their control something like 10 Broadway houses, the unloading process will include some of the best property in the theatrical zone in New York. Insiders point out that the proffered sub-leases contain a rider which is the equivalent to an enforced franchise in the Shubert booking office, making certain.

WILSON AT KEITH'S

Ex-President Makes First Visit to Theatre Since Illness.

Washington, D. C., April 27. Ex-President Woodrow Wilson, who likes to have himself referred to as "AG" Wilson, made his first public appearance last Saturday night since his retirement from the White House. Accompanied by Mrs. Wilson and his brother-in-law, John Randolph Bolling, he attended Keith's theatre, the one place wherein he seemed to gain his greatest pleasure prior to his illness and where he was practically a regular patron. Mr. Wilson and his party seemed to enjoy the ball.

They party arrived just as the curtain was going to be lowered from the "G" tree entrance of the theatre, occupying seats in the last row of the orchestra. The entrance was noticed by one of the audience, his presence attracted attention throughout the performance to the misbehavior of the children. The seats in the back of the orchestra were chosen by the boys to be the old box.

CARNIVALS THROWN OUT IN MANY OHIO CITIES

Youngstown Defeats Injunction—Akron and Canton, O., and Little Falls, N. Y., Bar Them—Police Powers Sufficient.

FILMS IN HOSPITAL FOR NELLIE REVELL

Friends Furnish Invalid with Weekly Film Display.

Once weekly in her room at St. Vincent's Hospital, which she has occupied for 20 months as an invalid, Nellie Revell is seeing moving pictures, through the kindness of extremely thoughtful friends. The pictures are thrown upon the white wall, in front of Miss Revell, who is unable to move over 18 inches in all while in the plaster cast that has nearly encompassed her during the long dreary vigil.

A full picture outfit has been permanently put up in Miss Revell's room. Each Wednesday evening Nick Schenck of the Loew Circuit details an operator to project the picture selected for that date. It is an event that not alone has proven of strong interest to the patient, but has given two of the nuns on the hospital's staff their first opportunity to see a film in action.

The thoughtful friends who conceived this unusual method of entertaining a bed-stricken professional are Theodore Mitchell (of the Griffith office), and the J. P. Mueller & Co., advertising agency staff. Miss Revell received a phone call one day recently. Her nurse informed Nellie someone wanted (Continued on page 5)

NO MORE "ALL-STAR," SAYS MARCUS LOEW

Single Star with Good Story Picture Expert's Opinion.

Detroit, April 27.

Marcus Loew spent three days here for the opening of the "Four Horsemen," personally supervising the presentation. Mr. Loew gave out quite a story to the local papers in which he said the "Four Horsemen" was an accident, pure and simple. He also said, "No more all-star casts for me; it's the single star with a good story that is the most popular for big sized towns the country over."

Canton, O., April 27. Carnivals are fast losing their prestige in eastern Ohio and administrations in this city, Akron and Youngstown, three of the best show towns in the entire Buckeye State, have barred this sort of tented attractions.

An attempt to play Youngstown, O., this week by the Cooper Shows without a license, from the city resulted in the arrest of John L. Cooper of Youngstown, and H. T. Smith of Trenton, N. J., owners of the show. Lengthy court sessions followed and the city won out, the court declaring that Mayor Fred J. Warnock not only had the right to refuse a license to the John L. Cooper Shows under the ordinance giving him jurisdiction on this question, but the nature of the show would have given him power to refuse a license under police powers.

This was the decision of Common Pleas Judges W. S. Anderson and David J. Jenkins who held a hearing Monday morning on the petition of Cooper for an injunction to restrain the city from stopping his carnival from showing here.

No licenses, according to Warnock will be granted carnivals so long as he is Mayor of Youngstown. Youngstown last season was visited by 11 carnivals and 3 caused city officials no end of trouble.

At Akron, O., the city council has fixed the license fee at \$100 a day, and conditions to enter the city have been made so tense no shows have applied for a license either last season or to date this year. Mayor Herman R. Witt of Canton, issued an edict no carnivals would be granted licenses here since the (Continued on page 6)

OLCOTT AND IRISH PLAYS.

Through With Starring and Touring Actor Wealthy

Chauncey Olcott has cancelled all plans for starring in Irish plays hereafter. He has advised friends he is through with theatricals so far as touring and starring are concerned. Mr. Olcott will not leave the stage entirely, however, and is open for a singing role, not necessarily a starring part.

Olcott is reputed to be one of the wealthiest players in the country. He started as a minstrel, appearing later in musical comedy and in recent years has headed his own productions.

ALL GULLIVER EMPLOYEES ARE DISMISSED—MAYBE TO CUT PAY

Circuit Makes Mystery of Drastic Action—Nearly a Score of Houses Affected—Hint of Transfer to Moss Empires.

London, April 27. The Gulliver Circuit has thrown a bomb into the vaudeville world here by giving all its employees notice, from the general manager to the junior callboy.

This affects the staffs of 17 or 18 halls. The action has given rise to many wild stories and rumors.

The Gulliver authorities refuse to make any statement on the subject, beyond acknowledging having issued the notices.

This move is considered in many quarters to be a mere precautionary measure owing to unsettled conditions of the country, which are ruining all kinds of businesses everywhere.

"The Performer," the Variety Artists' Federation's organ, states that the actual position is that three London theatres of Variety (Gulliver Circuit) and one Variety Theatre Controlling Co.'s, halls will probably close and the notices to the staffs may not become operative in every instance, or the managements may in many instances, allow the notices to become effective and then re-engage the members of the staffs.

In some quarters it is thought the notices are part of a move to reduce salaries and that the members of the staffs will have the opportunity of coming back at less money when the notices expire.

Albert Joyce, chairman of the Variety Artists' Federation, had nothing to say to Variety's representative beyond making it clear that artists were fully protected by the 1913 and other awards and that the managements could not employ a "national calamity" such as a coal strike as an excuse for cutting performers' salaries, nor could contracts be broken, unless the theatres absolutely changed hands. In any case proper notice would have to be given to artists.

Officials at the National Association of Theatrical Employees' office had nothing to add to a statement that they understood the notices were issued as a precautionary measure in view of the still threatened triple alliance strike. They are not alarmed and are awaiting developments.

Inquiry at the offices of Moss Empires shed no light on a statement made in an important lay newspaper that negotiations had passed between the Gulliver people and Moss Empires and that a specially summoned meeting of the latter had discussed certain proposals.

Later Variety brought the story to the attention of R. H. Gillespie, managing director of Moss Empires, who said he was glad to hear it, but couldn't tell where the news came from, adding that his company had been "negotiating" for the past 20 years. Questioned as to the truth of the report he would give no really definite answer. He was very guarded in his replies to direct questions and would say nothing one way or the other, but was obviously perturbed.

Representative acts appeared to think the move was the thin edge of a wedge to reduce salaries all around and some leaned to the theory of Moss Empires seeking to acquire other theatres.

NEW BALLET SCORES

Paris, April 27. The novelty of the opera this month is a ballet by Gabriel Grovlez, "Maimouna," the premiere of which was given April 26. Like the musical drama "Antar," it is an Eastern story, resembling a yarn from the Arabian Nights.

Hassan, Caliph of Bagdad, brings with him as captive, after the wars, a beautiful maiden named Maimouna, and would fain make love to her. But she scorns the suit of the powerful Caliph, preferring a young Arab musician, and her serving maid, Zobelda, is able to calm the chief's passion by administering a certain potion, so the lovely Maimouna can get away with the man of her choice.

It was well received. Grovlez conducted.

REVIVE NOUVEAUTES

Naughty Show by Jean Bouchor in New House.

Paris, April 28. The small theatre under the Cinema Max Linder, which resuscitates the old Nouveautés in name, was inaugurated April 20 with a new three-act comedy "La Belle Journee," by Jean Bouchor. It was well received by the guests invited for the opening function, but can be listed as a failure.

The plot reveals a man accused of the robbery of a watch. He refuses an explanation rather than reveal that he found the watch in a lady's bed, but the detective solves the mystery.

Regina Camier, Blanche Touffain, Capellani and Louvigny constitute a strong cast for this comedy.

The old Theatre des Nouveautés disappeared a few years prior to the war, and the new one does not exactly replace it though more modern in construction.

ELSIE JANIS TO TOUR U. S. WITH COMPANY

Here Late in July with Specialty Show.

Elsie Janis will, after a two-months' season in Paris, return to this country the last of July. Immediately upon her arrival, the little comedienne will organize a company for a transcontinental tour. Her show will consist of several vaudeville acts, and the tour will be managed, much after the fashion of the Harry Lauder annual engagements. She will play from coast to coast, in all but the large cities east of Chicago will appear for only one performance.

Miss Janis and Mother Janis are now in the French capital, where the American star is to be starred in a musical revue in a fortnight at the Theatre Apollo. Miss Janis will play in French, the second American to attempt it.

Recently the little mimic denied in London reports to the effect that she was engaged to a British lord.

PEARL WHITE IN BENEFIT.

Paris, April 27. Pearl White returned from London by aeroplane, after a stormy voyage.

She goes to London May 25, meantime arranged to appear in a sketch in a Paris theatre soon for a benefit performance for some American charity.



The Edmonton Journal in reviewing the bill at the local Orpheum, headlined by

IRENE FRANKLIN

Said: "Her work has a youthful freshness which, along with the sureness which only experience can give, makes her irresistible. Her character song stories are delightful in every way. In 'Broadway Wedding Bells,' in which a charmer from the most famous street in the world tells of her approaching marriage to an octogenarian, we see another side of Miss Franklin's powers as an entertainer."

"There are few accompanists who can equal BURTON GREEN and, as he is the composer of the music of all Miss Franklin's songs, he is a large factor in the success of the act. His piano solo was greatly appreciated."

ELLA RETFORD A HIT

English Girl Must Return Home Although Asked to Stay.

Ella Retford, who came to this country from England on a pleasure jaunt and was induced to undertake a vaudeville engagement while here, scored at the Coliseum, New York, this week. Miss Retford expects to sail for her home shortly, but efforts are being made to induce her to continue for an added week with more to follow if possible.

It was said that the success of Miss Retford was the first notable one to be scored by an English woman appearing here since the termination of the war.

White-Smith Engagement

London, May 27. Lee White and Clay Smith have been signed for the next revue at the Vaudeville, same time in May.

GAIETY'S "FAUST" LIGHT

New Piece Has Little Other Than Production

London, May 27.

"Faust on Toast," opening at the Gaiety April 19, was disappointing and met with considerable dissent from the audience. The book is not good and the music ordinary, but the production is excellent.

Robert Hale as Mephistopheles has a part scarcely worthy of him, doing a lot of trap work. Maudie Gay as Martha is the success, and there is an excellent burlesque of old Gaiety favorites and methods.

If the piece is to succeed it wants cutting considerably and generally gingering up. It has not relit the lamp of old Gaiety burlesque.

BUSY BUT COLD.

Paris, April 27. The weather here is cold and theatrical business is excellent.

IN PARIS

E. G. KENDREW.

Paris, April 20.

Mlle. Micheline was engaged by Mme. Rasimi for a revue at the Ba-Ta-Clan, but in October, 1920, the management decided to play an operetta instead of a revue, in which the former artiste declined to appear. Mme. Rasimi sued Mlle. Micheline for the damages stipulated in her contract, 3,000 francs, to which the latter objected and brought a counter claim for non-execution of contract, contending a music hall performer so booked

could not be compelled to play in a different category of entertainment. The courts have just given judgment in favor of the artiste, condemning Mme. Rasimi to pay the damages stipulated in contract.

Maurice and his partner, Leonora Hughes, appearing at the Hotel Grand Bretagne, where they have opened a ball room, have revived the valse as a specialty, danced in costumes of various periods dating back 200 years, showing the contrasts of the ancient and modern movements. The Black and White waltz is a feature, executed in white dress against a black background, the salon being almost obscure, with a projection on the dancers. The waiters at the refreshment tables are attired in blue coats and knickerbockers and wear white wigs. Of the two orchestras, one is American, and the second imported from Roumania.

"La Fille de Madame Angot" has been again revived at the Gaite, running alternately with "Nelly," the French version of the London "Maggie," for the first week. Marguerite Carre plays the lead. "Nelly" has now been definitely withdrawn.

According to "Comedie" Victor Hugo's drama, "Ruy Blas," has been authorized in England on condition the hero is described as a majordomo and not a valet, and also that the Spanish queen, instead of being much married is listed as a widow. It would seem the Parisian journal is pulling the leg of the British censor.

The next Opera ball will be held early in May. There are to be four galas of a similar nature organized at the Theatre des Champs Elysees during the next month.

The Nouveau Theatre Libre offered its periodical show at the Theatre Antoine last Thursday afternoon, introducing a poet, E. Aegerter, in a three-act piece in verse, "Une Halte de Don Juan." All the authors are having a cut at (Continued on Page 10)

NARES CHANGES

London, April 27.

Owen Nares leaves the Murray & Dawe management and goes over to Reandean, with whom he will play in several productions, commencing with Gertrude Jennings' "Love Among the Paint Pots" at the Aldwych.

BOOKED FOR ENGLAND.

Horton and La Triska have been booked for the next three years in England, opening at the Palladium Aug. 1, with 18 weeks in London to follow.

MME. CURIE'S LECTURE.

Paris, April 27.

Prior to leaving for America Madame Curie will lecture during the opera with a mixed program for the benefit of the Paris Radium Institute.

Bert Levy Sailing.

Bert Levy sails for England on the Caronia tomorrow night (Saturday) to fill several weeks' engagements in the English provinces. Mr. Levy returns to the U. S. July 29, going into the new Hippodrome show, which is slated to open about Aug. 1. While abroad he will give a free performance weekly for children in each stand played.

Court Order for Lady Maxwell

London, April 27.

Lady Maxwell Willshire has obtained an order for the restitution of conjugal rights against her actor-baronet husband. She appeared at New York in "Afgar."

Permit to Convert Empire.

London, April 27.

The London County Council has granted building certificates permitting the conversion of the Empire into a cinema, seating nearly 2,500 people.

SAILINGS.

April 23 (from London for New York)—Samuel Goldwyn, Phil Eake (Aquitania).
May 28 (from New York for Naples)—Mr. and Mrs. Enrico Caruso.
May 21 (from New York for France)—Geraldine Farrar (Rotterdam).
May 7 (from New York for South America)—A. E. Seymour.
April 30 (from New York for London)—Bert Levy (Coronia).
May 3, Michael Morton, from New York to London (Mauretania).
May 3 (from New York to London)—Walter Wanger, Justine Johnston (Mrs. Wanger).

FONSON LOSES SUIT

Comedie Francaise Wins and He Must Pay Costs.

Paris, April 27.

The suit brought by M. Fonson, director of the Theatre des Galeries St. Hubert, Brussels, against the Comedie Francaise, Paris, was tried before the Paris courts last week.

Fonson claimed 100,000 frs. preliminary damages, and interest to be fixed after investigation. Counsel for the plaintiff declared Fonson entered into an agreement with the Comedie Francaise in 1912 for the troupe of the French national theatre to appear each year at his house, in Brussels for a series of performances, and this was carried out during two years, while in March, 1914, Manager Carre (administrator at the Comedie Francaise at that period) wrote the Belgian director he could count again on the troupe for the following spring.

The war intervened, and last year Fonson was astonished to learn the troupe would appear at the Theatre du Parc, Brussels, and not at his house. There was consequently a violation of contract. Counsel for the defendants recognized the preliminary understanding, but contended it was not a contract but an arrangement to be made for each occasion.

After the armistice the new proposals of Fonson were not acceptable to the Comedie Francaise, and the administrators were therefore at liberty to accept better conditions proposed by the management of the Parc, Brussels. The trial was adjourned and on April 19 the court pronounced a verdict in favor of the defendants.

Fonson was condemned to pay costs.

HUGH MCINTOSH RETIRES

Williamson-Tait Now Control Australian Theatre

Sydney, Australia, April 2.

Coming as a bolt from the blue was the announcement that Hugh D. McIntosh, head of the Tivoli Theatres, Ltd., for many years had sold the rights of "The Lilac Domino" and "Chu Chin Chow" to Williamson-Tait, and was retiring from the theatrical game for good.

The two plays were the last produced by the firm of which he was the head, and were the two outstanding hits of 1920-1921. Williamson-Tait now controls seventy-five per cent. of the amusement field in this country.

BY GIGNOUX AND RIP

Paris, April 27.

A topical comedy by Gignoux and Rip entitled "Quand le Diable y serait" was produced by Thorbor and Brigon at the Michel, April 23, and was well received. It can be stated it is a success. The leads are held by Signoret, Madame Marken and Albert Brasseur.

The plot revolves about the opening of a bank in Paris by Satan, who buys souls and does a big business with fashionable people. Georges de Wissant has been appointed secretary of the Theatre Michel, replacing Paul Briquet, resigned.

DAISY MARKHAM WINS AGAIN

London, April 27.

Daisy Markham, producer of "The Mystery of the Yellow Room," at St. James', has won her case in which the actor who was her manager alleged he had been wrongfully dismissed.

Miss Markham obtained 50,000 pounds damages for breach of promise of marriage from the Marquis of Northampton some years ago.

BERNHARDT IN DECEMBER

Paris, April 27.

Mme. Sarah Bernhardt is going to New York next December to tour in America extending until March of next year.

GRACE DE MAR TALKS ON STAGE MARRIAGES

Must Be Together to Be Happy
—Regards to the Goofs.

New Orleans, April 27.
Standing in the wings back stage at the Orpheum Sunday just after concluding her act, Grace De Mar remarked:

"That was my last performance of the week and my last on the stage, for after becoming Mrs. Chester Cohen at Chicago Saturday, vaudeville to me will be but a memory.

"I leave it without regret. It has been mighty good to me. There were times when the road was steep and the sky a deep, murky black, but for the most part the journey along the way has been a very pleasant one.

"You can say this for me—it is my opinion a girl cannot expect marital happiness when she is away from her husband most of the time, and I ought to know. The condition is ideal when couples play together and care for each other, but when separated most of the time 'tis a long, sad story—usually."

"You can tell Mr. and Mrs. Goof and all the little Goofs that little Gracie has taken her last bend and you might include fond regrets to my agent."

The Cohen-De Mar nuptials were at first slated for the latter part of May, but the wedding date is now officially declared to be this Saturday at Chi, rain or shine.

COMBINATION OFFER.

By Pantages for Robert Emmett Keane and Claire Whitney.

Robert Emmett Keane and Claire Whitney may take their sketch, "The Gossiper," over the Pantages circuit. The Pan office was dickering with Keane to do his monolog and the sketch, going over the circuit filling the No. 3 and next to closing positions on the one bill.

Keane was also offered a proposition of announcing each act, a la Jim Morton, besides playing the sketch. Another offer came in with a feature picture, in which Claire Whitney is starred, to run on the same bill. Between the three offers it is more than likely that the act and the circuit will reach terms.

This week, opening Wednesday night, Keane and Miss Whitney are the feature attraction at the opening of the new Central theatre in Jersey City, booked by Fally Markus. The new house is a million-dollar affair, nearer the Union Hill houses than the downtown Jersey City theatre, although there is some talk of declaring the new theatre opposition to the Jersey City houses. Charles Fitzpatrick and Bob O'Donnell placed the Keane act with Markus.

BAD AUTO CRASH.

Philadelphia, April 27.
Mrs. Ford Hanford, wife of the comedian now in the "Greenwich Village Follies" company at the Shubert, was perhaps fatally injured here late Tuesday afternoon when the automobile which her husband was driving was struck by another car at Broad and Arch streets.

In the automobile, besides the Hanfords, were three children and three adults, all hurt slightly.

In the front seat with Ford Hanford was Mrs. P. W. Myers, wife of his partner.

"WORLD MUSEUM" CLOSING.

Philadelphia, April 27.
The World Museum which has occupied the Bingham hotel since its closing last year, ends Saturday night. This exhibition of freaks, with its regular barker at the door, has been a honey of a money-maker from the start, and has consistently fooled the wise ones.

The Stanley people felt the site was too remarkable a one to be used for such a purpose, hence the determination to tear down the old hotel and erect a large theatre.

No announcement has been made of another site for the World Museum.

NONETTE'S PLAY.

Nonette, the violinist, has a new play written for production. It is by Alonzo Price author of "Somebody's Sweetheart." Mr. Price is the husband of the non-scan. Nonette is now appearing at New York Keith houses. She recently became the mother of twins.

FAMOUS PLAYERS SOARS TO 81 1/4 ORPHEUM UP; LOEW STATIONARY

Failure of Loew to Participate in Rise Renews Merger
Talk—Big Blocks of Orpheum Come Out—Reaction Overdue—How Much "Window Dressing."

Famous Players-Lasky common stock reached a new high of 81 1/4 Wednesday in the early trading, the peak of a steady 10-day advance and the best price since the bull campaign about a year ago. On the way up the issue gave an astonishing demonstration of power by its aggressive forward movement despite a good deal of selling, short operations against the rise, liquidation of old time longs and profit taking.

That the upturn could be sustained in the face of such pressure argued that the interests behind the move must be strong and prepared to go far. In one session, Tuesday's, the net improvement was 2 1/2 and at the top the price was more than \$40 a share above the extreme low of the week before Christmas. Orpheum participated in the forward movement of the amusement group, getting up to 29 1/4, a new high for a year back. One of the puzzles of the situation was that Loew was sluggish and stationary at or under 19, although that company's dividends are as stable as either of the other concerns, and the equities behind the stock equal those of the other two.

Famous Players was doubtless influenced by its climb by the action of the rest of the list, which was exceedingly strong. There was nothing in the news or the business situation to base a bull movement on and some keen market students voiced the belief that the upturn was merely a bulge, representing Wall street's "window dressing" in preparation for the flotation of \$230,000,000 of bonds by the Northern Pacific and Great Northern railroads to take up a loan of \$215,000,000 with which the two railroads bought the Burlington & Quincy 20 years ago. This loan matures July 1, and it would be desirable for the market to make a demonstration of strength just now for its effect on the investing public.

In and out speculators, who took this view and proceeded on the theory that the advance was artificial and new high prices would be vulnerable and subject to frequent setbacks, were badly hooked. There was short selling of Famous on the way up from 75, but whatever interest is behind the move was entirely capable of absorbing all offerings. In consequence the speculative bears covered promptly. This was demonstrated Tuesday when Famous maintained its advance despite considerable weakness throughout the market. The players for a quick profit looked for a reaction day by day and were day by day disappointed until by Wednesday there was a growing feeling that perhaps the market was in for a constructive movement of some proportions.

One element pointing in that direction was the fact that the steel issues, which had been the last to line up with the advance, had at last broken away from their old levels. U. S. Steel was in new high ground for the year Tuesday at better than 85. Nevertheless outside speculative traders were cautious in their attitude toward the amusements. The theatrical business is in a period of dullness and the film trade is beset by many difficulties, a remedy for which is not apparent on the surface. The importation of German film products promises to help Famous Players toward the solution of high production costs, but this is a factor of the future. Orpheum's business is off in common with the general seasonal decline in the west, aggravated by the general commercial situation.

Orpheum was at its low since the consolidation last autumn when boxoffice takings were booming. It is a curious phase of market sentiment that it should climb at this time when the reverse is the case. Transactions in the Orpheum issue during the week just past were large. Counting the New York, Boston and Chicago sales for the five days from April 22 to the close of business last Wednesday, the period covered by this report, the total turnover was more than 20,000 shares. New York alone sold nearly

15,000 shares. When it is remembered that the normal dealings on the New York Exchange amount to an average of 200 shares a day, this showing is astonishing. Orpheum headquarters has no explanation to offer.

It would be interesting to know where all this stock is coming from, as the securities of the corporation are closely held by inside interests of the company. It has been estimated that Martin Beck and his associates hold between 85 and 90 per cent. of the common stock, and it is hardly to be believed that any major holdings are being offered. With this amount of stock virtually locked up it would be a daring bear who would take the short side. The buying is simply explained by purchasing orders from Orpheum headquarters; the mystery is in the source of the selling on the way up.

Two explanations were advanced for the failure of Loew's to take part in the climb. One of them is a revival of the old argument that the underwriting syndicate of last summer's \$5,000,000 issue still has that block of stock and is easing it into outside hands whenever the opportunity offers around 20. Such a situation, would, of course, stand as a barrier to the advance of the stock beyond the level at which the underwriters were willing to liquidate, but powerful interests are behind Loew and they could, if they wanted, run the price up. It would be to the advantage of the underwriting syndicate to maneuver Loew, upward and accomplish their distribution gradually at a profitable level. The new issue cost the underwriters approximately 20, and at the current price the stock yields nearly 12 per cent. It does not appear plausible the syndicate would force sales which represent a net loss.

The other explanation revives the argument for some sort of pooling arrangement between Famous Players and Loew. The possibility is suggested that Wall Street is working toward this end in a typical Wall Street way. The outline of the idea is this: Wall Street looks upon an association between the Marcus Loew and Adolph Zukor properties as altogether desirable, and it is an open secret that both parties have been approached. The bar to the deal is understood to be Marcus Loew's disinclination to enter it, apparently because he regards it as a step toward sinking the identity of the Loew name and the property in a larger unit.

It well might be, under these circumstances, that market powers are deliberately depressing the price of the Loew stock as a means of bringing pressure to bear on the head of the Loew circuit. The theory is entirely without official sanction from either side, but it is generally discussed in the trade. At the Loew headquarters nothing is to be had shedding light on the mystery. However, the market performance of the two stocks squares with the rumors.

There was not a ripple among the Curb stocks, although it was reported that Griffith, Inc., had changed hands in private transactions at better than 15 at which it was offered originally by the underwriters. This stock is entirely in the hands of the syndicates, D. W. Griffith being entirely out of the flotation end of the enterprise. Sales campaigns are being conducted in outside cities with the large profits of "Way Down East" as the sales-talk motif, and reported prices are to be taken cautiously.

Attention is again called to the fact there has not been a reported transaction in Triangle since the bringing of the company's suit against the Aiken Brothers for \$2,000,000. This should have been a spur to speculative dealing, but the reverse appears to be the case. The last move in the litigation was the application of Triangle's counsel to the courts to have the case tried before a jury. This motion is still pending. A jury trial would be to the advantage of the company. A judicial decision might ordinarily

regard the purely legal aspect of the issue, while a jury would be more likely to weigh the moral and ethical, not to say human, aspect of the matter.

In any event there is small likelihood of the affair coming up before next autumn. Two of the co-defendants with the Aikens have answered the suit with counter-claims, and Triangle has filed demurrers which remain to be argued.

Goldwyn has not been quoted for two weeks. The last trade was at 5. Broadway gossip is strangely silent as to the affairs of the company.

Following is the summary of transactions from April 21 to April 27, both inclusive:

STOCK EXCHANGE.									
Thursday—	Sales.	High.	Low.	Last.	Chg.	Friday—	Sales.	High.	Low.
Fam. Play-L.	3800	76	74 1/2	75 1/2	+ 1/2	Fam. Play-L.	10200	78 1/2	75 1/2
Lo. pf.	300	88	88	88	0	Lo. pf.	1000	80 1/2	80
Loew, Inc.	2800	18 1/2	18 1/2	18 1/2	0	Loew, Inc.	4200	18 1/2	18 1/2
Orpheum	300	24 1/2	24 1/2	24 1/2	0	Orpheum	900	26 1/2	25
Boston sold	10 Orpheum	at 24 1/2				Boston sold	75 Orpheum	at 25 1/2	
Chicago sold	20 Orpheum	at 24 1/2				Chicago sold	350	at 25 1/2	
Saturday—									
Fam. Play-L.	3400	74 1/2	72 1/2	73 1/2	+ 1/2	Fam. Play-L.	3600	78 1/2	76 1/2
Lo. pf.	100	80 1/2	80 1/2	80 1/2	0	Lo. pf.	700	80 1/2	80 1/2
Loew, Inc.	1400	18 1/2	18 1/2	18 1/2	0	Loew, Inc.	5400	18 1/2	18 1/2
Orpheum	1000	27	26	26 1/2	+ 1/2	Orpheum	1000	27	26
Boston sold	35 Orpheum	at 26 1/2				Boston sold	35 Orpheum	at 26 1/2	
Chicago sold	600	at 26 1/2				Chicago sold	600	at 26 1/2	
Monday—									
Fam. Play-L.	3600	78 1/2	76 1/2	77 1/2	+ 1/2	Fam. Play-L.	8400	80	79 1/2
Lo. pf.	300	80	80	80	0	Lo. pf.	1000	80	80
Loew, Inc.	1200	19 1/2	18 1/2	18 1/2	+ 1/2	Loew, Inc.	7200	19 1/2	18 1/2
Orpheum	800	28 1/2	28 1/2	28 1/2	0	Orpheum	4100	28	28 1/2
Boston sold	250 Orpheum	at 27 1/2				Boston sold	250 Orpheum	at 27 1/2	
Chicago sold	30 Orpheum	at 27 1/2				Chicago sold	30 Orpheum	at 27 1/2	
Tuesday—									
Fam. Play-L.	15200	81 1/2	78 1/2	80 1/2	+ 1/2	Fam. Play-L.	15200	81 1/2	78 1/2
Lo. pf.	1400	90	89 1/2	89 1/2	+ 1/2	Lo. pf.	1400	90	89 1/2
Loew, Inc.	2800	19 1/2	18 1/2	18 1/2	+ 1/2	Loew, Inc.	2800	19 1/2	18 1/2
Orpheum	800	29 1/2	29 1/2	29 1/2	0	Orpheum	800	29 1/2	29 1/2

No sales.

THE CURB.

SHUBERTS' N. Y. HOUSES.

44th St. and New Theatre Reported for Vaudeville.

Two New York theatres chosen for the start of Shubert vaudeville in the fall. They are the 44th Street, now being fixed up to handle the shows, and the new house which the Shuberts are building at Seventh avenue and 59th street. This house was first thought to have been designed for legitimate attractions. It will seat 2,200 persons and a scale of popular prices is planned.

A report this week said the Shuberts had leased the Standard picture house at 91st street and Broadway from the Bimberg interests. The house, according to sources close to the Shuberts, is to be one of the new vaudeville links.

BILL LIMITS SEATS.

Washington, D. C., April 27.
A bill has been introduced in the House of Representatives by Congressman Wheeler which if enacted into law will prohibit standees in any theatre in the District of Columbia.

The bill also seeks to limit the number of seats in any theatre in the District.

JACK CUDAHY, SUICIDE, FINANCED MANY SHOWS

Was Once Interested in Bessie Clifford—Backed Salisbury.

Los Angeles, April 27.
Jack Cudahy, the son of the packer, who committed suicide here last Wednesday by blowing off the top of his head with a shot gun, was at one time infatuated with Bessie Clifford, who was playing the Bessie McCoy role in "The Three Twins" on the coast and followed her all over California. He was also one of the promoters of the Monroe Salisbury Players, who produced "The Barbarians" in which two of the Cudahy children appeared.

After his death Monroe Salisbury stated that Cudahy was his best friend, and that he was also interested in the present production, "Practice What You Preach."

Cudahy had been ill for several months and the refusal of a Chicago banking house to advance him a loan of \$10,000 followed by the refusal of his sister to endorse his note, is believed to be the cause for his taking his life.

BLACKS RESENT WHITES.

Commotion at Performance for Whites at Colored Theatre.

New Orleans, April 27.
The midnight performance for white people given Saturday at the Lyric, America's largest colored theatre, was the scene of a near panic when vandals threw stink bombs over the auditorium. Women fainted and hundreds made for the doors in an endeavor to escape the odoriferous scent.

The management continued with the performance under trying difficulties. There was much yelling and scrambling and for several minutes pandemonium was at its height. Those in charge of the theatre were unable to locate the culprits and possessed no clue.

It is thought racial prejudices accounted for the assault upon the house. Many persons do not like to see a co-mingling in this section.

FOR CHURCH IN FILMLAND.

Los Angeles, April 27.
Hollywood is to have a "Little Church Around the Corner," with the Rev. Neal Dodd at the head of it. It is to be a church for the picture colony and the industry as a whole is behind the movement for its support.

The Theatre Owners' Association has made the current "Little Church Around the Corner Week" in its 200 odd theatre the houses in California, Arizona and Nevada having pledged one day's receipts to the building fund.

LOEW MOVING DAY.

The exodus of the Loew agents from the Putnam Building to the new Loew Building at Forty-fifth street and Broadway got well under way this week. Most of the independentists will be established in their new quarters by Monday of next week.

BOWMAN BROS. CLOSE.

The Bowman Bros.' Minstrels closed April 17, owing to the illness of Billy Bowman, according to his brother.

The same announcement states the Minstrels will reopen May 21.



PLEASANTVILLE NEW JERSEY

WILDCAT THEATRE SPECULATORS MENACE TO SHOW PROSPERITY

Statistics Show 621 Houses Completed or Building with Nothing in Sight to Occupy Them—Practical Showmen Not Involved.

Theatre building gone mad is the newest phase of screen and show evolution to seize the attention of amusement purveyors. The license commissioners of 21 states report a gross added increase of 621 show and screen structures now finishing or in preparation for the amusement season ending May 1 next. The New England belts are the only stretches not active in new theatre building.

Pennsylvania, Ohio, Illinois, Missouri, Iowa, Idaho, New Jersey, and the entire South are among the conspicuous freshly active sections. A big New York booking syndicate always in line for affiliations reports an addition of 300 houses that will be ready for business in seven contiguous states by September 1 next. Marcus Loew announces a list of 75 new ones. A globe trotter just back from networking the country from coast to coast and gulf to gulf—a three months' hike—in film promotion declares new theatre building has reached a phobia stage. All sorts of people are behind the projects, with experienced film and theatre men a striking minority. Realty speculators, gambling investors, ex-saloon keepers, robbed of occupation by the Volstead edict, are said to be the principal investors.

Surface judgment sees added gains to film and show providers in a crowded theatre situation, with competition for attractions, the spur. But seasoned executives in the science of theatre economics see only disaster in the wake of the playhouse building fever. The added houses can only take from circulation the enormous sums the added lists of houses require for building with no prospects for a uniform return to the investors for the reason that nothing adequate in increased population prosperity or even film or show products appears on the horizon to balance the sunk money.

Scarcely any regular two or three night theatre attraction town in the country has been overlooked by the theatre building investors. To itemize the cities involved would be to list all the regular show trails out of New York radiating south, west and north.

None of the builders save those closely identified with show production like Loew and a few other standard producers seems to have asked what is to fill the stages and screens of the added houses. Screen admission prices are due to drop with other commodities throughout the country, traveling stage shows will be fewer the coming theatrical year than since the Civil War aftermath, and no new form of indoor diversion has developed.

DARKEST BROOKLYN

Guide to Reach Keith's New Borough Park.

Considerable confusion seems to have arisen as to the location of Keith's new Borough Park Theatre, in the Borough Park section of Brooklyn. Several acts got lost en route since the house opened, the fact of there being a Borough Hall station on the Interborough subway in Brooklyn causing the mix up through a similarity of names.

Borough Hall, Brooklyn, and Borough Park are widely separated, one being in the heart of Brooklyn and the other in the suburbs, about four miles apart. Directions for reaching the Borough Park theatre are as follows: Take West End Division of the B. R. T. from Times Square and get off at 50th street station, the Borough Park theatre being located on the corner of 50th street, 12th and New Utrecht avenues.

Full Weeks in Split Weeks

Leona Lamar, "The Girl with 1000 Eyes," the mind reading turn, has been booked by the Harry Weber office for a series of full week engagements in the split week Keith houses around New York. This week she is at Proctor's Mt. Vernon, with Proctor's Yonkers to follow.

TEAM SPLITS ON EVE OF DEBUT AT PALACE

Lane and Moran Separate, and Date Is Lost.

Lane and Moran dissolved partnership last week while playing an engagement at Troy, N. Y. Mickey Moran, the straight man of the team, failed to appear at the theatre for the Wednesday night performance. George Lane went on and did a "single" for the show. Thursday Lane opened at Proctor's, Schenectady with Art Hendricks, his new partner, who had been rushed on from New York by the booking office.

Hendricks was formerly half of the Hendricks and Padula and Hendricks and Stone turns, and will be future running mate to Lane. Lane and Moran were to have opened at the Palace, New York, Monday of this week, but George Gottlieb cancelled the act after hearing of the dissolution feeling that the new combination might not be familiar enough with each other to do justice to a Palace engagement. Val and Ernie Stanton were substituted by Gottlieb.

EXPECT THEATRE TAX BILL TO PASS PENN. LEGISLATURE

Move to Amend Old License Law to Make Way for New Measure Calling for 1 Per Cent Impost on Gross Receipts.

BILLIARD CHAMPION ACT

Bob Cannefax and a Woman to Team for Vaudeville

Bob Cannefax, world's champion three cushion billiardist, plans going into vaudeville in the fall. He is to appear with a foreign woman expert, negotiations being on now. The lady cue artist is said to be a wonder. She has the reputation of "never missing" in the balkline game and is a specialist in fancy billiard and pool shots.

The members of the Western Motion Picture Advertisers have unanimously endorsed Mayor Snyder in his campaign for re-election, he having the unified support of the entire industry in these parts.

Harrisburg, Pa., April 27. Interest in legislative matters now centres in the state administration tax measures, all of which have passed the House. Included among these are the theatrical tax and the billboard tax bills. It is probable they will be passed. Senator Joyce, Luzerne county, has offered a bill repealing a section of a act of 1913 relative to license fees paid by amusements for local purposes and which states that such taxes are in lieu of state license fees heretofore collected. The repeal of this section will open the way for the collection of the 1 per cent. tax on gross receipts of all amusement enterprises in the State.

After a stormy debate in the Senate, the Asbury equal rights bill, which would have given negroes the same privileges as whites in all places of amusement, has been side-tracked. It is bottled up in the Law and Order Committee and will stay there until the end of the session.

Charges that the Republican organization was playing politics and misleading the negro voters in holding out hope for the passage of the bill were made during the debate that resulted from a motion to discharge the committee from further consideration of the bill. Senator Barr, Allegheny county, said it was time the whole matter was made clear and that the politicians who misled the colored voters be exposed. He said that the federal and the state constitutions and an act of 1887 gave the negroes equal rights.

The senate has passed the second of the McConnell bills increasing the salaries of the members of the State Board of Motion Picture Censors and of their employees. The original McConnell bill provided for increases in the annual payroll of the censors from \$37,000 to \$81,000. It passed the senate but was defeated in the house.

The second bill eliminates the inspector and one clerk, but as introduced contained the same provisions as the defeated measure. Under Pennsylvania law a bill once defeated cannot be reintroduced the same session, but the censors say the second bill is not the same, and are working hard for its passage.

The second bill increased the salaries of the censors from \$3,000 to \$4,000 for the chairman and \$3,600 for the other two members. The senate cut \$400 off the proposed salary of the chairman and \$300 from the salaries of the other members.



PAUL RYNER Presents
THE WORLD DANCERS
A SPECTACULAR REVIEW FEATURING
SHERMAN and ROSE

DIRECTION, ROSE & CURTIS. PERSONAL REPRESENTATIVE, HARRY WARD

A. A. F. MEETING

A meeting of the American Artists' Federation (former White Rats), was scheduled to be held last night (Thursday) at the Bijou. Among the speakers listed were Harry Mountford, James W. Fitzpatrick, John Emerson, Wilton Lackaye, Francis Wilson and Hugh Frayne, of the New York State Federation of Labor.

The Shuberts donated the theatre. The meeting was advertised by handbills distributed throughout Times square to get under way at 15 minutes after midnight.

JESSIE KENNISON MARRIED.

Syracuse, N. Y., April 27. Six years ago, Jessie Kennison, one of the acrobatic dancing Kennison sisters, and claimant to the title of originator of the "Texas Tommy," came to the Temple here and admired the hands of Patrick R. Moriarty, superintendent of the Cahill Building, in which the theatre is located. At least, you have the word of Jessie for it.

Last April, when Miss Kennison played the Temple, Paddy invited her for a breakfast and dinner.

It has now leaked out the actress and Moriarty have been married for just about a year. Miss Kennison will continue in vaudeville for the present.

BANDIT SUSPECT HELD.

Charge Bootlegger With Duluth Orpheum Robbery.

Duluth, Minn., April 27. Following investigations into the robbery at the local Orpheum last Sunday night, when \$3,700 was taken from the safe, Paul Tetzman, who resides in Minnesota Point here, has been arrested. He was arraigned yesterday, waived examination and was bound over to the grand jury. Tetzman has a prison record in Wisconsin. One or two others are under suspicion and their arrest may follow.

Tetzman was identified by theatre staff members as having come to the box office late on the night of the robbery and to have made a casual examination of the box office. When examined by detectives he declared he was in bed at 10.30. Later he admitted this statement was false and that he was in an auto as late as 1.39 a. m. Monday delivering a bottle of moonshine for which he received \$12.50.

The burglary at the Orpheum is the first offense of that nature committed along theatre row during the present wave of crime.

AUDREY MAPLE AS SINGLE

Audrey Maple, the artist model, will debut in vaudeville shortly under the sponsorship of Gus Edwards. Miss Maple will offer a single turn and will tell some of her experiences as artist, studios.

HARRY CARROLL APPEALS

Harry Carroll last week appealed from a \$200 alimony award in favor of Estelle Carroll, by a recent decision, contending his weekly income is only \$100 a week. He is also seeking to reduce the \$1,000 counsel fee award.

Mrs. Carroll in her separation suit asserted her husband's income was over \$1,000 per week. She sued for \$400 weekly support and \$5,000 alimony originally.

The couple were married June 1, 1914, and have two children.

NEW PALACE ORCHESTRA

The musicians of the Palace, New York, have received their notice from the Keith office effective May 8. This includes Fred Dabb who has been the leader at the house for years.

Benny Roberts, now leader at the new Keith Fordham will succeed Dabb who is reported as having signed with the Shuberts' to be their musical director for the proposed Shubert Vaudeville Circuit.

OLD PARTNERS SEPARATE.

Kramer and Boyle ended their partnership of a year's standing Saturday night. It is reported a misunderstanding was the cause for the boys separating. It is said Kramer will continue to offer a "double" for vaudeville with a new partner.

RYAN AND LEE SIGNED.

Agree to Play Two Sketches Alternately for Shuberts.

The Shuberts have signed Ryan and Lee for their proposed vaudeville circuit, the team accepting a contract calling for 25 weeks with an option for further bookings.

It is understood that should they play repeat engagements they will use both of their acts, playing "Hats and Shoes" once around and "You've Spoiled It" for the second circle. Evan Tanguay and Ryan and Lee are the only two "names" that have been mentioned for the new circuit so far.

Benny Ryan and Harriet Lee haven't played a Keith engagement for some time, due to salary differences. Their last reported Keith salary demands were \$650 weekly.

PREPARE FOR PRINT STRIKE.

The threatened strike of the show print unions has prompted the vaudeville circuits to take steps to eliminate any chance of their theatres being caught without proper printed bills.

The Loew circuit, which has its shows lined up several weeks in advance, has notified its press department to be ready to send six weeks' bills through on short notice in order that sufficient paper will be on hand to hold the houses over until the strike is called off or arrangements can be made to have the printing done out of town.

JUSTICE DENOUNCES ATTEMPT TO BRAND CIRCUS IMPROPER

Judge W. W. Thornton in Indianapolis Vacates Order Preventing Sells-Floto Showing—Calls It a Legitimate Business.

Indianapolis, April 27. "The day has long gone by when men and women denounced shows and circuses as improper places to visit for amusement," declared Judge W. W. Thornton in Superior Court here Wednesday in dissolving a temporary restraining order prohibiting the Sells-Floto Circus from showing on new grounds in West Washington street May 5.

A property owner had sought to prevent the circus from showing upon the ground that it would be a nuisance in the neighborhood. The circus has had its paper up and contracts for supplies made for some time.

Upon the petition of the property owner a temporary restraining order was issued several days ago. Affidavits from representatives of the circus, Chief of Police Jerry Kinney, Mayor Charles W. Jewett and other prominent citizens to the effect that the show has not been a nuisance in the past and in their opinion will not be in the future caused the court to dissolve the order.

Judge Thornton held also "that the maintenance of a circus is a legitimate business, as much so as the maintenance of a store or mill." The opinion further states, "so how can this court say that circuses are offensive to the senses, in view of the many thousands of respectable men and women who frequently visit them."

"Circuses and animal shows cannot be located in the country, for owing to the lack of carriages and the great distances they may be, if located there, from the centers of population necessary to their financial success they would fail for lack of attendance. If so located they would be financial failures. Does the law contemplate the extinguishment because their location on unoccupied ground in a city would be some annoyance to people residing somewhat near them?"

The residents are now trying to get an ordinance through the City Council prohibiting circuses from showing within 500 feet of any group of ten or more residences.

KITTY GORDON TOPS

Washington Advertisements Are Changed at Eleventh Hour.

Washington, D. C., April 27. Washington gets two of them—mysteries is meant. We have "D. D. H." (who put himself over in the shortest time ever through clever advertising) at Keith's, while along comes "W. B. S." at the Cosmos.

Another vaudeville happening has a switch in billing at Keith's. In the dramatic section of the Sunday papers Tempest and Sunshine in their new act, "A Broadway Bouquet," headlined over Kitty Gordon in the Keith announcement, while in another section of the papers appeared an announcement marked "Corrected Advertisement" had Kitty Gordon topping the bill with Tempest and Sunshine in second display type and position.

SMALLPOX IN UP-STATE TOWN.

Troy, N. Y., April 27. The Thomas theatres in Berlin, a short distance from here, are closed for ten days because of an epidemic of smallpox. Houses in a number of towns and small cities in Northern New York and Vermont have been closed from time to time of late, owing to the prevalence of the disease.

It had its inception along the Canadian border two years ago and has been working down through New York State since last fall. The attack is usually in a light form.

"Mutt and Jeff" in Vaudeville.

Gus Hill's vaudeville version of "Mutt and Jeff," in the "happé of a one-act musical tab will break in at one of the neighborhood houses around New York this week. The act carries 11 people, and has been supplied with a brand new book instead of a condensed version of the last season "Mutt and Jeff" show. Ed. J. Morris plays "Mutt" and Jerry Sullivan "Jeff."

N. V. A. "CLOWN NIGHT."

Well Liked Tuesday at Club—For Professionals Only.

Judging by the way "Clown Night" went over at the National Vaudeville Artists' Tuesday night, the affairs which started in a small way several weeks ago are now firmly established as a permanent institution. Tommy Gordon, the official "clown," a post similar to an announcer or master of ceremonies, presided Tuesday night, calling on those who happened to be present in the dining room at 11 P. M. to contribute to the entertainment.

In addition to making the announcements Gordon worked with most of the artists called upon. The result was several entertaining comedy turns, featured by intimate "kidding," in the vernacular that the vaudeville performer holds as a language of his own. Lay members are not admitted to the "Clown Nights," which start at 11 and wind up at 1 A. M.

Among those who appeared at Tuesday night's affair were Raymond and Schramm in double songs; Jo Harmon in a kidding routine with Gordon; Margaret Padula, pianolog; Prof. Walter, magle; the two Sigler Children in a boxing bout; Ed. Ford in a short address and a recitation; Frank Sabini, assisted by Pinto and a couple of musicians, in a musical turn; Frisco, with his jazz dancing and a bunch of impromptu kidding with Gordon, and Frank Crawford in a travesty recitation.

The Tuesday night show was featured with speed and entertainment, with comedy locals of the bright and snappy type that appeals to the vaudeville actor, keeping the laughs coming continuously.

It is planned to give a more ambitious show from now on, with prepared skits written and acted by the N. V. A.'s. During Ed. Ford's turn he called for a testimonial farewell for Bert Levy, who is sailing for Europe on Saturday, the bunch responding with a rising cheer.

Mentions of several circuits brought laughs, but although intended in a comedy way, will probably be ordered out in future shows.

TEAM FROM LEGITIMATE.

Helen Bolton and Tyler Brooke in Vaudeville.

Helen Bolton and Tyler Brooke have formed a partnership for vaudeville. Miss Bolton was with "Pitter Patter" and Brooke with "Hitchy Koo."

They will do a singing and dancing turn. Rose & Curtis are handling the act which will reach New York shortly in one of the Keith houses.

POLI SEEKS TABS

The Poli Circuit, which recently used the Jimmy Hodges musical tab "Havana Girl" for a week in one of its vaudeville houses, is endeavoring to line up several similar troupes to play the houses as special features during the summer. The tabs are to be retained at the vaudeville houses for a full week, playing two bills during the week, the remainder of the show being rounded out with vaudeville acts playing the usual split week.

CATHERINE CRAWFORD BACK

Catherine Crawford, who has been in retirement for the past two years, will return to the stage next season. Her new attraction will be an elaborate revival of the former Catherine Crawford Fashion Revue in conjunction with Michael Wortzman, a ladies tailor, of New York, she will produce what is promised as a most pretentious clothes exhibition.

Then girls are to be brought over from London and an additional fifteen will be added from this side. Several other costumers and merchants catering to women's wear will also have a hand.



BERT LEVY

The International Artist-Entertainer who leaves for England tomorrow on the S. S. Caronia to play a season of ten weeks. Mr. Levy will do a series of children's entertainments in the English Provinces, besides playing vaudeville, after which he returns to New York to open at the Hippodrome on August 1st for his third season at the Great Playhouse.

BEE PALMER SIGNS FOR "MIDNIGHT FROLIC"

Opens for Ziegfeld With Husband Monday.

Bee Palmer has signed to open for Ziegfeld with the "Midnight Frolic," starting Monday, for an indefinite engagement. Al Siegel, her songwriter-husband will accompany her on the piano. The duo will also play for Fox in conjunction with their Ziegfeld run, by special permission of Flo Ziegfeld, Jr. For their vaudeville engagement Miss Palmer and Siegel will do only two shows a day.

Siegel states that all reports of differences between the two were entirely unfounded. He has left the "Trip to Hittland" act. The act will be billed as Bee Palmer, "originator of the shimmy, assisted by Al Siegel, author-composer."

Miss Palmer has also signed to make phonograph records for several of the mechanical companies.

FILMS IN HOSPITAL

(Continued from page 1)

to know if she would like to see "Way Down East." Miss Revell, in no joking mood over her misfortune, told the nurse to answer it would be her great pleasure to see it Wednesday evening, and to send down two tickets. Then Nellie gloomily wondered who it was with the morbid sense of humor.

Wednesday afternoon a fair sized case was left in Miss Revell's room. She was told someone would call that evening to open it. That night came the operator, who said he was there to show Miss Revell "Way Down East," as she had requested. The case contained a complete projection machine. After each exhibition the machine is replaced in it. Whatever film Miss Revell selects for the next showing is thrown upon the wall, which has proven to be a perfect "sheet" for the picture. Tears well to Miss Revell's eyes when she tells the story of the packing case. It probably needs a consecutive engagement in a single hospital bed for one to fully appreciate what that picture machine means to Nellie Revell.

Miss Revell attempted to walk some weeks ago and did so, in order that her physicians might determine the exact condition of her spine. The effort, however, threw out Miss Revell's hip. It is "now necessary for her to recover from that mishap before reaching the point of recovery she had attained when making the effort.

Those who know Nellie Revell, and she has legions of friends, and who have the joy of walking in the sunlight, could do no better than to think of poor Nellie on that cot, and if they can't call on her, at least write. Anything to Nellie outside of that dreadful 20 months' routine is a diversion, a call the greatest, and a letter the next thing to it.

This week it was announced Harry Weber, the vaudeville agent, would endeavor to secure artists-friends of Miss Revell to call upon her every other day and entertain the sick person. A piano will be installed in Miss Revell's room.

THEATRE TAX RECOMMENDATION WORRYING THEATRICAL MGRS.

May Mean Increase of Admission Tax to 20%—Present Bills in Congress Affecting Theatres Receiving No Attention—One Per Cent. Substitute.

"RAH RAH NIGHT."

Proctor's, Troy, Revives Custom for College Amateurs.

Troy, N. Y., April 27.

"Rah Rah Night," at which students from the Rensselaer Polytechnic Institute frolic on the stage and in the audience, was revived at Proctor's New theatre last Friday night, after a long lay-off. It drew a packed house, as it always did in the past. In addition to the regular vaudeville acts, Fernando Collier, instrumentalist; A. F. Spitzglass, pianist, and George Eames, dancer, appeared. The first two have had considerable professional experience and the third is a very clever "hooper."

The college boys turn out en masse for the event, in addition to the regular patrons who go to see and hear the fun. It's rough going for an act that meets with the disapproval of the would-be engineers.

Manager H. R. Emde has set aside every other Friday night for the students to show their wares.

KRAMER AND BOYLE SPLIT.

Both Partners Will Team Up with New Co-workers.

Kramer and Boyle are to dissolve partnership in the near future, according to report. Rumors of differences between the pair were heard from time to time, but heretofore they have been amicably adjusted. Jack Boyle, the straight man of the team, is to double with George Mayo (Allman and Mayo) in a new turn, with rumor linking Kramer and Sammy Weston in still another new combination.

Kramer is a blackface comedian, formerly half of the Kramer and Morton act which dissolved in Europe. Morton remained abroad as a "single" and has been remarkably successful. Boyle was a former straight for Jimmy Hussey before joining Kramer.

Mayo, a former bicycle rider, has developed into a first class Hebrew comedian. He has been working with Jack Allman, who has recently signed with the Frank Fay summer show.

DOYLE AND DIXON APART

Separate After Seven Years—Dancing Style, Cause.

Doyle and Dixon, the dancing team, have dissolved partnership under a mutual arrangement. They were originally of vaudeville but lately have been appearing in legitimate productions, having closed recently with "Hitchy Koo."

The pair have been together about seven years and were rated one of the best and most original of the double dancing teams. Difference of opinion as to the nature of the dancing they were to do this season was responsible for the separation. One of the members wished to cling to the former neat straight stepping while the other harbored ambitions along comedy lines, according to friends of the team.

Doyle may join a new William Friedlander act for vaudeville, Harland Dixon is replacing Fred Stone at the Globe.

MRS. STANLEY'S BENEFIT.

The benefit for the wife of Johnny Stanley held at the Cort Sunday night netted about \$1,000 over expenses. The sum represents money taken in at the box office and the proceeds of a collection and auction by Frank Fay, following the performance.

Among the acts appearing or participating (from the floor seats) were: Walter C. Kelly, Harry Rose, Jack Stern, Kahner and Ruby, Jimmy Duffy and Frank Fay, in a burlesque on "Deburau" (which will be interpolated in Fay's summer show), Pat Rooney, Harry Green, Evelyn Nesbit, Frisco, Lulu McConnell and Fay's Famous Beauty Chorus.

Mrs. Stanley is an inmate of a local hospital, where she is to undergo a serious operation.

Showmen, and managers in particular, were alarmed Monday over the presumably reliable report that Secretary of the Treasury Andrew Mellon had adopted the recommendation of his predecessor, Sam Houston, to double the amusement and admission taxes. The news came on the stock market ticker because of its relation to elimination of excess profits taxes. Managers scurried about seeking confirmation. If the Secretary's rumored recommendation to the Ways and Means Committee is adopted it means the increase of admission taxes to 20 per cent; it will also mean increases of federal taxes based on the seating capacity of theatres, license taxes and the taxes on film rentals.

Mr. Mellon's consideration of the doubling of amusement taxes is the same as that set forth by Mr. Houston, i. e., that they are the easiest of all the taxes to collect and by increasing the percentage it will mean adding \$100,000,000 to the income tax totals. Originally it was determined when the opposition to continue the excess profits tax to devise certain substitutes.

Mr. Houston and his tax experts surveyed the field for additional sources of revenue to fill the gap which would be left if the excess profits taxes were dropped. They decided that admissions and amusement taxes are to be classed as straight luxury taxes. Though the additional hundred million to be gained by doubling such taxes would not measure up to the totals of the excess profits taxes, it was figured a long step in that direction.

The recommendations were bitterly contested last season by the United Managers' Protective Association before the Ways and Means Committee and no action was taken by the latter.

The managers have taken little notice of the activities of the present Congress in special session. There is no record of a protest from them on any measure introduced since Congress was convened by the President. Now there are two bills pending in Washington furthering theatre taxes. Both are designed to extract one per cent of the gross on all admissions. This percentage would be paid by the managements and is in addition to the current 10 per cent admission taxes paid by the public. The measures are really part of the proposed direct sales tax, which measure had not been killed, despite other reports.

There is a separate bill fostered by Representative Bacharach of Atlantic City, in which it is proposed to do away with the admission taxes in total, substituting a one per cent tax on all admissions.

Washington, April 27.

Secretary of the Treasury Mellon, it is learned on excellent authority at the Capitol, will not recommend the doubling of the tax on theatres, as was suggested by former Secretary Houston. A forecast of what plans Secretary Mellon will advance to meet the enormous costs of government indicates that the theatre import will remain as it is and the country's financial needs will be cared for by other means.

Nothing can be learned at the Treasury building, but this is the understanding at the Capitol, where the new revenue program is the principal concern. Last December Secretary Houston advanced a series of recommendations including one for the impost of a 10 per cent. tax on theatre admissions, double the present rate, which it was estimated would yield \$70,000,000 in revenue a year.

In the framing of the new budget Secretary Mellon will be called upon to furnish recommendations to the House committee having the revenue legislation in charge, but the official has declined to state what his report will contain or even when it will be submitted.

NEWARK, N. J., BILLED FOR SELLS-FLOTO AND RINGLING-BARNUM

First Contest of Season Comes When Circuses Are Dated Three Days Apart—Muggivan-Ballard Properties Leaving Winter Quarters.

The first circus billing contest of the new season comes to the fore with Sells-Floto and the Barnum-Ringling outfit coming to Newark, N. J., three days apart in May. Both shows have billed the town with the Muggivan-Ballard property playing the city first.

It is altogether likely that the Sells-Floto show will play Long Island stands during its presence in the East, but will have to follow up the Walter L. Main outfit which is getting into the island within a week or so.

Long Island has been regarded as more or less Sells-Floto territory for some seasons back. It played across the Sound two years ago, but did not come last season. Andrew Downey with the Main outfit thus gets first try at fresh territory this season.

West Baden, Ind., April 27. The five circuses owned or controlled by Ed. Ballard of West Baden, three of which winter here and two at Peru, Ind., in the old Wallace Hagenbeck quarters are either moving out on the road or about ready to.

The Sells-Floto circus moved from West Baden to Chicago last week. It is to make Indianapolis and then start east. The Wallace Hagenbeck show will be gone from here within a week and the John Robinson and Howe's Great London Shows, which hibernated at Peru, are fixing to hop off. The Great Eastern show, a wagon outfit, still is at West Baden, its itinerary, which is to be through the south, not having been laid out.

BAD BUSINESS COMPLAINT

Vaudeville Bills in Middle West Will be Cut Down

Vaudeville managers between Chicago and Buffalo are bitterly complaining at the decreases in business of late. A number of theatres in the Central West are said to be off 50 per cent., and orders have been sent to bookers to cut down the cost of the bills.

Indications through the Middle West are for smaller shows through the summer.

Word from an eastern broker supplying many towns in the Ohio valley is that he will use no big acts, but will rely on teams, trios and possibly quartets. He explained pressure to cut down the cost of shows was insistent.

MT. VERNON COMPETITION.

New House to Draw Against Proctor's—Owner Unknown.

Plans were filed this week for an 1,100-seat theatre to be erected here in the exclusive Chester Hill section, following a deal consummated by a corporation through F. J. Thill, local realty dealer. The house will have a vaudeville and motion picture policy, but the owners have not been announced.

The house will compete with Proctor's playing six acts split week. The total cost is estimated at \$150,000.

HARRIS SIGNS DANCERS.

Emma Haig and Richard Keene, who have been appearing in the twice daily houses, have signed to devote their efforts to Sam Harris' management for the ensuing year. The dancing couple will make their debut under Harris' banner in the revue which will open the Music Box theatre during August.

Jenie Jacobs handled the business for Miss Haig and Mr. Keene.

HIP NOT CHANGING

Chicago, April 27. Andy Talbot who handles the booking of the Great Northern Hippodrome, Chicago, denies it is contemplating any change of policy over the summer.

Two shifts of seven acts each will be employed for the present at least.

BUILDING AS REPRISAL.

War Looms in Pittsfield Theatre Rivalry.

Pittsfield, Mass., April 27. Pittsfield seems to be all set for a merry theatrical war. Some time ago Kelton B. Miller, publisher of the Berkshire Eagle, announced that he would build a theatre costing \$200,000 and last week Calvin H. Ford, owner of the Majestic, stated that he would follow suit. Mr. Miller sold his interest in the Majestic to Mr. Ford a few months ago.

The house to be erected by the latter will seat 1,500. It will be devoted to moving pictures, while vaudeville will be developed at Mr. Ford's other theatre. Manager Morton of the latter place of amusement also will act in a similar capacity at the new one. The new theatre to be built by Mr. Ford will only be four or five doors from the Majestic, while that of Mr. Miller's

ASCHERS IN SYRACUSE?

Report New Theatre Proposed Is for Chicagoans.

Syracuse, N. Y., April 27. Plans for a theatre and roof garden to be erected in the 500 block of South Warren street, one block from the Strand, and opposite the site for the new hotel in Syracuse, are reported. Arthur E. Hopkins, local realty operator is in New York today. Reports connect Hopkins with both New York and Chicago theatrical interests.

Hopkins holds options to the property at 431 to 437 South Warren street. Mrs. Mary E. Jones, the present owner.

The Chicago men said to be interested in the theatre are the Aschers.

MARJUS SECRETIVE.

Fally Markus has a new house within the limits of Greater New York for vaudeville booking, but chooses to keep its name and situation secret for the present until it opens.

He is also booking a new independent theatre in Jersey City, the Central. The house opened Wednesday of this week with a six-acts and picture policy. Aunt Jemima and Jazz Bakers and Lew Hearn are toplining the opening bill. The house plays thrice daily but no Sunday shows (not permitted by law in Jersey City), a split week policy, with new show Monday and Thursday, excepting for the opening bill which runs from Wednesday through to Saturday.

SADIE KUSELL COMING EAST.

Chicago, April 27. Sadie Kusell, private secretary to J. C. Matthews, booker for Jones, Linick & Schaeffer, will leave the firm next week to take up her abode in New York city. Miss Kusell has been identified with vaudeville in Chicago for 10 years, at one time being the only woman 10 percent in the middle west.

A banquet will be held at the Morrison Thursday, April 28, in her honor. The outside agents are sponsoring the affair. Sadie is a sister of Dan Kusell, a vaudeville writer, who migrated to New York last fall.

FILMS FOR SUMMER.

The Victoria, Wheeling, drops vaudeville for the season Saturday night and goes into pictures for the summer. The Mozart, Jamestown will do likewise week of May 9. Both houses are booked by Billy Delaney, Keith Family Department, and will resume with vaudeville in the fall.

Delaney Adds One.

The Strand, Greensburg, Pa., a newly built pop vaudeville house, has been added to the Billy Delaney list in the Keith Family Department. It will play four acts on a split week basis. The opening date will be early in September.

STANLEY CO.'S VAUDEVILLE

New Bingham House Site Theatre Will Seat 4,000.

The real story on the proposed theatre on the site of the old Bingham Hotel came out this week from an authoritative source.

The theatre which the Stanley people will put up on this site will house popular priced vaudeville and nothing else. Show people here figure it will be a big bonanza for the company in this busy but distinctly lowbrow location.

The house, which will seat 4,000, will be ready next spring, work being started in the very near future. Part of the property will also be occupied by stores.

Speaking of this latter point, the new Stanley picture house on the Kugler site will, it is understood, have stores in front, with the arcade variety of entrance, and the theatre in the rear, following the model of several New York and Boston houses. This will be the first time this arrangement has been made here.

The location is an ideal one for shopping, and it is likely that an exclusive shop will occupy the front portion.

New Dancing Team.

Kathryn Hatfield, acrobatic dancer, formerly with "The Blue Mouse" and other productions, and Matt Scanlan have formed a dancing team and are trying out for vaudeville.



EVA CLARK

Prima Donna of Fanchon-Marco Satires of 1920, has the distinction of being decorated by His Majesty, King Albert of Belgium, for her voice. Miss Clark and Mme. Tetravini are the only two known singers in America possessing the "Palms of Gold by the Order of the Crown."

TWO PAN. OPENINGS.

Big Houses in Hamilton and K. C. Gives Circuit 38.

The opening date of Pantages' new Hamilton, Canada house, now nearing completion, has been tentatively set for May 15. The seating capacity is 2,200. Pantages' Kansas City likewise reaching completion will open on or about June 15. This seats 3,600.

Both will play the regulation Pan vaudeville policy. The addition of the two new ones will give the Pan circuit 38 houses, and will make the total of Pantages' owned and controlled houses 27.

SHOW NOW A TAB.

Because of poor road business, Harvey D. Orr has been compelled to close his "Million-Dollar Dollars in Paris" production, a road show, and is now sponsoring a condensed tab version thereof in vaudeville. The act is playing through the South with Harry Orr, the impresario's son featured in the cast.

PROCTOR FESTIVAL BILLS.

At all the local F. F. Proctor houses a Spring Festival Week is being celebrated this week. Special feature attractions have been added to all the bills.

AL. G. BARNES, DIVORCED, REMARRIES PROMPTLY

Circus Man Settles \$100,000 on Former Wife.

Los Angeles, April 27.

Al. G. Barnes, the circus owner, was divorced and remarried within a few days at Las Vegas, Nev., last week. Alpheus G. H. Stonehouse is the real name of the circus man. His wife and he were business and marital partnership. Both were wiped out when the wife secured the decree of divorce.

A settlement of \$100,000 is said to have been made on the wife and Stonehouse immediately after the divorce decree was entered married Jane Hartigan, the circus rider, who figured as witness and accuser against him in several of the actions which have been in the courts since 1915.

His marriage to the rider automatically ends the possibility of action against the circus man for perjury, since the asserted perjury pertained to his testimony regarding his relations with her. As she is now his wife the State could not force her to testify against him.

Stonehouse and his divorced wife were married in 1900. She stated that she had sold her farm for \$2,700 to start the circus, which has since grown into a 24-car show and is valued at \$400,000.

MARTY FORKINS AGENTING.

Permission to Select Associate Among Keith Agents.

Marty Forkins, former Chicago vaudeville agent, is to locate in New York City. Forkins will become associated with one of the Keith agents in the Palace Theatre building and will operate under his franchise.

When inquiries were made at the local Keith headquarters as to Forkins receiving a franchise it was explained that no new franchises would be issued but that Forkins was at liberty to select his associate from the present array and would be granted a fifth and sixth floor booking privilege on the franchise of the office he connects with.

Mr. Forkins is the husband of Rae Samuels, and a former Chicago Keith Western agent. He gave up his Western connection about two years ago. Previous to entering the show business he was a prominent manager of boxers, having Eddie McGoorty, Tommy Geary and other Western stars under his wing.

PERMITS FOR CHILDREN.

Hamilton, Can., April 27. The local authorities have started an active campaign against children appearing at the local theatres without having the proper endorsement of the Committee on Public Welfare and Morals. Every child wishing to appear at a local theatre must secure a permit before being allowed to appear on the stage.

Other Canadian cities are reported as having been exceptionally lenient in allowing children to appear in the theatres, not making it necessary for them to secure special permits in each town.

BUTTERFIELD'S NEWEST.

Lansing, Mich., April 27. Quite an event last week was the opening Thursday of W. S. Butterfield's latest theatre, the Strand, one of the finest in the country and the best on the Butterfield circuit. It will play Keith vaudeville.

Notables were present from New York and Chicago. The theatre was packed for both evening shows. Later there was a banquet and dance.

Price Asked Delays Bookings.

Cecil Lear and Cleo Mayfield, late stars of "Look Who's Here," contemplate a return to vaudeville. A salary hitch is delaying their debut. The team is asking for \$1,000 per week and have been offered \$750.

A similar hitch with the Molly and Charles King act is delaying the team's booking. They, too, have asked for a higher salary and have been tendered \$750 which they deem too little.

Moving to Forty-sixth Street.

Sam Fallow, the agent, was the first tenant to move into the nearly completed Loew Annex on Forty-sixth street, leaving the Putnam Building Wednesday. It is expected all of the Loew agents now in the Putnam building will have moved to their new quarters in the Annex by the end of the week, the Loew booking office also having taken up its new quarters there by that time.

Friedlander's Half Dozen.

Andrew Byrne, orchestra leader at Keith's Bushwick for the last ten years, leaves that post shortly to join the William B. Friedlander forces. Byrne's initial assignment with the Friedlander organization will be as musical director for "The Fifer," one of the six new vaudeville productions Friedlander is sponsoring.

CARNIVAL THROWN OUT.

(Continued from page 1) trouble last year with the W. H. Campbell's United Shows.

While many carnival agents have approached the mayor in regard to a license he has stood firm and refused them. Council here has made the carnival license \$100 a day.

This city is said by showmen to be one of the best carnival spots in Ohio and is much sought as a stand by carnival agents. Many of the smaller surrounding towns have banned this sort of attraction, and even the county officials in this community have made the license fee so high that carnival men regard it as prohibitive.

Little Falls, N. Y., April 27.

The city authorities have decided that no carnival can play this city hereafter.

PAY LILLIAN PRICE OFF.

Houston, April 27.

Bud Bernie, who has been appearing with Lillian Price over the Orpheum and Interstate, will finish the season as a single.

Miss Price was dismissed from the bill at the Majestic in Dallas and her salary for the entire circuit paid in full.

SULLY CLAN CELEBRATES.

Sully the barb, once of the Putnam Building, and now of the Palace Theatre Building, celebrated his sixtieth birthday Tuesday, April 26. Sully's 12 children and 7 grandchildren tendered him a theatre party and generally whooped things up over in Brooklyn where the Sully clan reside, in honor of the event.

DISCARDS CENSORED ACT.

Lina Arbarbanell Drops Sketch to Do "Single."

Lina Arbarbanell has discarded "The Bride," the skit that was censored by the Keith people after it appeared at the Palace, and opens in a new "single" at the Park, Canton, O., next week.

Lou Peyton arranged the showing at a salary of \$1,000 for the week-including transportation for herself and maid.

DALE WINTER BECOMES STAR IN CHICAGO "IRENE" COMPANY

Beautiful Heroine of Underworld Tragedy-Romance Honored.

Chicago, April 27. Dale Winter is being starred in "Irene" at the Studebaker. This remarkable distinction for a girl of her brief legitimate experience came after she had made good in the role all season, and is said to be due only partly to the known drawing power of her name here, the scene of the great romance and the great tragedy in which she was starred by the newspapers.

Miss Winter is the widow of "Big Jim" Colosimo, the underworld boss and cafe proprietor, but also art leader and opera patron, who was murdered in his office shortly after he returned from his honeymoon with the beautiful and extraordinary girl who had for several years been his hostess and "queen" of his Chicago cabaret.

After the smoke blew over Miss Winter voluntarily surrendered all interest in his estate in favor of the wife he had divorced, whom he had married in the old levee-underworld days, and, leaving Chicago as poor as she had come into it a few years before, a practically stranded singer from Australia, she went east and sought a part in a production under an assumed name. James Montgomery heard her and, without knowing who she really was, engaged her to play the name role in an "Irene" road company. The girl is said to have made a spectacular success.

When it was decided to transfer Miss Helen Shipman, who here created the role with memorable triumph, to the Pacific Coast company, Miss Winter was assigned to the Studebaker to complete the run. To the surprise of the town, she was immediately starred, a distinction said here to have come to no other leading woman in any of the "Irene" companies in America.

The idea of the change was to determine whether it was the change of houses which has brought down the gross 45 per cent. and whether "the play is the thing" or the star.

There was little advance publicity on the stunt, it having been designed to spring the stunt generally last Saturday, but for some reason few of the dailies were reached in time. As it was the business Sunday night (Continued on page 9.)

Clyde Marsh with Freeman. Chicago, April 27. Clyde Marsh, who left the business to enter the army, has been engaged by the Jesse Freeman agency. Mr. Marsh was formerly with Orpheum's local office.

Spencer Charters has been taken out of the cast of "The Tavern" to play his original role in "The Meanest Man in the World" during the Chicago engagement. The part is that of Lute, played in New York by Hugh Cameron.

Harry Kline of the Arthur Hopkins office has gone to Chicago in advance of Ben Ami, who shortly opened there in "Samson and Delilah."

EUGENE COX
SCENERY
1734 OGDEN AVENUE
Phone Seeley 3801
CHICAGO
ASK MERCEDES

Such delicious Hungarian-Yiddish food!
ALEX SCHWARTZ
Prices too reasonable for the quality, but why profiteer?
ORIGINAL HUNGARIAN RESTAURANT
(Across from the Court; next door to Woods' New Apollo)
One short flight up. Welcome!
117 NORTH DEARBORN STREET CHICAGO, ILL.

DO YOU KNOW
"PETE"
WELL, TAKE OUR WORD, HE CAN'T BE BEAT
Next Door to Colonial Theatre.
30 W. RANDOLPH ST., CHICAGO

CHICAGO DIVORCES.

Chicago, April 27. Ben H. Ebrlein filed bills for Dorothy Rolf, vaudeville single, against Elmer Bula, non-professional, charging desertion; Charlotte Worth, single, against Clayton Woodworth, charging desertion.

New Duluth Show Co.

Duluth, Minn., April 27. Blackmore Brothers and Ike Guibault have incorporated the Greater Amusement Company, capital stock \$50,000.

INSIDE STUFF ON VAUDEVILLE.

Sherrie Matthews, formerly of Matthews and Bulger, will never walk again according to physicians at a private sanitarium on 79th street. Some weeks ago Matthews slipped on the car tracks on his way home from the Fifth Avenue and sustained a fracture of the hip.

Matthews has been incapacitated from working for the past 10 years. He has been taken care of by George M. Cohan and several other theatrical friends. His daughter, under the name of "Sherrie," is appearing in vaudeville, teamed with Henry L. Marshall, the song writer.

R. E. Johnson, the concert booking manager, introduced a concert aspirant to Gus Edwards the other day. Johnson heralded her as a youthful prodigy and Edwards tested the young lady's voice. She qualified and Edwards immediately dubbed her Lotta Miles and will sponsor her in vaudeville as the "Kelly-Springfield Girl" after the w.k. make of automobile tire.

Certain up-State papers are making much of the fact that none of their sporting writers are allowed to be managers, press agents or owners of any sporting enterprise. One of them in an editorial justifying such a rule makes the point that theatres are not "covered" by newspaper men who are also in the employ of the house. And yet that is just what is being done in some places. In one the dramatic critic is the press representative of a legitimate house, while in others members of the staff do this work, particularly for vaudeville and big motion picture theatres. The advantages of this system to the theatres are obvious. It means more publicity.

Three months ago, while playing the Majestic, Chicago, an accordion player had his instrument stolen from the dressing room. The boy appealed to the management, but was informed the house was not responsible. The next appeal was made to the Orpheum Circuit and it agreed to contribute \$250 toward a new instrument. The boy got his new instrument.

Last week, while one of the officials of the Orpheum Circuit was in Chicago, he learned that the stolen instrument had been recovered by the police and returned to its owner, who was negotiating to sell it. The official figured the Orpheum was entitled to share in the proceeds and sent for the musician, resolved to be firm in demanding a share in the sale. The artist, when confronted with the facts, put forth the plea he had not worked in three months and was badly in need of the money, but the official was stony hearted until, upon cross questioning the accordionist, who is 32 years old, found he was the father of eight children. The official of the Orpheum weakened to the extent that he not only waived claim on the money derived from the sale of the stolen instrument, but made it his business to see that the act was given time.

The Loew circuit publicity department will be divided after the move to the new quarters in the Loew Building this week. Nils Granlund, who has been in charge of Loew publicity for some time, will have an office on the seventh floor of the main building, which will also hold the executive offices of Loew, Inc. The other portion of the publicity department, in charge of Abe Friedman and Anna Elmer, will be located on the sixth floor of the annex on 46th street, where the booking office will be situated.

The real reason for the closing of "The Passing Show of 1919" in Cincinnati two weeks ago was bad business. Reports that there were cast differences arose from the notice of closing posted by the company manager.

The Garden show was aimed for the coast. One or two of the players refused to remain for the westward trip. Others had contracts expiring, but everything was squared and the notice of closing was a surprise to the company.

Jim Barton of the "Passing Show" has been sent into the cast of "The Last Waltz." Joe Smith and Charles Dale are asking \$1,500 for vaudeville. Eddie Miller, who was of the Avon Four in the show, is out of the quartet. He has a two years' contract with the Shuberts.

Buddy Doyle, a former cabaret artist, is now appearing in "Broadway Brevities" on tour and reported to be a hit. Doyle's vaudeville appearances around New York were confined to the Sunbelt Sunday night concerts. Davidow & LeMaire, who have him under contract, arranged for an engagement at the Criterion Terrace, Cleveland. When "Brevities" played the town they borrowed Doyle, who accepted to train for a Winter Garden entrance. He appears in blackface.

ANOTHER CHICAGO BIG ONE

These Days \$2,000,000 Theatres Are Coming Thick.

Chicago, April 27. A new 4,000-seat moving picture theatre is announced for the outlying district. It will be located at the intersection of Ashland and Lincoln avenue, and will cost approximately \$2,000,000. The project includes in addition to the 4,000-seat cinema 40 or 50 offices and several stores.

Emile Stern, general manager of Lubliner & Trinz, is the owner, and states it is one of several large moving picture palaces he will erect around Chicago. There was a \$550,000 loan made at 6 per cent.

Benefit for Schnell

Milwaukee, April 27. William C. Schnell, treasurer and business manager of the Davidson (legitimate), celebrated his twenty-fourth anniversary as a local showman by a testimonial benefit tendered him at the house with Ed. Wynn's Carnival as the attraction.

HARDING DEDICATES

ASCHERS' ROOSEVELT

Opening. Marked by Special Edition of Daily.

Chicago, April 27. Ascher Brothers' new \$2,000,000 Roosevelt, in the heart of State street, half a block from the State-Lake, opened Saturday with considerable local and national attention. President Harding telegraphed a dedication in honor of the name. A special section of the Herald-Examiner was issued, in two colors, being the first of its kind in Chicago for a theatre.

The Roosevelt seats 1,700, regarded as a small capacity for the location and the fashion of the times, but the limited depth of the lot made this necessary. The policy is straight high-grade program films at reasonable prices, with a strong orchestra and organ featured. Constance Talmadge in "Lessons in Love" was the opener.

E. J. Bowes, representing the eastern interests generally regarded as associated with the Ascher ventures, came on for the opening. Roy McMullin is the house manager and Harry Rogers the musical director.

CORTELYOU'S HEADLINER.

Chicago, April 27. Burt Cortelyou, the recently franchised association agent, booked his first headliner in Elizabeth Price with "Love Letters." The turn was placed by Mr. Cortelyou over the association, and junior Orpheum houses.

CUTS THROAT OVER MAN.

Mary Lygo, Ziegfeld Girl, Will Live After "Jealous Play."

Chicago, April 27. Mary Lygo, chorus girl of the Ziegfeld "Follies" and "Scandals," will recover after slashing her throat in a room at Hotel Sherman because of jealousy over Gordon Thorne, a millionaire. In her statement to the police she said Connie Reed, another chorus girl, had "stolen the affections" of Thorne. Mrs. Thorne indicates in a newspaper statement that her lawyer will take official cognizance of the Lygo girl's words.

Chester Betts Charge Dismissed.

Cincinnati, April 27. A jury in Federal Court here dismissed the case against Chester Betts, aged 19, of Indianapolis, claiming to be a vaudeville actor, who was charged with passing an altered bill.



There
Is
Only
ONE
MAYBELLE
SMART SHOP
LENORE BERNSTEIN
MODISTE
Room 503 145 N. Clark Street

ACTS NEW TO THE WEST

We can secure you 40 weeks of the most desirable time in and around Chicago

Burt Cortelyou Agency 1607-08 Masonic Temple	Helen Murphy Agency Suite 306 Woods Theatre Bldg.
Charles Crowl Agency Suite 301 Woods Theatre Bldg.	Charles Nelson Agency Suite 609 Woods Theatre Bldg.
Eagle & Goldsmith Agency Suite 504 Loop End Bldg.	Powell & Danforth Agency Suite 302 Loop End Bldg.
Earl & O'Brien Agency Suite 302 Woods Theatre Bldg.	Tom Powell Agency Suite 304 Woods Theatre Bldg.
Jess Freeman Agency Suite 1413 Masonic Temple	The Simon Agency Suite 807 Woods Theatre Bldg.
Lew Goldberg Agency Suite 303 Woods Theatre Bldg.	Harry W. Spingold Agency Suite 405 Woods Theatre Bldg.
Beehler & Jacobs Agency Suite 307 Woods Theatre Bldg.	Billy Jackson Agency Suite 504 Loop End Bldg.

The above agencies, in Chicago, booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.

ACTRESS' FACE MARKED

Chicago, April 27. Mrs. Harry Anracher, wife of the composer, formerly a dramatic actress under the name of Dorothy Dyrenforth, was struck by an auto while saving her old father from being hit by the machine. Surgeons took 17 stitches in her face.

SAM TISHMAN'S ENGAGEMENT.

Chicago, April 27. Sam Tishman, the association broker, has announced his engagement to Georgette De Wolf (De Wolfe Sisters in vaudeville). The marriage will take place within a year, when the De Wolf girls will retire from the stage.

DO YOU NEED A CHICAGO REPRESENTATIVE

When YOUR ACTS are in the WEST do
THEY LAY OFF or WORK?

WIRE ME FOR QUICK RESULTS

AGENTS IN NEW YORK MUST HAVE AIDS IN CHICAGO OFFICE

New Ruling Goes Into Effect—Declares "Only Chicago Agents Can Book Out of Chicago"—Better Results Looked for Under New Order for Western Vaudeville.

Chicago, April 20.

Following up their declaration that all bookings on Orpheum Jr., Keith, Western, and W. V. M. A. time for the forthcoming season are to be centered in Chicago, C. S. ("Tink") Humphrey and John J. Nash announce that all New York agents must have Chicago representatives, and the Chicago agents alone will be credited with bookings in this territory. These agents may "split" with their New York connections, as is the custom, but New York agents cannot longer book of their own accord in the Chicago territory, as they have been doing this year.

This means that when a New York agent offers an act for Association, Keith, Western, or Orpheum Jr. time, the Keith or Orpheum office in New York will refer the offer to Chicago, together with the name of the agent. The Chicago representative of this agent will be notified by the office here. If bookings are given, the contracts will be furnished to the Chicago agent here or may be issued in New York after tele. O. K. from the booking but in either event will be paid to the agent.

BOOKING ACTS NOW FOR NEXT SEASON

Exclusively with W. V. M. A.-B. F. Keith (Western) and all affiliated circuits

BURT CORTELYOU

AGENCY

1607-1608 Masonic Temple

CHICAGO, ILL.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO.

Chicago, April 27. Too much conflicting dancing, with four full-stage acts following each other, but with all this a mighty sweet-running show. The Three Jordons, for many years known as a straight casting act, have now turned into a good comedy act plus some sensational casting that drew a heavy round of applause. Ed and Mack Williams, two juvenile-looking men, did not try to deceive the audience, but went right into their dancing, and with their singles and doubles left a nice impression.

Hackett and Delmar, in their revue, were the first of the series of four full-stage acts in rotation and the second dancing act to follow. They did smartly, considering the early position, and Miss Hackett's amazing Egyptian dance stopped proceedings. Sheila Terry, an animated, little red-headed doll, was the third dancing act, and though not similar in steps or form, still another dancing act. Harry Peterson and Morris Lloyd gave Miss Terry good support and she finished well in the running.

McLallen and Carson, better known as "Sarah," were the third full-stage act, and though McLallen opened in "one" and finished the same way, it did not ring true. There was even some dancing in this act, and though on roller skates the idea was still there. This act has shown tremendous progress in the last few years. From an ordinary opening or closing roller-skating turn it has been developed into a surefire comedy riot. McLallen proving his right to the billing of comedians with Miss Carson, a fair straight. Being the only real comedy act on the bill, they copped the laughing honors.

Vaudeville stars may come and go, but Cecil Lean and Cleo Mayfield may come on forever, and as a rule, as each season rolls around, its a 50-50 bet that they will show at the two-a-day houses. They were more than welcome, and as usual gave their hundred-cents-on-the-dollar performance. What difference does it make what they sang or what they did? Lean never worked harder or showed in better form and never smiled more broadly to show his dentistry. No one is easier to look at than Cleo Mayfield, and, no matter what she wore, it was still Mayfield. With Lean's smile and personality and Miss Mayfield's gurgling nasal tones, it was sure money that they would bring home the bacon. They did. Oh, yes! also in full stage.

Patricola, Chicago's own, who could rightfully bill herself "More refreshing than Coca Cola," walked out and received enough "hands" to let her know she is always welcome in the old home town. But with all these advantages merit will tell. Miss Patricola has shown foresight in selecting some cinch comedy numbers and she sold them in Patricola style, intermingling several short numbers on her violin, throwing in just a suggestion of a jazz dance. She easily walked away with all blue ribbons of the bill. The Parkers, father and son, did some hand balancing and lifting, though not sensationally entertaining.

The latest in Men's Furnishings can be had at
21 No. Clark St.
CHICAGO
Next Door to COLUMBIA THEATRE

ART HENRY MEIER & SULLIVAN INC.
MERCHANT TAILORS
TO THE PROFESSION
610 State-Lake Bldg. Chicago, Ill.

"ST. REGIS" HOTELS "MARION"
516 N. Clark Street CHICAGO 505 W. Madison St.
PROFESSIONAL WEEKLY RATES
Single, without bath, \$9.00 and Up.
Double, without bath, \$12.00 and Up.
Single, with bath, \$12.00 and Up.
Double, with bath, \$16.00 and Up.
Thoroughly modern.
Newly furnished.
Convenient to all theatres.
Free rehearsal hall.
WE SOLICIT YOUR PATRONAGE

NEW YORK COSTUME CO.
COSTUMES LARGEST COSTUME MANUFACTURERS IN WEST GOWNS
137 N. WABASH AVE. CHICAGO Central 1801
HAZEL RENE
HATS - GOWNS - COSTUMES
303-108 State-Lake Building, Chicago
(RENE DUBOUE) Formerly with HAZEL RENE (Edith Strickland)

PALACE, CHICAGO.

Chicago, April 27. Those pernicious bull-veeils of vaudeville—the numskull song pluggers—contributed the star part toward messing up what at best is a sad show. Tactlessly persistent applause from the balcony at the hands of claqueurs paying for the use of their firms' songs on the stage is no novelty; but never in his long and constant attendance at vaudeville houses has this reviewer witnessed such a shameless, senseless and heartless display of inspired stupidity as disgraced the finish of Elsie White's act Monday afternoon.

Miss White had done fairly well—nothing to brag about. At the end of each song there had been a sudden clatter from the direction of the pluggers' section, spread over the front of the balcony. At the conclusion of her last song, by far her poorest, a light tapping through the house attended her exit, whereupon with a sudden outburst, as though on cue of a cheer leader, about a dozen men, all seated together, began to clap. The entire main floor looked up to see what it was about. Miss White herself had the good taste not to acknowledge the embarrassing demonstration by reappearing.

But the pluggers kept on plugging—kept up until some one below hissed, and then started a contest between some hundred people hissing and some dozen applauding. The hissing won in time, but the pluggers kept on plugging. In their chairs satisfied—they had done their best; they had followed orders to applaud and had insulted a theatre management, an audience and the performer they set out to help.

Trying to make a show-stopper of Miss White was typical of interested partisans' judgment, not to say finesse. The girl is reasonably clever and mildly amusing. Her closing song, a Swede number, is awful, and she does it worse, having no remote conception of Scandinavian dialect, yet winding this unfunny ditty out to what seemed a half-dozen verses and choruses. Earlier she had done her old Jew number well and an Irish comedy effort with all Emma Carus' gestures, and an Italian song about Babe Ruth (very punk lyric) and some other things. Moved down from No. 2 since last here, Miss White shows more in production and wardrobe to justify it and little else. As Frankl at the piano behaved with modest poise, as before.

The bill was soggy with piano acts, and in all was badly balanced and lukewarm vaudeville. A Wellington Cross appeared as a piano-supported single. He got most of his recognition in the preliminary reception, after which he contrived to whittle away a twenty-minute episode with poor and gradually diminishing material. Cross is not a brilliant "entertainer," though possessing splendid presence, smart appearance, polite personality and a genius for filling clothes. He entered and sang a hard luck song which got nothing. He removed his spring hat and went into "I Gave Her That," largely drowned out by the orchestra, which didn't matter much, as the lyric is trite and the point, once exploded, is a humpty-dumpty and cannot be shot again. This perished. A satirical soda-water fiend recitation did fairly.

Then came a brief burlesque melodrama in which he employed three members of the other acts. It got laughs. He did the whole thing over again, getting a bigger laugh. That ended the act, though it went on through three kindergarten stories and that mildewed song, "Little by Little and Bit by Bit." Cross departed to very little applause and conspicuous walking-out, when with worth-while stuff he might have taken a triumph.

Hert Clark and Flavia Arcaro did excellently. Miss Arcaro, a Juno in spectacular physique, a beauty in features and an accomplished come-

dienne of polish, distinction, ability and talent, so far outshines all of Clark's "Hamiltons" that the little super-comic himself stands up as he never has before. His material is snappy and has a whip to it. He has abandoned much of the old business, but, except for a slight drag in the middle of the waiter scene, has the fastest run of bright hoakum he has ever shown in vaudeville. The turn started a bit slowly, then got whizzing for laughs almost unbroken, and came to a hearty appreciation and plenty of recalls at the end, though the end was a bit abrupt.

Bert Baker repeated his "Pre-variation" to wows. Baker has played this most-covered farce here so often that it is surprising there is a laugh left in it. But there were a lot of them. His character woman (Pearl Stevens) is the strongest he has shown here; he has had as many Mrs. Butlers as Clark has had Hamiltons, and he, too, reserved the best for the last. George MacFarlane seemed troubled with a cold. He sang sweetly, but did not let go. He did only four numbers, no operatic or light operatic. He was stoutly applauded, though he did not reach his usual heights, evidently because of illness.

Ames and Winthrop repeated the act now quite familiar here, adding an augmented version of the revenue collector bit from one of the Hitch-Koos. Laughs and approbation came everywhere except in the show opening in "one."

Johnson, an extraordinary contortionist-athlete, opened and drew far more than most of his competitors in the spot. His tricks are smooth and at times sensational. Cahill and Romaine, in a black-face and Wop duo, startled nobody in No. 2, getting one hand midway on a Plague of Nations speech and otherwise suffering from apparent lack of animation and weak gags. Oakes and Delour, dancers, were brutally treated to close, starting off to almost nobody, after which they were all washed up. The only dancing act on the bill, this neat little pair of lightfoots not only should have had a better position to give the show some attempt at all-around vaudeville, but they deserved a better position because they have a chance for the gravity of soft breaks and had nothing to deliver. In appearance Oakes and Delour are charming. In method they are fast and nimble. Had not the house been sapped, wearied and irritated the closer would have gone for a bang.

STATE-LAKE, CHICAGO.

Chicago, April 27. At the risk of growing boresome this column must reiterate its standard introduction to State-Lake notices: "Best show in town this week." The overflow of entertainment here would make good shows of the two big ones at the Majestic and Palace, just as the overflow of great business here would fill up the voids in those two houses. Maybe the one thing has something to do with the other.

Henry Santrey tops. And how he tops! He and his society band stood the thousands on their skulls for fully 35 minutes, maybe more. Santrey did not fewer than seven songs, adding with effect that out-distanced all his other and older numbers one probably titled "Ships That Never Come In," sung in town once before by Sophie Tucker. Santrey put his dramatic fire, his vibrant baritone, his powerful presence and his sentimental temperament back of the ballad, and it was a clean-up such as has seldom been known even here. He has added a harpist to his orchestra, adding thereby an incredible strength to the incidental and ensemble music.

Following Santrey and next to closing those Zeppelin (lighter than air) steppers, Stanley and Birnes, lightly billed but heavily applauded, knotted up the show when it had seemed there wasn't enough pep left in the mob to touch hand to hand. For fast eccentric dancing these nifty young fellows haven't much competition anywhere. Their burlesque St. Denis is not only a rare lampoon, but an exhibition of difficult and finished interpretative dancing. Their comedy is easy and not gorged down the throats. Too many hoofers take advantage of their talented feet to overplay their uninspired heads, but not Stanley and Birnes. Great team, great act and a knockout.

To make the Santrey sandwich complete, another of the surest two-acts in "one" preceded it—Harry and Anna Seymour. Miss Seymour is a beauty and a clown, a songstress and a mimic, a cut up and a satirist, a dancer and a wag. If that isn't enough for one woman, then no one woman is enough. Miss Seymour is enough and some to spare. Her brother supports. She pushes him about, twinks his nose, lures him and treats him like a step-child, all of which piles up howls. The team went to a blazing finish and Miss Seymour took the encore.

Seal, succeeded the piano and gave a most unusual exhibit of a super seal, working mostly alone on the stage and retiring to its crib amid much uproar in front. Cackling animal turn, far beyond most of the better ones. Claude Golden came out of the audience to do his card

tricks. Baffling and amusing they are. Probably memorizing the running order of "cold" decks prepared and palmed is the answer, but to the audience Golden was a wizard. He got a lot of laughs. For one story he told—about the anatomy of a boy—he ought to have been spanked. He didn't need it and should never have sprung it.

Harry J. Conley and his loofing, convulsing "Rice and Old Shoes," aided by the human girl partner, held and amused and had earned a hit when the after-bit on the back drop doubled up the gag and sent the turn in with a smoo. The Five Avalons, three girls of alluring appearance and two men in Chinese get-up, closed with brilliant two-wire variations, giving small comfort to the waiting hundreds outside in the rain, for the quintet lost not one seat-holder.

This is what Chicago calls a vaudeville show. Any town would. Lat.
(George Austin Moore and Muldoon, Franklin and Rose not seen by this reviewer.)

LINCOLN, CHICAGO.

Chicago, April 27. There were six acts and six good reasons why the house was full, with a waiting line.

Bacon and Fontain held the initial spot and roller skated for 10 minutes. The team attempt a new roller skate Spanish dance, and when it is worked up to the right tempo it will be a feature. The other stunts are of the average. The girl looks nice, wearing good wardrobe, and the man is graceful, with fine poise. Walsh and Austin started off at a rapid clip and held it through the final number. They open before a seashore drop, with the man in summer togs and the girl in a flashy wardrobe. Talk, very witty, takes place and gets the crowd going. Then the man sings in a tenor voice special songs that lead to a pretty drop in one and a half, and the girl comes out in a few dresses, rendering sweet numbers. The man changes to Tuxedo and the girl to the wonderful bridal creation that drew ahs! and ohs!

Budwin Walsh is a neat juvenile who has appearance and knows how to wear clothes. Ethyle Austin is charming, and a fine foil for Walsh. The team can hold a responsible spot on a big-time bill. Kimberly Gage and Co. (a man) were the unfilled showstopper, hit and favored on the bill. They present a working sketch, portraying a movie director's troubles. Leon Kimberly is the director, Helen Gage the leading woman, and an unbillied man the hero. It is a farce, and gets laughs, applause and a smashing encore. The trio work hard, speedily and deftly. Goslar and Lusby, a man and woman, got the mob from the start. Goslar plays the piano and sings, while Miss Lusby dances. They have something worth while to offer, and it is no wonder they get the number of curtains they do.

Four Volunteers are men who waste lots of time and harmonize in a sort of fashion. Redford and Winchester, assigned to the closing spot, held every one in, due to their stage props. The work is acceptable, though not startling.

RIALTO, CHICAGO.

Chicago, April 27. The show unfolded itself like the wings of an airplane, starting with smoothness and running up to high speed. Gypsy Songsters came on first, to be followed by Lehman and Thatcher. These boys have talk and songs to offer. It seemed they make a specialty of singing ballads with patter comedy choruses. The chatter is so-so. Norton and Wilson, man and woman, have a mixed song, talk and dance vehicle. Somehow everything they did was lukewarm and so was the applause. The closing "dope fiend," Oriental dance bit, fared little better. Sargent and Marvin, two men, stopped the show.

The men look nice, dress well, but don't act in accordance with these assets. What really brought the attention of the crowd to them was the closing guitar and saw playing. The saw playing seemed to have been borrowed from the Weaver Brothers, only these chaps play the saws with violin bows, instead of the hammers used by the Brothers. The guitar playing is equal to the best.

Bert Howard kidded at the piano. He was well liked and delivered the goods. "Into the Light" is a sketch surrounding a murder trial. A woman steps out and explains that all characters seen evaporate into one and she will do a rapid change. The curtain parts to a dark stage, voices of the judge and attorneys are heard. The woman portrays characters called on the stand. After the lines, "The jury has decided that the defendant is..." lights go up to show it was only a dream of a woman. The Hebrew character is subject to improvement. When the lines, "The jury has decided," etc., are spoken, the removing of stage props and two men running off stage is visible. With these corrections the act is well presented. Walmsley and Keating ran away with the show, bacon and wraiths. The woman now taking the former partner's place is strong in her parts. Walmsley murdered the crowd with his actions as though he had St. Vitus dance. Leach Wallin Trio do some strong teeth work, the ends of a wire being held in the teeth of two while the third walks and does neat tricks on it. Pauline Saxon and Sister and Clemens Brothers not seen.

McVICKER'S, CHICAGO.

Chicago, April 27. "Breakfast for Three," a sketch, and Weston and Elme, squeezed out about all the applause the crowd had. The other acts suffered accordingly. Fuji, better known as Aerial Fuji, performed his stunts on the rings, displaying feats of muscle control. They liked it pretty well and came to the front for his blindfolded finish. Hartz and Evans, a man and woman, danced (Continued on page 10.)

DALE WINTER STAR

(Continued from page 7.)
Jumped \$600 and takings this week are expected to beat \$20,000. When the show was at the Garrick it was getting \$28,000 and over weekly. After the change to the Studebaker the gross declined until lately it has been around \$16,000.

With the change of the two leads other players switched also, the change to continue until the local engagement is over, which time this company closes. Miss Winter will then rejoin the coast show. Those who went West with Miss Shipman are Henry Cooter, Jere Delaney and Erica Mackay. They joined the show at Denver. The players who came here with Miss Winter are Ray Crane, Carl Haydn and Gladys Nagel. They arrived from Omaha Sunday evening just in time to go on.

"ELI," The Jeweler

TO THE PROFESSION
Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg. Ground Floor.

Universal Scenic ARTIST STUDIO
Suite 626, State-Lake Theatre Bldg.
CHICAGO, ILL.
It costs you no more to get the best in designs and workmanship. Why experiment?

BLOOM
STATE-LAKE BLDG. CHICAGO
190 N. STATE ST. Phone Randolph 3393
LARGEST AND BEST EQUIPPED
POSING ROOMS IN THE COUNTRY
GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS
ALL KINDS OF SCENERY AND SPOT LIGHT. OPEN SUNDAYS

American or Chinese food—As you like it.
THE BAMBOO INN
T. Y. CHOY, Mgr.
THE FINEST APPOINTED CAFE IN THE WORLD
In the Heart of the Rialto—Around the Corner from Everywhere.
THE RENDEZVOUS OF THE PROFESSION.
RANDOLPH AND CLARK STREETS, CHICAGO.

FRED MANN'S "RAINBO GARDENS"
CLARK AT LAWRENCE CHICAGO
FRANK WESTPHAL & RAINBO TODDLE ORCHESTRA
CONTINUOUS DANCING AND VAUDEVILLE
FAMOUS CHICKEN DINNERS AND A LA CARTE SERVICE

IN LONDON

By IVAN PATRICK GORE.

London, April 8. Alexander Carr made his first London appearance at the New Cross Empire after a highly successful career in the provinces. The house was none too good on his opening (April 4), and as wooden as only a suburban audience can be. Directly prior to Carr's act a popular comedian had worked hard in a brave endeavor to rouse the audience from its apathy, but with little success. The opening of "An April Shower" was received in stony silence, and it was not until the actor arrived at the "human" dramatic touch and let himself go that those in front seemed to realize that they were watching something unusual. Then he got his audience and the effect was electrical. After this the success of the sketch was never in doubt and at curtain fall he was compelled to take several calls and make a speech. Even then he was not allowed to go until he had handed over an impromptu encore. Phil Baker was another American turn opening at the same house, and he also went exceedingly well once he had broken the ice. Lack of applause on this side is no reliable sign that an act is not getting over.

Another American turn that opened remarkably well and just about hung up the program at the Holborn Empire this week was Bill Bailey, Lynn Cowan and Estelle Davis, who arrived after their tour of the world. They were unknown to the audience and were not billed, but they made good. Their turn is a novelty.

Talking to a well-known American act which made its first British appearance some weeks ago and was instantly successful we learned of a distinct and subtle danger to acts new to this country. The danger does not emanate from the British "pro," but is the work of other Americans who have made good and settled down here, and are apparently fearful lest their positions in our vaudeville world should be undermined by new and fresher material. The advice the settlers give the "new chum" is doubtless well meant—we hope so—but it may prove as deadly as dynamite. It is to cut out all Americanisms, peculiar business, "gags," etc., and Anglicize what is left so that English audiences "can understand the turn." This, of course, is sheer nonsense, and those who take it in are riding for a bad fall. In one case recently (the turn never got to London) the advice was taken to such an extent that people who knew the act was a big draw could scarcely recognize it or the players. The result was a bad "flop" and a return to the United States. In another case, a blackface act and our informant, the advice was wisely ignored. The couple had played their act for years and were determined to stand or fall by it. They put it on complete—business, gags, dialect—just as they had always done, and were immediately successful.

"The League of Nations," at the New Oxford, is going stronger than ever, and the crowds that flock into the theatre to bang tambourines at every performance show no signs of abating. Most of the work still rests on the shoulders of the Dollies and the Sisters Trix, and it is small wonder that the girls strongly object to and are grieved by the stories which are being bandied about. These stories of friction in the theatre are absolutely untrue, as your correspondent is in a position to bear witness. The four girls are the best of friends and recently were all four off to Paris by aeroplane to do a little shopping.

Strenuous efforts are being made to make the various Shakespearean festival performances a big success. Arthur Boucher will produce "Henry V" for matinees at the Strand with an all-woman cast; "Richard III" will be the Old Vic's contribution, with Genevieve Ward as Margaret of Anjou, James K. Hackett will come over from Paris to play at The New, Arthur Boucher and Matheson Lang being also in the cast; "Othello," with Godfrey Tearle and Madge Titherage, goes into the permanent bill at the Court, where the management announce that no Shakespearean revival will run for more than eight weeks, while Balfour Holloway will put in a week at Stratford, playing Falstaff, Richard III, Orlando, Enoch Arden and Bottom. He will be supported by Dorothy Green.

"Up in Mabel's Room," at the Playhouse, was received with mixed feelings by the audience and with frank hostility by most of the critics. The truth is London audiences are fed up with the type of suggestive farce, which at one time always seemed to be "adapted from the French." Even the sight of popular actresses in pajamas has lost much of its attraction. The word "chemise" was forbidden by the censor, so the guilty bit of lingerie was referred to as "that thing," "that you-know-what," "that little bit of evidence," and with a master touch of exquisite humor as "Mabel's whereabouts."

Back from a hurried trip to the continent Matt Grau tells of many things he has acquired for American.

Chief among these are Sara Martinza, dramatic soprano, with a wonderful presence and voice, whom he has secured for the Municipal Opera House at St. Louis, and a musical novelty in the shape of a 24-piece Venetian mandolin and guitar students' band. At the moment he is hustling around London arranging for the production here of "The Ginger-Bread Man."

IN PARIS.

(Continued from Page 2.)

The Don this season. Following the career of the famous lover, who is supposed to have lived after his encounter with the Commander as 'imagined in "L'Homme a la Rose" of Bataille, we see Juan Incognito courting the delicious Mathilde, but she refuses to become even his legal wife because she is enamored with the reputation of Don Juan and is awaiting her turn, as it were. Thus the disappointed lady's man, having failed to attract in his legitimate offers, pursues his weary existence. This production has revealed a new poetical writer, which is the assumed object of the said stage society.

"Aphrodite" was revived at the Opera Comique, April 18, with Marthe Chenal.

The former Casino de Paris revue, "Cache ton Piano" touring in the Orient, is now being presented in Egypt.

May 1 will be a workers' holiday as usual and the various trades unions have decided to "down tools." But as this European labor day—when everybody is supposed to rest—falls on Sunday this year the stoppage will not be noticed to any marked degree. The leaders refused to entertain the proposition of certain syndicates that Monday, May 2, be observed as May 1. But if the recommendation of the Federation du Spectacle materializes, the theatres will close, and this will be particularly remarkable in large cities, Sunday being the best day of the week for the treasury. However, as each regional syndicate may decide whether it is expedient to observe the recommendations of the Federation, and as the Parisian theatrical people do not seem inclined to strike on May Day this year, there is every possibility we shall not see the amusement resorts dark unless it managers are willing, as in 1919 and 1920, when they themselves decided to give their staffs a holiday for May 1. It is a foregone conclusion there will be no newspapers on Labor Day this year.

The well known novel "Les Misérables," of Victor Hugo, arranged for the stage by Paul Meurice and Charles Hugo, with music by Andre Wormser, revived at the classical Odeon, is meeting with success. This goes to prove the good old melo is again becoming popular. There is a pre-war legend the students of the Latin quarter gathered mushrooms in the corridors of the Odeon, but at present, with programs of blood and thunder, this State subventioned house is playing to capacity.

As already stated in a Variety cable message, James K. Hackett is to appear here the first week of June, playing Shakespeare's "Macbeth" in English, supported by a company recruited in England. The French Government extended the invitation to Hackett, through the American Embassy, to act at the Odeon, the negotiations being opened last June.

The pupils of Mme. Marie Roze, of the Opera, organized a concert at the Theatre des Nations last week, which was attended by the friends of this artist who frankly applauded the technique displayed by her musical students. Mme. Roze was connected for years in England with the Carlo Rosa Opera Co.

IN AND OUT.

Dolly Kay left the bill at the Hamilton April 21 after the matinee when she lost her voice. Toney and Norman substituted for the night performance.

Jack Kennedy and Co. and Grace Nelson didn't open at the Harlem Opera House Thursday, April 21, as billed. Homer Miles and Co. replaced the first turn with Millicent Mower taking the other vacancy.

Glen and Jenking were forced to cancel their Jefferson engagement after the matinee Thursday, April 21, to catch a night train for Chicago on account of the illness of a member of the family of one of the team.

Ted Healy replaced Freeman and Lewis at the American the first half. Freeman reported ill.

Nick Verga notified the Loew office Wednesday he could not open at the Greeley Square for the last half due to a cold. Joe Martini substituted.



ALFRED H. WHITE

The well known character artist presenting his new one-act comedy, "Appearances" by Milton Gropper. After a successful premier last week at the American, New York, booked solid by IRVING COOPER.

This week (April 25), Greeley Sq., New York, and Metropolitan, B'klyn.

CHICAGO REVIEWS.

(Continued from page 9.)

and talked. From the man's method of working it seems he is suffering from that disease known as "hethinkshe'sfunny." The woman sticks close to the picture and gets three-fourths of the act's attention. They work before a pretty drop, and if they made theirs a straight dancing routine they themselves would be surprised with the outcome. Kane and Childlow, two men, talked and sang, without rhyme or reason. When they get through it is hard to remember what they did. The comic is overbearing, while the straight is not straight enough.

"Breakfast for Three" is a clever piece of playwriting and well acted. The plot is simple, coherent and amusing. A poker player "souse" comes home in the wee A. M. to find the cook gone and his wife awake. The wife sends him out for groceries with his winnings, and in walks the cop on the beat, who mistakes the wife for the new cook. The poker fiend is great in his part, and he might be rightly credited with the success the sketch made at this show. There are many funny pieces of business which were talked of even after the next act came on. When the wife asks him to set the table he takes the knives and forks and sets the table, dealing them out in poker card fashion.

Gualano and Marguerite played the accordion and sang and shook the tambourine. The woman would find much better results if she sang another number, for her voice is sweet. Weston and Eline landed and took hold of the crowd with both hands. The girl is the slangy, careless type that gets any audience. The man is a fine straight and builds up the delivery of the girl. Cyclonic, homerun hitters out of the ordinary, they held up the show five minutes longer than scheduled. "Buzzin' Around" is billed as the most pretentious girl act produced. It turned out to be average when the curtain rang down. That clever dancer, whoever she is, was the entire act. Leon's Ponies and Dixie Hamilton not seen at this show.

EMPRESS, CHICAGO.

Chicago, April 27. No act found it hard to amuse those present, for they were unusually responsive. Knight's Roosters, 15, did enough funny things to merit three curtains. Willis Knight has trained his barnyard friends to perfection, but the adding, sub and multiplying rooster is not quite perfect. Knight's striking the bird for its cues is very noticeable. Lewis and Henderson, two girls, entertain in six ways. One girl plays the piano, whistles and strums the banjo. The other dances, plays the violin and sings. The whistling numbers are novelties and stand out of the entire routine. Too much time is consumed. Either the banjo, violin duet should be held for an encore or else speed should be added to everything.

The girls are neat appearing, versatile and have a sweet offering. Oliver and Olp switched places with Francis and Kennedy. Oliver and Olp's sketch, "Paradise Closed," has been seen hereabouts often and it went well. Francis and Kennedy, slated for the tray spot, were fourth. Every move of the male member of the team got laughs and the dancing by both never missed. The man still delivers his "souse" number as though it was rubber, stretching it unreasonably.

Murray Bennett is using the same billing as Trixie Friganza—"A bag of tricks." Bennett was the show-stopper of the bill. His specialty songs were riots, while his stories were cold-storage gags, yet howled at. The Three Ankers have one of the cleanest acrobatic closers ever seen. They open before a yacht drop dressed in sailor outfits. The men do some marvelous hand-to-

IN AUSTRALIA

By ERIC H. GORRICK.

Sydney, March 30. HER MAJESTY'S.—"Humpty Dumpty."

CRITERION.—"The Lilac Domino."

PALACE.—"His Lady Friends," TIVOLI.—Constance Talmadge, "Dangerous Business"; Lewis Stone, "The River's End."

G. O. H.—"Chu Chin Chow," FULLER'S.—Vaudeville and Revue.

HIPPODROME.—Wirth's Circus, HAYMARKET.—Billie Burke, "The Frisky Mrs. Johnson"; Bryant Washburn, "Burglar Proof."

LYCEUM.—"The Last of the Mohicans"; Zsue Pitts, "The Heart of Twenty."

STRAND.—Bert Lytell, "The Missing Lady"; George Walsh, No. 17.

HOYT'S.—"On with the Motley" and "Risky Business."

AUSTRALIAN.—Eugene O'Brien, "The Wonderful Chance" and "On with the Motley."

CRYSTAL PALACE.—"The Whisker Market"; "The Last of the Mohicans."

MELBOURNE.

HER MAJESTY'S.—"Baby Bunting."

ROYAL.—"Maid of the Mountains."

KING'S.—"Welcome Stranger."

TIVOLI.—Constance Talmadge in "Dangerous Business"; Snows of Destiny, Mabel Holmes, W. C. Norman and Fred Collier.

PRINCESS.—"La Fille du Tambour Major."

BIJOU.—Laura Guerite, Smart Set, Ken, McLaine, Bert Coleman, William Sisters, Fagden & Stanley, Ollivall.

PARAMOUNT.—"Going Some"; "The Romance Promoters."

MAJESTIC.—"Li Ting Lang"; "The Woman Untamed."

ADELAIDE.

ROYAL.—"Irene."

PRINCE OF WALES.—"Cinderella."

EXHIBITION.—Maggie Moore in "Struck Oil" (picture).

TOWN HALL.—Amy Castles.

MAJESTIC.—Annette Kellerman, "What Women Love"; "The River's End"; First National attractions.

NEW ZEALAND

AUCKLAND.

HIS MAJESTY'S.—"Sinbad the Sailor."

KING'S.—"Jess of the Caravan."

HIPP.—William Russell in "Twins of Suffering Creek." Eileen Percy "Beware of the Bride."

OPERA HOUSE.—Emerald and Duprez, Sumas, Monroe and Massey, Joe Hurley, Rev. Frank Gorman, Connors and Paul, Phil Percival, Hagon Holenbergh, Vaude and Verne, Lilas Birt.

CHRIST CHURCH.

ROYAL.—Marie Tempest and Graham Browne.

QUEENS.—"A Prince of Bharata"; "La La Lucille."

OPERA HOUSE.—Walter George

hand tricks. For a closer and a change the men hold on to the woman's neck and do whirlwinds.

INDIANA, CHICAGO.

Chicago, April 27.

There was enough variety on this Billy Diamond bill to give each act a free range. Carson and Carson, a man and woman team, appeared first. They go through a difficult back-bending routine and perform some hard stunts. However, they work in a haphazard manner, coupled with talk not very new. Fern De Lacey did "kid" numbers. All her songs are restricted and they mean something. Her wardrobe looked attractive and she carried herself in a showmanly manner. She sprinkled her routine with a little dancing and a few catchy child stories which found ready response. Her offering was well received even by the "dubs" that come here. She has qualities for big small time and will probably land it shortly.

"Vampire Limmy" was number three. It is a sketch with three men and one girl. The plot is that of a chap being thrown out of college. He has just married, and not wanting to bring his own wife home his college chum dresses up as the bride. Funny situations arise from having introduced his "wife" to his sister. The boy in girl togs falls for the sister and is soon discovered. Those that don't add to the act are thrown in. The present act is amateurish and the theme thereabout George, a tramp, cracked some of the "bluest" gags ever heard; burlesque had long outgrown them. He evidently has assumed a girl's name to offset the idea that the act might be a man. He used many dialects. They laughed and encouraged George, and he told stories at which they howled. Young and Frances opened before a camp drop and danced in military fashion. The duo recently played the better houses. Their patriotic military finish brought them curtains.

Co., Ferry, Miller and Rainey, Ross Bros., Keeley and Aldous, George Hurd, Earl and Danilo.

DUNEDIN.

EMPIRE.—"One Hour"; "Capt. Swift."

OCTAGON.—"The Secret Gift"; "The Dragon's Net."

PRINCESS.—Walter Johnson Co., Artois Bros., Brull & Hemsley, Capt. Earard, Gladys Verona.

WELLINGTON.

OUR THEATRE.—Jean Le Roi, magician; "Bab's Candidate," with Corinne Griffith.

KINGS.—Carrie Lancelley and her Melody Maids, "Don't Every Marry."

PARAMOUNT.—Jack Holt in "Held by the Enemy"; Charles Ray, "An Old Fashioned Boy."

HIS MAJESTY'S.—Le Bruns, Harrington Reynolds, Veas and Cerbassi, Alberto, Addie Taylor, Evans and Dean, Leonard Nelson.

"Irene" is playing to capacity at the Royal, Adelaide.

George Walsh and Jean Keith are appearing at the Haymarket theatre.

"The Sign on the Door" opens at the Criterion April 16.

Apdala's Zoo has signed with Wirth's Circus for another twelve months.

Keating and Ross have arrived here under contract to Fuller's Theatres, Ltd. They will present "The Younger Generation."

Dave Loffman, a cousin of Jules Jordan, is appearing in "Chu Chin Chow."

"Adam and Eve" is to be produced here in the very near future. The show will open in Melbourne.

Chester Clute who has been a hit as "Madam Lucy" in "Irene" is to be retained by Williamson-Tait to play in a number of comedies of the Ernest Truex type. "Pitter Patter" will be the initial offering.

The Walter George Co. open at the Bijou theatre, Melbourne, April 3, after a record season in New Zealand.

Williamson-Tait have secured the Australian and New Zealand rights to Cosmo Hamilton's comedy, "Scandal."

Mel Ward, son of Hugh J. Ward, and Mai Baird are appearing in a dance offering at the Tivoli.

Ralf Errolle has been re-engaged by Williamson-Tait to appear in "The Firefly." He will be supported by Rene Maxwell and Jamieson Dadds.

Maggie Dickinson and Syd Culver left for London by the Osterly. Both artists have been with J. C. Williamson for years, as principal dancers.

"Welcome Stranger" opened big in Melbourne March 26. John O'Hara and Jules Jordan scored the hits of the show.

Laura Guerite, revue star, opens at Fuller's here early next month.

"Nightie Night" is to be the next offering by Joe Coyne.

Gardner and Revere are doing well on the Fuller circuit.

"The Lilac Domino" has passed its 116th performance.

Arrangements have been made for local acts desiring to make the big time here to show their wares at Fuller's Tuesday mornings.

Billy and Vera De Mersdon, dancers, left for the States last Thursday. Act was featured with "Irene."

While the "Irene" company were in New Zealand, Henry Gordon and Chester Clute made an ascent of Mount Edmond. Delaying their return they were caught in a blinding snowstorm. Clute missed his footing, and was slipping down a crevice to death as Gordon grabbed him and held till help arrived.

George Tallis, permanent chairman of directors of Williamson-Tait, has announced that his firm will honor holders of Victoria Cross awarded for bravery in Great War) by giving free admittance to Her Majesty's theatre, Sydney; Her Majesty's, Melbourne, and any of the firm's theatres outside these two cities.

Mika Kancham and Philip Leslie have arrived here to appear in "Adam and Eve."

Frank Tait has become a director of J. C. Williamson's. Mr. Tait will represent his brother, E. J. Tait, wherever the latter is absent from the city.

RICKARD'S "SILENT PARTNER" DEMANDS HALF \$600,000 PROFIT

Asks Court to Hold Garden Fight Gains in This State —Armstrong Says He "Had Piece" of Other Rickard Ring Promotions.

Frank C. Armstrong, of 25 Broad street, who says he had a piece of the Johnson-Jeffries, Willard-Moran and other fights, promoted by Tex. Rickard, filed suit in the New York Supreme Court, this week, asking for an accounting and an injunction restraining Rickard from removing the profits accruing from the Madison Square Garden Boxing Club, estimated at \$600,000, from this State.

Armstrong's contention is that it was due to his efforts that Tex secured the lease on the Garden after Rickard had tried and failed to obtain the property. He says after he secured the agreement for occupancy, Rickard obtained possession of the papers and broke his promise to return them to him.

Rickard could not be reached Wednesday when the suit was filed, but it was recalled that some time ago when the suit was forecast, Rickard had spoken slightly of Armstrong, but admitted that he had been associated with him in several former ventures.

Armstrong's story of the Garden lease transaction as set forth in the complaint is that Rickard came to him in May, 1920, and said he was attempting to secure the lease from the New York Life Insurance Co., owners of the property. He intended to promote boxing shows and other meetings. He said he had tried for the lease the previous winter and was unsuccessful. He goes on to recite that he then offered to try for the Garden if Rickard would admit him to co-partnership.

Armstrong alleges an agreement with Rickard under which he (Armstrong) was to share equally with Rickard in the profits, while Rickard was to receive a salary of 10 per cent. of the profits before the split was made. In consideration of this payment Rickard, it is alleged, agreed to devote all his time to the Garden enterprise.

Armstrong further charges that Rickard secured the lease from his (Armstrong's) office, by representing that he wanted the document to show to the Ringlings to further a negotiation he then had on. Armstrong says he was absent from the office at the time, but Rickard called him on the telephone and promised to give the papers back after he had shown them to the circus men. This he has not done, Armstrong avers.

This happened July 10. On July 12, Armstrong declares, Rickard secured a new lease in his own name and organized two corporations and has made "large sums" from the transaction. It is charged that Rickard is now using some of the money in enterprises in New Jersey, outside the jurisdiction of the New York courts, and the injunction is asked as well as the appointment of a receiver during the litigation. Rickard has 20 days to answer.

ENGAGED FOR OLYMPIA

Indication Ringling Show Will Not Cross Ocean.

Captain Bertram Mills, the English circus manager, sailed for London last week after arranging with a number of American big top turns for the annual Olympia show next winter. He signed up a number of acts now with the Ringlings, Barnum and Bailey Circus, which indicates the Ringlings have definitely abandoned plans to take their outfit overseas.

John Ringling recently stated that it would be impossible for the big show to appear in London for several years, or until the tax schedules are revised downward.

The Olympia circus will open Dec. 24, running about six weeks. Among those already engaged are Lillian Leltzel, Alf Loyai's Dogs, the Australian Woodchoppers, Mrs. Bradna and Fred Bradna who will be equestrienne director, Merle Evans, now leading the band for the Ringlings, was also engaged.

COOLIDGE BOOSTS SHOW

Commends Service Men's Benefit Enterprise.

Washington, D. C., April 27. Vice-President Coolidge commended the veterans of the Rainbow Division upon the carnival they are holding here for the disabled veterans with a letter in which he stated they were performing a most patriotic service.

The D. C. Chapter of the Rainbow Division have the affair under their direction and have brought the Lew Dufor shows, which are making good and presenting a good appearance, and which is more important, attracting big business.

The Vice President in his letter said, in part: "Your organization in its attempt to administer to the well being of its former members, to their support, to their assurance of a continuing remembrance on the part of their countrymen, is performing a most patriotic service. May that success which marked your efforts in war, emphasized and increased, mark your efforts in peace."

Booking Toronto Park.

Scarboro Beach, located near Toronto, Can., opens for the summer May 14. In addition to its other amusements the park plays two "dumb" acts weekly booked by Chester Blackwell of the Keith Family Department.

Goldin Plays for Loew.

Horace Go'lin, the magician, opened his first engagement for Marcus Loew this week at the Metropolitan, Brooklyn. Goldin is doing a new illusion.



JOSEPHINE HARMON
in "BIT OF GAB"

by Neville Flessen and Albert Von Tilzer.

Playing Loew Circuit

At Loew's American, May 5th, thanks to Mr. J. H. Lubin.

Direction MANDEL & ROSE.

WITH CIRCUS

Apdale's Animals Hit of Australian Show.

Sydney, Australia, April 2.

This show came into the Hippodrome Easter run. The show this year is good in spots, too many acts have been held over from last season.

Apdale's Zoo is the hit of the bill. The act being a big scream from start to finish. Next comes the Uyeno Japanese Troupe of acrobats. The Wonderful Arabs scored with their tumbling. The flying Winkles went over big.

Acts on the bill include Dave Mitchell, The Five Musical Weatherleys (quite unsuited for circus work), Miss Vera Douzey, Belle Onra (hit), The Howards, Pippas the clown (very poor), Dan Goslin, Zeco, the lady frog, and The Flying Cosgroves.

KINGS IN PRODUCTION.

Charles and Molly King after "showing" at the Palace Theatre, have failed to agree with the Keith Exchange about salary and may go into a production engagement together.

CARNIVALS AND TRUANCY.

Grand Rapids Policy and Vermello Show in Jam.

Grand Rapids, April 27.

Vermello's Big Shows closed a week's engagement here Saturday night to poor business, due to the weather conditions. A run-in with the police was one of the features of the week. Truant Officer Chas. Larson rounded up a crowd of local boys working in some of the concessions instead of being in school. The carnival managers were warned against employing any child without a proper permit.

Renamed "Elise."

A new title is to be given to "The Dislocated Honeymoon." It will become "Elise," Edgar MacGregor is the producer. The piece is a revamp from an old legit piece and is to be made into a musical play on the "Oh Boy!" type.

BIRTHS.

To Mr and Mrs. Nicky Arnstein (Fannie Eric), April 24, a son. Mr. and Mrs. Lew Wilson, at their home in New York Tuesday, a daughter.

SPORTS

The New York Newspaper Golf Club celebrated the opening of the golfing season by accepting an invitation from the Oak Ridge Golf Club at Tuckahoe to play on its course last Monday. The newspaper men turned out in force and enjoyed a fine day's sport on a course that besides being beautiful is a test for the best of golfers. During luncheon, announcement was made by Secretary Campbell of the Newspaper Club that the Friars had challenged the newspaper men to a match, to take place on some private course in the metropolitan district, to be announced later. The tentative date for the match is Monday, May 16. Frank T. Pope and Leonard Mudie have been selected to arrange the details for the newspaper men. Broadway will no doubt take a lively interest in the proposed match. An effort will be made to pair "Pete" Campbell, the genial and hard-working secretary of the Newspaper Club, and "Pat" Rooney, of the Friars, for the flyweight golf championship. Many interesting features will be introduced, and it is hoped that the event will become an annual fixture. The Lambs Club has also challenged the newspaper men, but as yet no definite arrangements have been made. The Newspaper Club will hold its first monthly tournament of the season at Van Cortlandt Park next Monday, May 2, and a full attendance is looked for, as the newspaper men are full of golf enthusiasm and are determined to make this the best year in the history of the club.

Sam Turner, in the box office of the Globe theatre, and Dude Harris, manager of the Fulton theatre, have chartered a special train to be run to Louisville for the Kentucky Derby, May 7. The special, will leave Grand Central on the afternoon of May 5, arriving in Louisville on the eve of the big \$50,000 turf classic. Departing immediately after the race is run, the special will return to New York late Sunday afternoon.

William A. Brady, Al Jolson, Irving Berlin, Sam H. Harris, Mr. and Mrs. Joseph Rhinock, and a number of other theatrical people have purchased space on the train, which will also serve as a hotel for the one-night stay in Louisville.

Andreas de Seguro, former Metropolitan Opera star, who resigned to promote the Casino in the

HOUSES CLOSING

The Colonial, Erie, closes for the summer May 7. The house is a Keith week stand, booked by Joe Woods.

The Mary Anderson, Louisville (Keith's) closes for the summer next week.

Keith's Indianapolis and Keith's Cincinnati close their vaudeville season week of May 9.

The Lyric, Fitchburg and Empire, Salem, close for the summer this week. Both split weeks booked through Keith Family Department.

The Opera house, York, Pa., has closed for the summer. Booked by Wilmer & Vincent, Keith Family Department.

The Jefferson, Auburn and Rialto Glens Falls, N. Y., close next week. Both split weeks booked by Harold Kemp, Keith Family Department.

Keith's Dayton, Ohio, closed last week. The house reverts to other control. The Strand, a picture house there, is now playing split week vaudeville booked out of the Keith Chicago office.

Colonial, Utica, N. Y., Orpheum, Altoona, Pa., and Opera House, York, Pa., close week of April 25.

National, Boston, closes week of April 25.

Empire, Salem, Mass., closes week April 25.

ENGAGEMENTS.

James B. Carson has been engaged for the part of Carl von Pumpernickel in the revival of "The Babe of New York." It was originally played by David Warfield.

The following have been placed through the Jenle Jacobs office for roles in the forthcoming Dillingham production, "The Scarlet Man," which is scheduled for an early autumn showing in New York: John Cumberland, Richard Barbee, Diantha Patterson, Francis Carson, Grace Perkins, John Craig, Olive May and John Gray.

Dickinson and Deagon, who closed with "Hello Alexander" Saturday night in Washington, will be included in the cast of the new Shubert production, "Whirl of the Town," when that piece opens out of town. The "Whirl" is slated for late May.

Jean White, sister of George White, for Field's summer revue.

Cuban Capital, and make of it a second Monte Carlo, is declared in musical circles to have given up all Cuban interests. His ambition now is centered on another project, and concerns a world-tour of famous wrestlers, for whom it is planned to give exhibitions in every principal city in South America and later touring the Pacific Coast.

Harry Munsell has been matched by his manager, Mickey Curran, to meet Johnny Buff for the flyweight title, May 13, at the Jersey City Ball Park. Munsell has just returned after a successful invasion of the West, where he won fifteen fights. His most recent battles have been against Danny Kramer, the crack Philadelphia kid, and "Indian" Russell, both of whom he stood off. Curran's other battler, Ray Doyle, meets Jimmy Burns, a bantam, at the Lyceum A. C. of Paterson, N. J., to-night (Friday).

The first move of the year to put an end to baseball pools upstate was made in Troy last week by Mayor James W. Flemming and District Attorney Abbott H. Jones, who assigned detectives to the task of apprehending the operators. The sleuths visited all the stores and poolrooms in the city, warning the proprietors to "lay off" and seizing tickets and other paraphernalia wherever found. In spite of their efforts, three or four of the big pools and a number of the smaller ones are operating. Baseball pools have become enormously popular throughout the state the last two or three years.

"Gabe" Kaufman, Kansas City fight impresario, who has promoted some of the best athletic shows in the West in the last few years, was in Chicago last week perfecting plans for a "Kansas City Fight Special" to carry the local bugs to the big fight in Jersey City. It is the present arrangements to secure a train with sleepers and diners, to accommodate 250 persons, who will live on the train from the time it leaves here until its return. It will be strictly a Missouri party. Reservations are already being made and it is expected that the entire capacity of the train will be taken long before time to start.

Friends of Christy Mathewson in New York and among the profession—and he has a legion of them—were glad this week that "Big Six" will soon be able to take an auto ride. The news came from the San Antonio Apartments at Saranac Lake, where Matty is staging a fight against the dreaded white plague, by Dr. E. N. Packard, the former Giant pitcher's physician, who said that "Big Six" had progressed so favorably that for the first time since arriving at Saranac last July in a serious condition, the baseball star is now able to don his clothes for brief periods each day. Friends who have visited Mathewson at Saranac Lake this week have noticed a great improvement in his condition. He has no abnormal temperature and his cough has vanished.

Governor Nathan C. Miller will throw out the first ball at the opening Eastern League contest in Albany today (Friday) between the Albany team and the New Haven club, last year's pennant winners. Governor Miller's staff will accompany him to the game. Both clubs are managed by former major league stars, the Albany aggregation by Joe "Dode" Birmingham, former pilot of the Cleveland Indians, and the New Haven outfit by Chief Bender, ex-pitching star of the Philadelphia Athletics, and hero of the 1912 world's series between the Giants and the Mackmen. Governor Miller will throw the ball to Johnny Evers, Jr., of Troy, son of the manager of the Chicago Cubs. Young Evers is a part owner of the Albany club, his father buying an interest in the Capital City team last winter and turning the block of stock over to his son thus making him the youngest baseball magnate in the United States.

The last show of the season will be held at Madison Square Garden, Monday night, May 2. The card includes Andy Chaney-Eddie Meads featherweight title contention, whom Kilbane refused \$40,000 to meet, and Sammy Slegar, the local featherweight, who has built up a large personal following through victories over Johnny Murray.

Continued on Page 43

MARRIAGES.

Al Haynes and Julia Redmond were married April 17 at Lynn, Mass.

Rube Marquard to Naomi Malone, his former wife, in Cincinnati April 28.

Joseph Coufal, head of the Standard Slide Corporation, and Madeline Foxall will be married April 30 at the Church of Our Lady of the Sacred Heart. They will honeymoon at Atlantic City.

Florence Allen, chorus girl with the Winter Garden Cafe, Chicago, eloped April 24 with Harry Siegel of the F. N. B. A. It is reported they left for New Orleans.

Cunning, formerly a handcuff king and now giving a thought transference show en route, was married at New Orleans to Beatrice Tate of Los Angeles, non-professional.

Johanna J. Van Rowyk of Huntington, L. I., with "The Whirl of the Town" in Boston, and Henry H. Clark of Fall River were married in that city last week by Assistant City Clerk Delehanty. Clark is an automobile service manager. The bride returned to the show, playing at the Shubert.

Madge Kinsey, star of the Kinsey Komey Co., and Harry Graf, non-professional, were married at Fostoria, Ohio, April 24. Graf is a druggist and lives at Loudenville. Mr. and Mrs. Graf will live in Loudenville. She will retire from the stage.

10 COLUMBIA WHEEL SHOWS CLOSING THIS SATURDAY

Poor Business the Reason—Official Closing Date
May 15—First Early Closings Since 1914—Other
Items of Interest Concerning Road Shows.

Ten Columbia wheel shows are scheduled to close tomorrow night, the early closings being the direct result of the poor business from which burlesque has suffered the past several weeks. Last season the regular Columbia closing date for the shows was May 15 or thereabouts, several shows playing extra time after that. This year the closing date for the Columbia shows was set for May 9. The closing of several houses necessitated the earlier closing of the 10 shows listed as follows: "Twinkle Toes," Gayety, Detroit; "Al Reeves," Gayety, Kansas City; "Bon Tons," Star and Garter, Chicago; "Abe Reynolds," Star, Cleveland; "Girls De Looks," Gayety, Pittsburgh; "Bowery Burlesquers," Gayety, Washington; "Folly Town," Casino, Brooklyn; "Dave Marion," Gayety, Boston; "Jack Singer," Majestic, Jersey City; "Follies of the Day," Miner's Bronx. This is the first time since 1914 that many Columbia shows have closed so early. All of the American wheel shows closed last Saturday.

Other Columbia closings listed are "Bostonians," May 9, Casino, Boston; "London Belles," May 16, Casino, Brooklyn; "Girls from Happyland," May 9, Hurtig and Seamon's, N. Y.; "Jingle Jingle," May 16, Gayety, Buffalo; "Town Scandals," May 16, Columbia, Chicago; "Million Dollar Dolls," May 9, Gayety, Buffalo; "Roseland Girls," May 2, Columbia, Chicago; "Sporting Widows," May 2, Gayety, Washington; "Maid of America," May 2, Empire, Brooklyn; "Powder Puff Revue," May 2, Casino, Boston; "Mollie Williams," May 9, Casino, Brooklyn; "Flashlights of 1920," May 2, Hurtig and Seamon's, "Lew Kelly," May 9, Miner's Bronx, "Step Lively Girls," May 2, Empire, Newark; "Hits and Bits," May 2, Casino, Brooklyn; "Best Show in Town," May 2, Columbia, New York; "Hip Hip Horray," May 9, Columbia, New York.

JERMON AND SINGER IN SCREEN VENTURE

Burlesque Men Will Produce
Series of Two-Reel
Comedies.

Two more burlesque producers made their entry into the picture-making field last week, with the formation of Sammy Burns Comedies, Inc., the new organization listing John G. Jermon as vice-president and Jack Singer as treasurer and general manager. Sammy Burns is president, Irving Cooper, secretary, and Leon Laski, counsel. Mr. Cooper is a vaudeville agent and Mr. Laski attorney for the Columbia Amusement Co.

Sammy Burns, who was of the vaudeville team of Burns and Fulton for several years, will star in the series of 12 two-reel comedies, announced as the initial offering. Burns has been in pictures since 1916, having been with several companies, including Universal, Mutual, Reelcraft and Paramount. Distributing arrangements have not been announced as yet.

Barney Gerard, another burlesque producer, announced his intention of entering the film game last week, with a series of comedies starring Tommy (Bozo) Snyder, comic of Gerard's "Some Show" (American wheel).

FIRST WHEEL CLOSING.

Earliest Shutdown on Record of
Star and Garter.

Chicago, April 27.
For the first time in many years, the Star and Garter theatre, one of the Columbia burlesque stands, closed its season April 30. The Columbia theatre, another first wheel stand, has three more weeks' bookings, which carries it up till May 14.

"ECONOMY" KEYNOTE OF BURLESQUE MEETING

Columbia and American Officials Met Yesterday.

A meeting of the officials of the Columbia and American Burlesque circuits was held yesterday (Thursday) at the Columbia Theatre building headquarters.

Plans and methods for next season were discussed, the sense of the meeting being that drastic economy will be necessary to meet the changed conditions that have descended upon all branches of the show business in the past few months.

The producers of the Columbia circuit held a meeting at the same time to discuss prospects and perfect plans for next season's attractions. Following the joint conference one of the Columbia producers intimated that any "economic" methods decided upon would not lower the standard of burlesque productions but would be along lines of operation and distribution.

GIVES BACK PRESENTS.

Marian Lawrence Deceived by
Business Man.

Cincinnati, April 27.
Marian Lawrence, leading lady with "Sweet, Sweetie Girls" at the Empress last week, has returned to detectives clothing valued at \$500 which is alleged to have been stolen and given her by Ben Greeble, assistant manager of the United Waist Co., 611 Race street, Cincinnati.

Greeble has disappeared. A warrant for him has been issued. Greeble sent a big bouquet over the footlights to Marian every night and presented her with waists, stockings, three hats, a \$150 gown, \$200 worth of furs and some lingerie.

POLICE AS ARBITRATORS

Act in Girls' Behalf When Show
Blows Up.

Fairmont, W. Va., April 27.
Financial reverses was the reason given by the manager of Marty Deem's "Bathing Girls" for closing here. According to the manager, the show was losing money and he was unable to carry the outfit further.

Some of the girls appealed to the police for assistance in collecting their railroad fare back to their homes in Cleveland. The manager was leaving for Pittsburgh or the midnight train and the girls claimed he was leaving them stranded here in violation of their contracts.

Assistant Chief Arnett found the manager on the sleeping car of the train and a settlement was effected, after which he proceeded on his way.

MURDER WITNESS FREED.

Slayer's Confession Releases Burlesque People.

Buffalo, April 27.

Thomas and Marie Brennan and Alice and Jenny Franklin, members of the "Snappy Snaps" company, who were subpoenaed from New York and held here as material witnesses to the murder of Philip Hermann, were released Friday when Clarence Burton, the murderer, pleaded guilty and was sentenced to from 10 to 20 years in Auburn prison.

The quartet were paid mileage to and from New York and an additional \$18 each for witness fees.

Signed for Three Years.

Ben Burt has been signed for the next three years by E. Thos. Beatty as principal comic with one of Beatty's American wheel shows.

GOVERNMENT SEIZES RIGO'S VIOLIN CASE

Gypsy Violinist Had Decorated
it With U. S. Bank Notes.

Kansas City, April 27.

What would have been a real press story had it broken a few days earlier occurred a few days ago when United States Secret Service operatives confiscated a violin case lined with parts of United States paper money, the property of George Franz, musical director for the "Jingle Jingle" company, playing the Gayety.

The violin case, upon the inside of which were pasted the ends of paper money of denominations from \$1 to \$100, had been on display in a local merchants' window all week. Today Fred Tate and an assistant from the Secret Service department noticed that the parts of money were real and immediately took charge of the case and started an investigation.

Mr. Franz had no difficulty in convincing the agents that he was innocent of any wrongdoing, and said the case had been purchased by him from Louis Detmar, orchestra director of the Majestic Theatre, Jersey City, last November. Franz also said that the case was once the property of Count Rigo, the Gypsy violinist, who cut the ends from paper money and pasted them in the case a number of years ago. The case passed from one to another until Franz secured it last fall for \$6. This was the second time he had ever placed it upon display, the first time being at Omaha, last week.

BURLESQUE OFFICIALS REPEAT CLEANUP EDICT

Columbia Theatre Standards
to Be Observed on Tour.

The edict had gone forth from both the Columbia and American burlesque headquarters that next season producers will be held rigidly to the line of cleanliness in dialog and business in their shows.

Burlesque has advanced so far beyond the old standards that the heads of the two circuits are determined that no laxness or carelessness will be allowed to creep in to halt progress in this direction.

This is due to the new clientele of women that has been attracted to the burlesque theatres in recent seasons. The Columbia, New York, is one of the houses in particular that has a large feminine following.

The same standards that are observed at the Columbia are to be in force next season at all the houses on both wheels. It was brought to the attention of the officials that some comedians were inclined to let down the bars after leaving the New York house and roughen up their characterizations at several of the out-of-town houses. This will not be countenanced next season and is one of the chief reasons for the dropping of two principal "names" from the burlesque rostrum of 1922.

BOSTON STOCK BURLESQUE

Grogan Sponsor Lead—Then Back
to Union Square.

The Howard, Boston, which opens with a stock burlesque policy May 2, will have in its cast Billy Grogan, Spencer, Harry Bentley, Ed Golden, Harry Van, Anna Armstrong, Jean Fox and Mabel White. William Trueheart will manage the company.

Spencer is due back at B. F. Kahn's Union Square stock company at the end of the month for the summer season, where he will be the producing comedian.

TO WRITE TWO SHOWS.

Matt Kolb, producer at Minsky's National Wintergarden, is to furnish the books for Peck and Jennings' "Jazz Babies" and Krause and Daly's "Lena Daily and her Kandy Kids" shows next season. Both are American wheel shows.

Casting "Razzle Dazzle."

Edgar Bixley and Sam Micheals have been engaged as co-featuring comics in Harry Hastings' "Razzle Dazzle" American wheel show next season. Madlyn Worth will be the principal woman. "Razzle Dazzle" will have a new book and production.

BURLESQUE REVIEWS

HITS AND BITS.

THE LEADING SPIRITS.
Home Brew Hooch.....Sliding Billy Watson
Johnnie Walker.....Charlie Ahearn
Flip-Blackberry Brande.....Jay C. Flippen
Hi Ball.....Walter Morrison
Pony Kimmell.....Edna Knowles
Mint Julep.....Eleanor Harte
Beverly.....Thomas Sprague
Manhattan.....Charley Ewald
Martini.....Jim Lyons
Bronx.....James Marks
Gin Fizz.....Sam Klein
Clover Club.....Paula Ahearn
Pearl Wedding.....Margie Coate

The Herk-Pierson entry which played New York in October, 1920, is back at the Columbia this week after a season on the wheel and is a much smoother attraction.

The cast remains intact and the book has survived the season with but few changes, some freshening of the gags and dialog being noticeable in spots.

Sliding Billy Watson is the featured comedian, with the Charles Ahearn troupe an important cog. Ahearn does his eccentric tramp character throughout, and helps build up the comedy contributions, of which the show contains an abundance. Another comic is J. C. Flippen, who has improved considerably since the opening. He is a black face comedian who reaches his highest peak with a "blues" specialty and a good jazz routine of steps backed by the chorus in attractive short dresses.

A minor detail, but one which should be an object lesson to every producer in burlesque is the appearance of the chorus. The girls wear black silk stockings throughout in every change and add 100 per cent to the optic appeal as a result. In addition to this some one has taught them stage carriage with the result that they move with the grace associated with the Ziegfeld school.

The show is especially strong in women principals. Edna Knowles is the soubret, a pretty personable miss in several cute costumes; Margie Coate, a good looking blonde prima donna, who slammed over an individual hit with a singing specialty; Eleanor Harte, the ingenue and the "looker" of the production. Paula Ahearn works in the Ahearn bicycle specialty, which is the first scene in act two.

The production is high class throughout. The sets are all in good

JOE FREED UNDER BAIL.

Arrested in Chicago, with 17-Year-
Old Girl Involved.

Chicago, April 27.
Joe Freed, featured comedian with "The Million Dollar Dolls" at the Columbia, was arrested, charged with contributing toward the delinquency of Catherine Hayes, a 17-year-old local girl.

Bail was set at \$1,000. It was furnished by Ira Miller, manager of the show.

WHEEL TROUP IN STOCK

Pittsburgh, April 27.
George Jaffe's troupe of "Joy Riders" which has been playing the American wheel all season, and which closed the regular season at the Academy here last week, started the current week as the summer burlesque stock company.

Jaffe has abandoned his idea of continuous burlesque, which he intended to introduce at the Academy, and is instead running the usual two-a-day. Boxing bouts are still featured Tuesday nights.

WRITING LIFE OF JACOBS

Syracuse, April 27.
Mrs. H. R. Jacobs, widow of the former theatrical magnate is at the Yates for a few days, having come to this city to obtain material she will incorporate in a story of the life of Mr. Jacobs, which she intends to have published. For many years Mr. Jacobs controlled the Grand Opera House in Syracuse.

CLAIRE DEVINE AGAIN.

Claire Devine (Mrs. Henry P. Dixon) returns to burlesque next season, co-starring with Harry Le Van in Dixon's "Big Review" on the American wheel. James Francis Sullivan is to be featured with the show.

BURLESQUE ENGAGEMENTS.

Tom Coyne and Frank Manning have been engaged by Max Spiegel for next season's "Social Follies," (American wheel).

Retitle Bernstein Show.

Rube Bernstein's "Follies of Pleasure" will be retitled "Broadway Scandals" when it goes out over the American wheel route next season.

taste and reflect the new burlesque standards which compares favorably with most musical comedies. The costuming, both of principals and chorus, is above the average and shows careful selection and good taste.

The show holds plenty of comedy, which is the backbone of burlesque or any other kind of popular entertainment. Watson is an experienced campaigner who knows his audience and gets to them quickly. He does a standard "Dutch" character, making his chief appeal with odd mannerisms and clever mugging. Watson's slide, which is part of his trade mark, is only on exhibition for a few brief moments.

Ahearn is a corking comedian and seems to have found an appropriate niche in burlesque. He has some very funny scenes in the show, both with and without Watson. In all of their double bits they halve the laughs without friction, the two characters making separate demands upon the risibilities of their customers.

Walter Morrison, the juvenile straight, turns in a very fair performance. This youngster has appearance and will develop into one of the best if he elects to remain in burlesque. At present he is a trifle inclined to overplay. Poise will come with experience. He has a nice singing voice and shows to advantage in a specialty of double songs with Eleanor Harte.

The show qualifies as a laughing one besides its production flash. The book gives full scope to the abilities of the players and has been modernized cleverly. Some old bits are recognizable, but rewritten and garnished with modern twists that make them thoroughly enjoyable.

Watson, of course, predominates and should pave the way for the return of the "Dutch" comic who has almost entirely disappeared from the burlesque stages since the war. His low comedy is sure fire stuff and barring one or two minor lapses he has cleaned up his performance.

The laughter that greets the slightly uncensored business would make one hesitate before condemning the interpolation. "Hits and Bits" sets a high mark for the wheel and maintains the standards set by Jean Benini's "Peek A Boo" and the other ritz attractions of the Columbia circuit.

Con.

UNION SQUARE

Zeke SilversTom Howard
Adam SouleJoe Rose
Dick RolandJoe Lyons
PropJohnny Kane
George ElliottEdna Welch
Miss WilsonHattie Beall
Miss HammondMargie Pennetti
Helen WadeFrances Cornell
Violet HodgeHelen Adair

Business was decidedly light at the stock burlesque house Tuesday night. Even the soldiers and sailors who are usually present in squad formation were absent, probably dreaming of Kahn's beauties in far-off Guantanamo, where the fleet maneuvers.

Those who attended liked the entertainment, judging from the applause, and were on intimate terms with the different principals, judging from the reception accorded each.

The show consisted of two acts, each preceded by a thrilling episode from the serial picture, "Ruth of the Rockies," one of those "Did Ruth Escape the Villains' Clutch?" see next week's picture stunts.

The first act of the burlesque was titled "The Sultan's Wives." Tom Howard, the principal comic, who is to be featured with a Columbia wheel attraction next season, did his rubber nose eccentric boob character, assisted by Joe Rose, an old-school "Dutch" comedian, and Joe Lyons, a thoroughly capable straight man, who would look good in any burlesque lineup. They have to get up in their lines in three days at Kahn's, for they change the bill weekly; hence the value of a versatile straight who can ad lib, plug up stage waits, slip music cues and feed two comics at once. Lyons did all of this and did it well.

Rose scattered "hells" all over the neighborhood and going to the rough stuff whenever he was stuck for a laugh. Howard turned in a remarkably clean performance for stock burlesque and for 14th street, where they like their burley cue in one-piece suits.

Helen Adair, the soubret, led several numbers, displaying a good voice, perfect enunciation, plus appearance and personality. Miss Adair should be a good buy for some Columbia producer, for she will advance. The girl has refinement without stiffness and gets her numbers across with an excellent delivery. Frances Cornell is the prima donna and Margie Pennetti a semi-soubret, who earned the antagonism of the chorus and house staff by tying up the show leading "Honey Rose" and releasing the shimmy shimmy seen since Princess Rajah left Huber's in this neighborhood. Miss Pennetti in a silk nightie woke up the jaded regulars into real enthusiasm when she

(Continued on page 39)

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
SIMS SILVERMAN, President
151 West 46th Street New York City

SUBSCRIPTION
Annual.....\$7 Foreign.....\$8
Single copies 20 cents

VOL. LXII. 120 No. 10

Following the example of many players before him, notably recently, E. H. Sothern, Arnold Daly has written a book about the theatre. A circulated tome of the week, it is now running the hoppers of the reviewers and giving the caustic substance for cavil.

One of the author's observations shillelahs Shaw. It was Shaw that Daly first made famous or was it the other way about? The reviewers seem to think that the actor claims the discovery of the Irish satirist. But more important is the revelation by Daly of correspondence between himself and Shaw wherein the cupid of Shaw for gain, material gain, is given ugly prominence. It is a sorry chapter for the Shavians. It probably hurt Daly a lot to pen it. Daly says very little of Winchell Smith in this first Shaw adventure, the one that introduced both Daly and Shaw to Broadway. Smith it was who staged "Candida," and while Daly had had prior Broadway appearances, they had been subordinate, his first being as the changeling in Mark Twain's "Pudd'nhead Wilson" at the Herald square, replacing E. L. Davenport, and establishing himself virtually in a night.

Daly's bound to Broadway was literally from the role of property boy for one of the Charles Frohman traveling companies. Prior to that he had been Charles Frohman's office boy at 1265 Broadway, the original Frohman headquarters. Smith had been a gypsy of the playhouse, trying his wits at acting here, producing there, and managing elsewhere. The Shaw plays owed as much to Smith, perhaps, as to Daly, although it was Daly who first sensed the popular dramatics in the then new writer. Later in their association, Smith played the Daly role for a short period at the Garrick, when Daly fell ill during the run there at Shaw's "You Never Can Tell."

Hyman Adler, identified with vaudeville for some years, playing in dramatic sketches, is at present starring at the Lyric, Brooklyn, a Yiddish stock house. Adler is doing a translation of his "The Open Book," which he wrote in collaboration with Philip Bartholme and was produced by Walter Haas last season for a brief run out of town, never seeing a metropolitan premiere. The Yiddish version is titled "Broken Branches." In the English play Adler had a minor role, Evelyn Nesbitt starring. Adler now does the lead.

The Equity annual show at the Metropolitan Opera house, Sunday, May 1, will consist of: "You Turn It," a musical revue staged by Frank Craven; a Dance Carnival; Waltz Madness, another musical comedy revue; an all-star Shakespearean pageant staged by Hassard Short (who is general stage director); "You Must Come Over," a play by Grant Stewart and Kenneth Webb, staged by David Burton, and the "Equity Kindergarten," staged by Leon Erroll with music by Silvio Hein and lyrics by Joseph Herbert.

The Brighton at Brighton Beach, playing Keith's vaudeville, will reopen May 16 for the season, with George Robinson again in command.

C. H. Miles intends removing his residence from Detroit to New York city, according to report.

Irving Yates of the Lew Cantor offices, returned this week from Chicago, where he has been for two weeks.

Harold Vicars, one of A. L. Erlanger's musical directors, has a plan on foot to produce a series of the Wagnerian operas in pictures on a large scale, proposing to utilize the original scores of the respective operas in conjunction with the pictures.

William Fox, it is said, tendered Victor Leighton a salary of \$35,000 a year to act as booking representative for his feature pictures.

THE MORETTE IDEA.

Out of all the clientele of Variety, which numbers thousands of performers, one act—the Morette Sisters—reverses the order, the system, the policy and the philosophy of conventional theatrical trade-paper advertising. With the exception of an occasional stray card announcing "At Liberty," the Morette Sisters have for years utilized Variety's advertising pages to book themselves instead of adopting the angle that the others utilize, of advertising after they are booked.

Many other acts have published and in each edition are publishing what they have for sale, but the Morette Sisters frankly advertise themselves, their salary, their terms on dressing rooms, drawing rooms, mother's fare, featuring, right to carry a dog, etc., and invite the field to bid for them.

For four years now the Morettes have booked themselves solid each year by taking one page in Variety each spring. The first time, when the girls were new to burlesque and their salary was \$150, they topped the page with line:

\$150 BUYS US.

They then showed their photos, gave the routine of their turn, told when they were open, etc., and got a flood of answers, as a result of which they selected the Marcus Show, with a contract for a 52-week solid season.

When that ran out they still had enough return inquiries left over from the year before, and took up negotiations with those who had answered them, with the result of a season's contract with Irons & Clamage at an increase. They stuck for two seasons. This year they decided they would offer themselves for first wheel shows, and advertised themselves with a photograph of the team, and across their pictures a drawing of a rough sign board reading:

FOR SALE.

Among the answers they received were offers from Billy Watson, Sim Williams, Al Reeves, Jean Bedini, First National Booking Association, Jenie Jacobs, American Burlesque Association (Izle Herk), Drew & Campbell, Charles Bornhaupt, Burt Cortelyou, Ernie Young, Dave Marlon, Harry Rogers and other miscellaneous potential employers. They selected Billy Watson's show (The Parisian Whirl) for next year, and Cortelyou to book them for vaudeville through the summer intervening.

Variety is proud of this, not only because it again satisfies itself that it is the organ and friend of the performer and reaches and impresses the manager, but because it once more has had the satisfaction of being immediately and practically useful; because it is a market as well as a herald. This is not a suggestion or a solicitation to the actors' body to depend on Variety as an employment medium. There are plenty of competent agents. But this is a setting out of a thought, an experiment and a consequence.

Variety will feel that its advertising columns have reached their highest efficiency when they have become the medium of exchange of wants, needs and purposes between artists and managers, agents and bookers, acts and agents, dealers to the trade and customers in the trade—in short, those who offer service and those who want or need service.

The Morette Sisters sent in a page advertisement to the Chicago office of Variety announcing that they were booked for next season and how they had procured the booking. The advertisement was declined and this editorial is selected instead to advise the theatrical world of the facts. Variety is glad to have advertisements calling attention to success, solid booking and progress of artists always, but in this instance it regards the details of more direct advantage to Variety than to the Morette Sisters, and, therefore, chooses not to accept payment for "boosting" itself.

INSIDE STUFF ON LEGIT

Avery Hopwood's royalties for the show year now closing will ride close to the half million mark. Jimmy Montgomery's will give the Hopwood bank roll a race for first place. Hopwood's bit from "The Gold Diggers," "Spanish Love" and "The Bat" at first blush would seem to dim the glint of the Montgomery mint, but Jimmy's "Irene" is riding the golden moon around the world, where Hopwood's ore excavator is plugging the earth of this continent only. Playmaking's place in bonanza gathering is getting pretty well known publicly recently, principally through the propaganda of Prof. Baker of Harvard and his "47 Workshop."

Despite Baker, Hopwood and Montgomery, the author market is like the Yukon. The lode hitters nowadays are few and far between. New York alone pays. Twenty years ago a show got a run of several seasons outside after playing New York, and as many as 500 shows of one sort and another toured the country, with authors getting from 5 per cent. up in the way of royalties. Today, where writers like Hopwood, Montgomery, Harbach—and Harbach's take for the year is also fabulous—grab off a considerable fortune in a lucky year, the rank and file of writers for the stage fare not so well as they did in the long ago.

The original productions fifteen years ago of "The Belle of New York," shortly to be revived by the Shuberts, reached the top notch royalty mark of its period. Gus Kerker, kappelmester under the Aronsons at the Casino, was dug up by George Lederer, then the country's Ziegfeld. Lederer, struggling for attractions for the Casino which he had leased had discovered on Town Topics a \$40 a week writer, Charles McLellan. "The Belle of New York," with Kerker's music, McLellan's book and Lederer's editing and staging, grossed in royalties for writer and musician a collection in three years here and abroad of \$400,000. A \$10,000 week of "The Belle of New York" at the Casino during its first engagement was a profitable week for everybody.

The greatest royalty profits so far paid an author for any single work are those won by Lew Wallace for his "Ben-Hur," the first of the country's spectacles on a colossal scale, appealing to all classes. The Wallace estate announced three years ago that the "Ben-Hur" royalties had already passed the three million mark. Harry B. Smith was on the front seat of the royalty band wagon in the days when McLellan first came into the show limelight. Smith's output included vehicles for as many as half a dozen of the reigning stars of his period. But the combined take on all the Smith work hasn't even remotely approached the figure being taken by Hopwood, Montgomery, Harbach, Bolton, Wodehouse, or any of the authors whose work is now conspicuously current in New York.

An author nowadays has to get his fortune, if he's to get any, from New York, with added increment in considerably less sums from Philadelphia, Boston and Chicago. The other high spot cities of the country, like Washington, Cincinnati, St. Louis, Pittsburgh, are good for but brief periods of collection.

For the most prolific of dramatic critics the limelight seems to be hitting Heywood Brown more consistently than any of the other scribes on the New York dailies. Brown, in addition to two jobs, book reviewer and dramatic editor for the Tribune, contributes at least two articles to Collier's Monthly, is dramatic editor of "Vanity Fair," in addition to writing on another topic for the Nasst publication, has just been assigned to write "thumb nail" sketches of books for "Life," contributes a monthly article to "The Bookman," and his name figures in addition to other publications with whom he has not specific agreement. A contemporary playwright and scribe estimates Brown's earning at \$25,000 annually.

The forthcoming revival of "The Belle of New York" recalls again the curious fact that the manager who produced and planned its original basic foundation owns not a penny of the play's rights, and this despite the fact that he never winks and his name is on the program.

George Lederer leased half the rights to the piece to the Shuberts after the musical comedy producer's return from his great success with the

A DEFENSE FOR ACTING SHAKESPEARE.

Again the traditional opposition to Shakespeare as a medium distinctly of the theatre, for the theatre and by the theatre rather than the library. The recent advents locally of Walter Hampden, Lionel and John Barrymore and others spur the newest diatribes. That this time it is bibliophiles who hurl the new metaphoric missiles against Avon's acer as a dramatist makes the offense the worse, because men who by pursuit and desire aim to light the chambers of their souls through the printed thoughts of other men should not so grievously err.

Shakespeare, before he is aught else, is an actor. Liquid as his prose is, poetic as his observation, sage as his wisdom, all making fascinating reading, the sixteenth century writer of scripts is ever a dramatist first and a poet, sage and painter secondarily.

Take any of his comedies, or, for that matter, even any of his poems, and note the laws of the theatre underlying, shaping and evolving. Everywhere, in everything, now phrased slyly, now couched with a touch so fine as scarcely to make a ripple on the conscientiousness, note the clash, the pit of human against human, condition versus condition, element opposed to element.

The claim is oft made that a too fervid diffusion of color, a too free extension of thought rather than a habit of compact action, makes the bard a being for the cloister, one to commune with leisurely, one whose riches of profundity and sorcery of expression may only thus be absorbed in all their facile grace and power.

Coals to Newcastle, surely, would be any array of proof here that the larger literary manner of Shakespeare in his copious use of language but amplifies the dramatic situations they illumine. Thick, indeed, the tome of citations that would in every separate stage product of Shakespeare show this dramatic rider or raison d'être first and its colorings as merely adjunctive.

Pertinent to the issue just now is Arnold Daly's recently published answer to critics who opine as do those now again seeking Shakespeare's librated seclusion. Daly whacks with no uncertain cudgels at those who say the torch of the playhouse is for readers only, and gives countless instances from Shakespeare's plays proving that not only was the youth who held horses outside a London playhouse before he entered its confines an actor, but an actor first, last and all the time, and, being an actor, all he wrote for the stage was from an acting viewpoint.

That the occasional proponents of Shakespeare's plays professionally—the Barrymores, Hampden, et al.—fall to attract audiences commensurate with their meed is neither here nor there. That a public may prefer to turn into theatres where less beautiful, less true, less intensively dramatic or diverting wares are shown is no dissipation of good reasoning that just the same Shakespeare's plays are plays, fabrics of life itself, acting plays of the life of his period.

The Falstaff of Thomas Wise at the Criterion a few seasons back was not only an artistic but a financial success. Likewise, it is a model that has long served as a guide to contemporary writers of light stage fare. In its every scene, situation, character, it is a play and not a verbal compounding. Played as a pantomime, structurally, it would endure. The same test might well be applied to all of the works of Shakespeare.

"Hamlet," "Othello," "The Tempest," "Lear," "Richard III," "Macbeth"—let the situations and drama of the list course through the mind with their vivid realism and stark beauty, and how can contenders contend? What's left to discuss?

Edwin Booth in earlier days made every line of the bard vibrate with the poet-dramatist's mood. Before him Edwin Forrest had similarly awed and fascinated in roles suited to his more robust manner. John McCullough, another of the same period, gifted with the holy fire, electrified audiences with his interpretations not only of lines but character.

What Shakespeare needs today is exploitation, more disciples, more interpreters, until the followers of the playhouse awake to the vast store of husbanded stimulations to emotions contained in every single one of the plays for players written by a player named Shakespeare.

piece in London. The Shuberts, with newly added theatres to their then slowly growing string, badly needed attractions.

The piece was produced here by the Shuberts for the term of their lease, the rights reverting to Lederer and Charles McLellan after the Shuberts' had filled the period of their tenure.

Later, when stock companies throughout the country began to cry for the production because of its brilliant success abroad, Lederer started to negotiate for its stock presentation, but was halted by the executors of the author's estate, McLellan having died in the meantime.

Lederer was unable to prove in court without the living McLellan, what McLellan himself, according to Lederer, would have been glad to prove, i. e., that the author and the manager were to share in the play's ownership. The piece automatically then reverted to the estate of the author.

The piece had made McLellan rich beyond all contemporary precedent. Gustave Kerker, composer of the score, also realized a fortune from his royalties. Edna May, the play's star, married millions. Lederer, the original source of the idea and the original promoter of the production, gained only his profits during the play's foreign and native runs.

Observers of the exploitation of the revival of the piece are remarking that while all the players identified with the original performances are being referred to, Lederer's name is being made conspicuous by its absence from any printed matter or other Shubert publicity.

The Detroit Journal, under title of "Back Stage Stuff," said: "Frank Tinney has grown to be immensely popular. But there are some of Frank's admirers who, while still recognizing the value of a little spice, wonder if Frank wouldn't be just as funny and just as popular if he didn't resort to dirt. They say that after this year Frank is going to wash black off his face for good. Some of us hope he'll wash it off his tongue, too."

A musical show that is due in New York shortly came near hitting the hay last week in Brooklyn. The show closed over the bridge Saturday. The chorus was paid in full and told to report at eleven Monday morning for a jump out of town. The principals were promised salaries and also told to report at train time. An indignation meeting of the principals was held on the stage and they decided no salaries, no leaving town. The troupe is playing out of town this week as per schedule, so the matter must have been satisfactorily adjusted.

A former member of an "Uncle Tom's" which recently closed has filed a complaint with the Equity against the manager of the company, claiming that he was cheated out of 215 meals while the piece was on tour. The troupe which traveled in a car held contracts calling for meals to be supplied by the management. After having been out for a short time the management cut down the number of meals from three to two.

Harry Frazee is negotiating with the Shuberts for the immediate control of the Lyric Theatre, upon which the former recently took over a lease for 62 years. The Shubert lease still has two more years to run, the future rentals being payable to Frazee. It is said the deal will be effected within the next two weeks. As soon as he assumes control of the Lyric, now or at the end of two years, Frazee will make a number of alterations, the plans for which have been drawn. The most important change will be to convert the entrance and lobby on 42d street into a store, switching the theatre to 43d street. By this physical alteration it is said that the carrying charges will be reduced so as to make the Lyric one of the cheapest theatre properties in the Times Square district.

EQUITY NOMINATIONS ON NEW TICKETS ARE GOING BEGGING

Stage Notables Sidestep Job with Heritage of "Equity Shop"—Association Begs Resigning Members to Reconsider Withdrawals.

Along the Rialto consideration of the absence of an opposition ticket this year for the annual election is given a pointed explanation. A number of well-known players to whom candidacy has been suggested refused point blank to run. The refusals are based on the disinclination of possible candidates to "face the music" started by the "Equity Shop" movement. They reason that confusion and dissatisfaction is probable next season because of the restrictions imposed by the "closed shop" and that upon those who fostered it belongs the responsibility. Discussions among actors shows strongly that comparatively few who have been identified with New York shows or attractions sent from here voted one way or another for "Equity Shop." It is known that several stars who until recently figured prominently with the A. E. A. activities are known to have firmly opposed "Equity Shop."

Since the adoption of the "Equity Shop" it is claimed many resignations were handed in. Few, if any, of those who resigned applied to the Actors' Fidelity League, but have taken the stand of being independent. The detailed effort with which Equity officials have attempted to have such players reconsider their resignations indicates the reports are well founded. In the exchange of letters from one player who resigned and an official of the A. E. A. the latter claimed the closed shop movement had carried in the proportion of "30 to 1 for all the actors in the United States." The player was not deceived and refused to reconsider, knowing that the census computes the number of professionals at around 35,000, of which there are estimated to be 15,000 in the legitimate field.

More generally than supposed, the feeling among players now in New York and seeking engagements for next season is that there are too strict rules laid down. More concrete evidence as to how players generally regard the closed shop plan comes from inquiries by managers now casting productions. Several have asked applicants if they were members of the A. E. A. and, receiving an affirmative reply, were asked if they objected to playing with non-Equity members. The answers appear invariably to be that they did not care and that the main idea was to go to work.

One actor, a veteran legitimate player, who resigned and then declined to reconsider his withdrawal, said in his note to the board: "For some years the A. E. A. had, I believe, the good will of the entire profession, but its latter policies have caused a serious cleavage and much rancor."

"With all due respect, I am constrained to believe that the remedies you propose for the ills of the theatrical world will prove worse than the disease—no remedy at all. Under the circumstances my clear course is to resign, which I now do with regret."

Replying to this communication, Frank Gillmore urged the resigning member to reconsider.

"If you could see in this office," he said in a personal letter, "the list of complaints and the unpaid claims and other things which make this organization ineffective in its present state, I know that you or any other fair minded man would admit the 'Equity shop' was absolutely essential."

"BLOSSOM TIME" FOR FALL

The Shuberts are to bring in "Blossom Time," now running in Boston, where the show is playing to but fair business. The managers believe the piece to be a valuable property and plans call for it being held out of New York until fall.

A number of cast changes will be made before it opens on Broadway.

BLANCHE BOOTH RECOVERS.

Minneapolis, April 27. Blanche Booth, a niece of Edwin Booth, and formerly his leading lady, has recovered from a serious illness at her home here.

CLEVELAND BANKERS UNDERWRITE "EILEEN"

Profits to Be Divided With Irish Charities.

The revival of Victor Herbert's "Eileen," financed by several Cleveland capitalists and managed by Barry McCormack, is making a bid for the support of Irish sympathizers. Advance advertising is directed to Irish societies, and business has been large since the opening week in Cleveland, where the show played to capacity. It is in St. Louis this week.

Produced in 1916 by Joe Weber, "Eileen" was regarded as a failure, principally because of its book, which was criticized as biased, and it had a very short life in New York. Later in the season the entire production burnt up in Dayton, Ohio, a total loss to its producer. Herbert is said to have been anxious to revive it for the benefit of Ireland politically as well as his people. The present tour is said to have been promoted by the Irish composer, or in any event he is said to have influenced its production at this time.

After deducting the cost of the production, said to be on a much more elaborate scale than the original one, and other incidental expenses, which were underwritten by the Cleveland backers, a division of the profits will go to the various Irish charities, here and in Ireland.

The Chicago engagement of Barry McCormack's revival of the Victor Herbert operetta "Eileen," originally scheduled for May 15 at the Auditorium, has been postponed until Aug. 1 at that house.

NAT'L THEATRE MOVEMENT

Volunteer Money and Players—Fred Eric, Advisor

A New National Theatre movement, one backed by volunteer money, volunteer players, volunteer playwrights, is listed to make its initial local bow at the Baltimore Hotel Sunday evening, May 29.

A directorate of figures of the native theatre who have been quietly cutting timber for almost a year are on the eve of announcing their plans.

The self-subsidized project has Fred Eric, Margaret Anglin's leading man, as its advisory head. Eric, who has been leading player for Maude Adams, and has 35 active years in the theatre behind him, including the direction and acting of more than 300 plays in this country and abroad, speaking to Variety about the new movement said:

CLARA CARROLL ARRESTED

Accused of Jewelry Theft from Patricia Clarke.

Boston, April 27. Clara Carroll, 18 years, of the "Two Little Girls in Blue" at the Colonial here, was arrested last night on the charge of stealing April 14 a platinum bracelet set with 33 diamonds and 33 sapphires, valued at \$5,000, from Patricia Clarke, a dancer with the company.

It is alleged the bracelet was stolen from Miss Clarke's dressing room and was yesterday recovered by the police in a perfume box in the Carroll girl's trunk at her hotel. Miss Carroll gave an address of 408 West 44th street, New York.

BAILEY LEAVES FOLLIES CO.

Harry Bailey is out as manager of the first of the "Greenwich Village Follies" shows which is on its way back from the coast. Saul Abrahams was sent on last week to a middle west stand to bring the show in. It is due to close at Cincinnati next week. Leonora, in private life Mrs. Bailey, is also out of the show.



SHERWIN KELLY

Playing Keith's Hamilton, this week (April 25).

Next Week (May 2) Colonial, N. Y. Presenting a Novelty Surprise of Singing, Dancing and Cycling. Direction, CHAS. BIERBAUER.

BOSTON SYMPHONY'S DEFICIT \$131,000

Famous Orchestra Makes Appeal for Aid

Boston, April 27. An appeal for financial aid has been sent out by the trustees of the Boston Symphony Orchestra. It is pointed out that for the season of 1920-21 there was a deficit of \$131,000, as compared with a deficit of \$33,000 for 1919-20 and \$93,000 for 1918-19.

The receipts of the orchestra this season were \$519,527, of which amount \$300,000 was paid out in salaries. Last year the total receipts were \$522,600, of which \$229,748 was paid out in salaries.

YOUNGEST OWNER.

New Theatre Starts June 1—Will Seat 1,200.

Ground will be broken June 1 on the site of the new Earl Carroll theatre. It will be the first theatre in the Seventh avenue section of the theatre zone above 49th street. A new house on that thoroughfare is projected, too, at 56th street, while further north the Shuberts are completing a new house on the site of a former riding academy.

The Carroll will be located on the southeast corner of 50th street and Seventh avenue. It will have a seating capacity of 1,200, 700 for the lower floor. The stage will have a depth of 34 feet and the plot measures 140 by 100 feet. In addition to the theatre there will be a four-story office building. The total cost of building is \$700,000. The site itself is leased.

An innovation on the stage will feature it. The back wall will be a plaster dome. This will be tinted in light blue and take the place of cycloramas, being amenable to other color treatment.

Carroll will be the youngest theatre owner on Broadway. He is not yet 30 years of age. A wealthy business man is backing the theatre.

CHILDREN'S THEATRE GAINS

Washington, D. C., April 27. The children's theatre seems to have caught on here and is attracting excellent business, a special report performance being given to night of "A Lady Here and There" at the theatre, which bears the name of "The Holton Arms." The cast includes professional players whose leading members are Pauline Eddington, Robert Randall, Murray Bennett, Charles V. Brown, Elmer Gailly and Ulysses Graham.

MOVING DAY FIRST OF MAY WITH GENERAL B'WAY EXODUS

Tryouts Now Ready Limited by Equity—Barrymore Gross Makes Record with \$30,000—"Liliom" Over Big—Musical Shows Arriving.

FRANK TINNEY'S WIFE UNCERTAIN LITIGANT

Sued Comedian Three Times, But Changed Her Mind.

Action for recovery of counsel fees was started this week by Herman L. Roth and Samuel Altman against Mrs. Frank Tinney who, through the attorneys started three separate actions against the black-face star, then ordered them discontinued. Judgment in the sum of \$5,000 is asked.

The first action instituted was for separation on the grounds of cruel and inhuman treatment and abandonment. This was dropped without Tinney even putting in an appearance and a suit for absolute divorce was begun. Wellman, Smythe & Scofield answered for Tinney. That action also was ordered discontinued by the wife who then ordered another separation action instituted, asking for alimony and counsel fees. That, too, was ordered discontinued.

Mrs. Tinney is reported in the cast of a show to be produced. Her stage name is Eva Davenport.

"FOLLIES" BACK TO \$4

Cut in Philadelphia An Error, Baltimore Statement Says.

Baltimore, April 27.

Ziegfeld's "Follies" will close its season here Saturday night. The show opened here Monday at \$4 top, and it was stated by the management there would be no cutting of the scale in the future. It was contended the cut to \$3.50 for the Philadelphia engagement was in error, and that it pulled the gross about \$5,000 for each of the three weeks played there. Philadelphia was the only stand where the scale was lowered. Business there averaged around \$25,000 weekly.

The "Follies" has been out 46 weeks counting the local date. The closing is actually two weeks earlier than last year, but the show left New York later that season than before. This season the attraction played the same stands as always.

"JUNE LOVE" AND EQUITY.

Knickerbocker Show Has Non-Equity Members.

With the arrival of "June Love" at the Knickerbocker, showmen are waiting to see what affect it will have with Equity, and whether it will take the initial step in closing the show because of its being independently produced, and in addition having several chorus girls and one principal not Equity members.

It has been discussed Equity will establish the closed shop principle among those who are not members of the Producing Managers' Association by Sept. 1, while in numerous quarters is the report that Equity may seek to lay down the closed shop law on independently produced shows that are due in New York this summer.

In the instance of "June Love," the show's producers are Sherman Brown who operates the Davidson in Milwaukee and Charles Nigemeyer who also operates the Shubert stock in that city. Both men have a large slice of the property, while they also represent capital supplied by certain members of the Schlitz family, the famed brewers of the Middle-Western city. Bertie Beaumonte is the principal and she is reported having filed application for membership with Equity.

JOHN H. HAVLIN MANAGING.

Cincinnati, April 27. John H. Havlin, former owner of the Grand Opera house, has volunteered to act as manager of that theatre, succeeding Theodore E. Aylward, who lately died. Mr. Aylward died of Bright's disease, after being confined to bed four days. He started as a call-boy at the Grand and was promoted to the box office and the managership.

"Moving Day" is the general order on Broadway with the advent of May, with the first flight of existing attractions dated for Saturday. That, together with the wholesale try-out rehearsals is centering managerial attention. Interest in the road has fallen to zero along with the takings.

This season's crop of try-outs will be the biggest in Broadway's history. It is a sort of annual guessing contest, with producers seeking to discover which attractions to enter in the fall and winter going. This spring the try-outs are restricted within the period of May and November by the agreement with the Actors Equity Association. Attractions starting during that period are permitted to rehearse two weeks and show one week. Where shows rehearse longer than two weeks for try-out purposes, salaries are in proportion. Thus if two and one-half weeks are spent in rehearsal a week and one-half salary attains. Reports on rehearsal activity show every hall and many theatres busy with try-out shows.

A new dramatic record was hung up by "Clair de Lune," with the Barrymores at the Empire for the first week, the gross going a shade better than \$30,000. That is approximately double the high business mark for this house. The \$5 top scale attaining for night performances and Saturday matinee gives the attraction seven performances with a capacity of \$4,000 for each. The mid-week matinee is topped at \$3.85. This week "Clair" started off as strongly despite the general opinion of the show's business chances in the ticket agencies. The brokers declare the call for the attraction is virtually nil. This means the box office trade has continued actively. Specs point out that the first two weeks were largely disposed of before the premiere and insist the scale is too high to hold throughout the eight weeks date.

"Liliom," a new show put on last week by the Theatre Guild at the Garrick, drew great notices and the piece looks like a hit. It is a translation of Franz Molnar's play by Benj. F. Glazer. No tickets were available for the attraction in the agencies, the subscription lists taking up all tickets for the first two weeks. The call in the hotels, however, has been very strong.

Most important of this week's closings is "Happy Days" at the Hippodrome. The management claims the season to have grossed as big as last, with approximately the same margin of profit. Big takings of the first four months are pointed out the greatest strength of the Hipp's season.

Spring musical shows are starting to arrive, the first being "June Love," which bowed in at the Knickerbocker Monday. The show drew fair notices. "Two Little Girls in Blue" will be the second on the scene, that succeeding "The Tavern" at the Cohan next week. At that time too "Princess Virtue" has its premiere at the Central. Several straight shows too have (Continued on page 19)

ERROL STAGES FOR FIELDS.

Comedian's Summer Revue at Selwyn May 25.

Leon Erroll, co-starring with Marilyn Miller in "Sally," at the Amsterdam, has been signed to stage the new summer revue for Lew Fields. The piece which is to open at the Selwyn, May 25, will go into rehearsal shortly.

NEW CUMBERLAND ROLE.

John Cumberland is leaving "Ladies Night" next month and will then start rehearsals for a new play to be produced by C. B. Dillingham. The piece is called "The Scarlet Man" and was written by William Le Baron. Cumberland has appeared in more bedroom plays than any other player on Broadway. He figured prominently in half a dozen A. H. Woods bedroom farces.

SOUTH COMES TO NEW YORK TO PRODUCE ITS OWN OPERAS

Atlanta Group Finances Venture and Takes Manhattan for 10 Weeks—Outgrowth of Demand for Better Shows Than "No. 3's."

With the ambition of establishing a theatrical organization to be known as the "Atlantians," similar to the famous "Bostonians," a group of Southern promoters has projected a producing company designed ultimately to supply theatrical attractions below the Mason and Dixon line.

This South-inspired organization will have its headquarters in New York, where its producing will be handled, and from which tours of Southern cities will start. It is for that reason that the company has adopted, for the present, the name of the Southern Opera Company, which has taken over the Manhattan Opera House for 12 weeks beginning May 10.

The organization sprang from an actual dearth of good shows allotted to the Southern cities. Appeals first made to and through the press of Atlanta had no response. Finally an appeal was made to New York, but no change in the custom of sending "number three" and "four" shows into the territory resulted. Influential citizens of the Georgia capital thereupon got together and the producing enterprise is the outcome.

The Southern Opera Company is said to have unlimited backing. A number of Atlanta bankers, music lovers and society people have subscribed to it. Before the plans were completed affluent citizens of other Southland cities also were attracted and are participating financially.

The twist in the project is its decision to establish New York as the headquarters. That gives a certain prestige to the venture, these in control being charged to attain a high professional plane of offerings, both as to players and production. The program is to produce in New York in the summer and tour shows in the South in the winter.

A skilled manager in the person of Michael Dempsey has been appointed in charge. Mr. Dempsey has been a resident of Atlanta for some years. Formerly he was well known in London theatrical circles as representative of the D'Oyly Carte Opera Company. Also he was manager in London for the late Charles Frohman and handled a number of stars over there.

The opening presentation will be a first production "The Three Musketeers," which is the Louis Waller version of the Dumas story of that name. Richard Temple will direct the piece. The succeeding attractions are not finally set, but may include some Gilbert and Sullivan revivals. Edward Krock, formerly with the Gallo English Opera Company, will be the musical director for the new organization.

The aim is to make the Southern Opera Company a permanent institution. Present plans call for the specialization in musical shows, light operas and the like.

VANDERBILT SELECTED.

Will Succeed Ina Claire in "The Gold Diggers."

It has been decided that Gertie Vanderbilt will have the leading role in "The Gold Diggers" when Ina Claire leaves the cast.

Miss Vanderbilt is now rehearsing and will go into the company within a fortnight.

"The Gold Diggers" engagement starts a two-year agreement between Miss Vanderbilt and David Belasco, which was signed this week.

The show closes at the Lyceum about June 1, and reopens in Chicago Sept. 1.

TWO SPRING VENTURES.

The Selwyns are readying two plays for spring try-outs. The first to open is "The Puppet Man," by Herbert Osborne. Alan Dinehart will be starred, the premiere being set for Stamford, May 27.

Following that will be the initial showing of Boris Kenyon's "The Love Cheat," with Leo Carrillo starred. That piece boxes in at Asbury Park, June 2. In the supporting cast will be Anna Mack Brown, Marie Majeroni, Ida Darling, Harold Russell and Boris Bratman.

"BELLE OF NEW YORK" REVIVAL AT GARDEN

No Mention in Papers—Will Fill In During Summer

The Shuberts are off the word "revival," according to authoritative information. "The Belle of New York" which opens here next Monday is to stand on its own merits without mention of its original form. The word "revival" is taboo, due, it is believed, to the unexpected frost of "Floradora" on the road.

There, as a matter of fact, the latter show was a bloomer after one fair-to-middling week. It is admitted that "Erminie" was a money-getter but that, the knowing ones say, was due to the return of Wilson and the presence of Hopper.

At any rate, to-day's ads of "The Belle" were conspicuous by the entire absence of the word revival.

It is simply called "The New York Winter Garden Production."

"The Belle of New York" revival is now definitely set for the next attraction at the Winter Garden, succeeding the current "Passing Show of 1921." The premiere of the revival is set for late in May or early June. Originally it was planned to place the "Belle" atop the Century, the promenade being now converted into a theatre. The "Belle," however, sized up much larger in rehearsals than thought and the change made. It will remain at the Garden for ten weeks with Al Jolson in a new show due to follow.

"Passing Show" business has been away off since Easter. Its takings dropped to around \$20,000, and it is now beating that mark with the aid of the Sunday night concert takings, which measure around \$3,800.

Plans call for "The Last Waltz" to succeed "In the Night Watch" at the Century, May 8. An attraction for the converted roof has not been definitely set.

"DUMBELLS" MAY 9

Canadian Service Show Going Into Ambassador

The arrival here of "The Dumbbells" May 9 at the Ambassador is regarded of special interest. This is the Canadian show of ex-service men which has been touring the Dominion for two years to great business. They have a revue called "Buff, Bing, Bang," the title being somewhat similar to the gob show at the Century during the war. The men have taken to calling themselves "Dumbbells." Recently they played a run in Toronto, and was held over for three weeks in Montreal.

"The Rose Girl," which leaves to make way for the Canadians, dived in business this week, starting off with less than \$650 on Monday. It was immediately switched in bookings to the subway time starting after next week.

LEDERER "DOCTORING"

George W. Lederer's production of "Triple Transy" in which Hal Skelly is to be starred, will not go into rehearsal until July.

Meantime Lederer's services are being requisitioned by musical comedy producers to revise their shows before bringing them into New York. He is also "doctoring" films for independent producers.

TAYLOR HOLMES AT FRAZEE.

Taylor Holmes replaced Wilford Mack in the leading role of "Smooth as Silk" at the Frazee Monday. Mack, the author of the piece, retired from the cast due to it being slated for Chicago in a few weeks. Linda Archer Crawford is to be the new leading woman joining the cast before the piece leaves New York.

FOLLIES MAY SHOW IN MET. OPERA HOUSE

Ziegfeld Does Not Want the \$33,000 a Week "Sally."

Just what theatre will house this season's Ziegfeld's "Follies" is still a problem. Reliable authority states that the manager has decided definitely not to move "Sally" out of the New Amsterdam because of that attraction's marvelous business pace. "Sally" has not varied more than a few dollars during the 19 weeks it has already played, the pace being \$33,000 weekly. The decision forces the "Follies" into another house for the first time.

Inside information mentions the Metropolitan getting the annual Ziegfeld revue. To date the Met. directors have held off renting it for any regular attraction.

If the "Follies" gets the Met, the New York run may be cut two or three weeks. The "Follies" is aimed for 10 to 12 weeks at the New Amsterdam. At the Met, the run will probably be confined to eight weeks. It is not believed the scale of \$4 top established last summer will be changed, though a rearrangement of the balcony scale will be effected because of the size of the Met.

John Clarke, tenor in "Monsieur Beaucaire," both in the London and American productions, has been engaged for the next "Follies," and is on his way from London. John Steele has handled the chief male singing role for the past two seasons. He is said to be still under contract to Ziegfeld.

Other names for the "Follies" are George Le Maire and the Four Mosconis.

"HITCHY KOO" EVEN.

Dillingham's Show Plays to Big Road Business.

Another Charles Dillingham show, "Hitchy Koo," with the three-star combination, Hitchcock-Sanderson-Huntley, closed at the Majestic, Buffalo, last Saturday. With a gross of \$21,675, the show broke all previous records in that theatre. The next highest figure, \$18,000, was held by "The Nightboat," another Dillingham attraction which played the theatre a few weeks earlier.

Held jointly by Dillingham, Erlanger and Ziegfeld, "Hitchy Koo" is said to have quit the season about even. The show missed at the New Amsterdam, where it was first produced, but after taking to the road it is said the gate was measured simply by the capacity of the theatres in which they played. The receipts in the Illinois in Chicago were close to \$100,000 for four weeks, and Detroit, Cleveland and Pittsburgh turned out wartime business.

All three stars will continue under Dillingham's management next season, their respective productions have been selected.

\$88,000 IN "BLUE EYES."

Morris Rose Not Cured—Has New Comedy.

Morris Rose's cash loss of \$88,000 in the "Blue Eyes" flop has cured him of musical shows but Mr. Rose states he is by no means through. He has a new comedy drama by a new author lined up which he may put out before the season is through. It is titled "The Boob."

Rose's "Scandal" may go out for a third season on the road in the fall but it will most likely be released for stock.

WEBER OUT OF REVUE

The summer show for the Selwyn which the Selwyns are producing is designed as a series revue and a new piece will be put on annually following the producing plan of the "Follies" started by F. Ziegfeld, Jr. and repeated by several other managers ("Greenwich Village Follies," George White's "Scandals").

Joe Weber is definitely out of the revue, the featured players being Lew Fields, Nora Bayes and De Wolf Hopper. A title for the revue had not been chosen. E. Ray Goetz will be interested in the production having written the score. The book is by Glen MacDonough, with a number of skits supplied by Fields.

"Rose Girl's" Subway Dates.

"The Rose Girl" will close its engagement at the Ambassador May 7 and play the "Subway Circuit" around New York before closing for the season.

BLANCHE BATES' SLAM AIMED AT EQUITY STIRS UP BOSTON

Star Says Union Tries to "Translate Spirit Into Terms of Money and It Can't Be Done"—"Better Starve Mediocrity Than Encourage It."

JOLSON IN R. R. WRECK; DOING \$45,000 IN L. A.

Opening on Coast Grosses \$6,500 at \$3.50 Top.

Los Angeles, April 27.

The "Sinbad" show with Al Jolson ran into a railroad wreck just outside of Las Vegas, N. M., last Sunday night en route from Salt Lake City to Los Angeles. The train had just taken a siding and was running at a low rate of speed which accounts for the no injured list.

The company arrived in time for the opening Monday night. At \$3.50 top the house Monday night was sold out for the first time this season. Gross for the opening reached \$6,500. The show will get in the neighborhood of \$45,000 on the week.

DULUTH LEGIT STAND.

Lyceum to Divide Week with Films and Road Shows.

Duluth, Minn., April 27.

The Lyceum theatre, which has been undergoing repairs and reconstruction since last June, will be reopened Sunday, May 15, by the Clinton-Meyers Co. as a legitimate and photoplay house.

The theatre and entire building has been extensively remodeled and improved at an estimated cost of \$300,000. There will be a sixteen-piece orchestra under the direction of Louis H. Christie, who was with Sousa's band for nine years. Provision has been made for presenting the largest musical and dramatic productions, although present conditions will make it impossible to offer much along stage lines for a time.

It is expected that the house will play a split week next year with stage attractions and pictures about equally divided. The Clinton-Meyers Co. controls the Grand in Superior, which will make it possible to offer a full week in the two cities for stage productions.

BURTIS AT DAVENPORT BURNS.

Davenport, Ia., April 27.

The Burtis burned last night after the performance of Alexander, the magician.

The theatre was one-third insured. Alexander lost all properties.

BACK TO "DECLASSE."

Ethel Barrymore will resume her tour in "Declasse" in Chicago in the early fall, taking up the route she was forced to abandon this spring through illness.



DAISY RIAL

Offering this week (April 25).

at R. F. Keith's Royal, New York. Next week (May 2), Keith's, Philadelphia.

P. S.—We wish to express our thanks for the good times and many laughs we had with Brown and O'Donnell.

Boston, April 27.

Blanche Bates, co-starring here with Henry Miller in "The Famous Mrs. Fair," isn't at all popular with some members of other companies playing in town as a result of an interview credited to her which appeared in a Boston Sunday paper.

Among other things she said: "It is far better that those without talent be starved off the stage by low wages than that they should stay on drawing a living wage and contributing nothing to the stage but mediocrity or worse. The stage people themselves, many of them earnest men and women, who have contributed much to high stage traditions, are bringing this bad situation about."

"Equity attempts to translate spirit into terms of money and it can't be done. It would safeguard small, inefficient and little people whose realm is not of the theatre at all. It isn't that I would sacrifice the little man to the big man. But it is that I would have the little man sacrifice and struggle enough himself to make himself a big man."

"We get nothing in art or life without paying a price," said Miss Bates. "The beginner on the stage has yet the price to pay and at the present time under the present arrangements the whole theatre and the theatre-going public is paying the price."

"No one drives the chorus girl into the theatre to starve on \$15 a week. She can get a position as child's nurse at \$25. This may sound cruel, but it is cruel only to be kind, and kind to everybody concerned."

Taking, in turn, a survey of the evils the managers have brought to the stage Miss Bates continued:

"Managers are now employing actresses by the bulk. They get two tenors and fourteen pairs of legs. They consider oftentimes neither the mentality of versatility of the girls they hire. Even the stage hands recognize the difference in the calibre of girls. When we arrived to open at the old National Theatre in Washington the carpenters and cleaners nearly went down on their knees to us and told how thankful they were that real stage people were back at the old house. For months they had been subjected to the presence of hundreds of these 'obtained by the bulk' girls, who had from all we heard been accustomed to making their changes before carpenters and scene shifters and thinking nothing of it. The only embarrassed persons were the decent self-respecting stage hands."

A. H. WOODS AND "GERTIE"

Ousted "Way Down East" to Make Room for It—Sorry Now?

Chicago, April 27.

A. H. Woods has put in a claim for the "brown derby" prize. As noted in Variety a fortnight ago D. W. Griffith's "Way Down East," which had been sailing along smoothly at the Woods theatre fell slightly below the danger line for one week, which happened to be Holy Week.

Woods had "Gertie's Garter" on his hands, so he "noticed" the Griffith spectacle to make way for the Woods sermon on hosiery suspension and hoped to breathe easily.

Griffith's people got busy and tossed "Way Down East" into the Auditorium, where it has been doing about \$15,000 a week and closes there this week with Sunday out on account of previous bookings, and will do over \$15,000 on the six days, and the back action created such a shock that Gertie's Garter slipped and won't stay up.

"CAMEO GIRL" STARTS

"The Cameo Girl," musical backed by money outside of show business and with a production reported to have cost around \$25,000, is due to open next Monday at Baltimore preliminary to an expected Broadway house furnished through Blau & Blauger.

In the cast are Adelaide and Hughes, Will Phillips and Frank Taylor.

SHOWS IN N. Y. AND COMMENT

"Ad Man," Ritz (34th week). Moved up to 48th street Monday, where house capacity permits \$2.50 top. "Mary Stuart" closed strongly with smartest sort of audiences.

"Broken Wing," 48th Street (21st week). Holding on to good takings for this house, with the gross around \$9,000 last week. Strong support of cut rates aiding.

"Clair de Lune," Empire (2d week). Doubled the business record in this house for dramatic attractions last week, when at \$5 top the takings beat \$30,000. Doubt on Broadway if window sale can repeat record during balance of run. Call in agencies claimed weak.

"Dear Me," Republic (15th week). Closing date not yet determined, but will probably be set for the middle of May. Management claiming margin of profit on recent going.

"Deburau," Belasco (19th week). Class of the dramas, with the draw as heavy upstairs as down, which is a feature of remarkable draw. Only hot weather can hurt capacity pace. Drew \$17,300 last week.

"Emperor Jones," Princess (13th week). Several weeks more for this attraction, which has been getting around \$5,000 of late. Players also in "Diff'rent," which is the matinee offering, with takings included in gross. Small house affords margin of profit.

"Enter Madame," Fulton (37th week). Little under \$10,000 last week. Draw is mostly downstairs, which is peculiar for long-run attraction. Management undecided on continuance into summer.

"First Year," Little (28th week). Extra matinee Fridays still given; probably will revert to eight performances after May. With nine performances gross is well over \$12,500. Buy by brokers extends to August, insuring summer continuance.

"Ghost Between," 39th Street (6th week). Plan calls for a change of title. Name may have hurt attraction, which has built up strongly in last three weeks.

"Gold Diggers," Lyceum (82d week). Holding up as well as expected. Last week's gross \$11,100. Change in cast during May. Ina Claire withdrawing. Will undergo throat operation. Not to return to cast.

"Good Times," Hippodrome (38th week). Final week. Last season Hip continued until May 15.

"In the Night Watch," Century (14th week). Will be withdrawn as soon as "The Last Waltz" is ready. Latter show due in May, with "The Belle of New York" opening at Winter Garden instead of roof theatre here.

"Irene," Vanderbilt (76th week). Pace now around \$14,000, or slightly under that. With pooling, arrangement musical record runner may go into summer going. Run has averaged \$16,800 weekly.

"June Love," Knickerbocker (1st week). Musical show opened Monday. In initial offering of Sherman Brown, the Milwaukee manager. Piece was originally presented in Boston during the winter.

"Just Married," Comedy (1st week). A comedy produced by Jules Hurlit. Was out for trial some time ago. Was known as "His First Night Out" and "What's Your Number." Bowled in Tuesday.

"Ladies' Night," Eltinge (38th week). Agency buy over for this farce hit. It should easily coast into the summer going. Has been holding up with comedy leaders.

"Lady Billy," Liberty (20th week). Closing date not definite, but attraction will probably leave in about three weeks. Business last week at \$12,700 provided profit, operating cost being well down.

"Lightning," Gaiety (137th week). Extra matinee now eliminated, but pace for eight performances remains remarkably big. Last week the run wonder beat \$14,000. Engagement is indefinite.

"Little Old New York," Plymouth (34th week). Holding to a pace of \$9,000, with matinees of material aid. Time of continuance will be judged after arrival of hot weather, as with other long-run successes.

"Love Birds," Apollo (7th week). More than making good managerial claims. Grossed \$15,300 last week, which is not far under capacity with scale at \$2.50 top. Cut rates aiding.

"Macbeth," Broadhurst (2d week). Played but five performances last week (opened Tuesday, with Thursday matinee out). Drew \$5,400. Extra advertising this week, calling attention to wealth of fine notices, with one or two opposite opinions. Will be withdrawn Saturday, Hampden reviving "The Servant in the House."

"Mr. Pim Passes By," Miller (8th week). Did better than management expected for first week here, the gross going to \$9,500; that is about \$3,000 better than pace at Garrick, where show ran seven weeks.

"Miss Lulu Bett," Belmont (18th week). Went into cut rates for first time last week, that adding

around \$1,000 to gross. Takings well over \$6,500.

"Nemesia," Hudson (4th week). A late arrival drama. Difference of opinion hurt first week. Second week showed big jump. Last week gross was around \$9,000. Moderate run.

"Nice People," Klaw (9th week). Extra Friday matinee eliminated. Regular performances capacity and the gross \$14,500, all house will hold. Sale strong into June.

"Passing Show of 1921," Winter Garden (18th week). Some guessing as to when succeeding attraction will be booked in. Takings of present show off and substitute looked for soon.

"Peg o' My Heart," Cort (11th week). Revival concludes this week. Show goes on tour in subway stands for about a month. Laurette Taylor then going to London. "The Tyranny of Love" succeeds next week.

"Right Girl," Times Square (7th week). This attraction about getting by, with the takings around \$9,000 last week. Production not as big as average musical show.

"Rollo's Wild Oat," Punch & Judy (23d week). One of the several offerings on the list framed for a small house and able to make money with the \$6,000 pace it has enjoyed.

"Romance," Playhouse (9th week). Call for this revival remains strong, with the lower floor especially big. Should better the return run of "Peg o' My Heart," which goes out this week.

"Rose Girl," Ambassador (12th week). Suddenly ordered out at end of next week, with subway houses to follow. Was listed for moderate run; that accomplished lately with cut-rate aid.

"Sally," New Amsterdam (19th week). Inside reports have it that this wonderful success will not be moved out for the summer and that the "Follies" will be provided another house. "Sally's" takings \$33,000 and over weekly.

"Smooth as Silk," Frazee (7th week). Has couple of weeks more, then goes on the road with Taylor Holmes in Willard Mack's role. Latter will appear in succeeding attraction, called "Gold," and due May 23.

"Spanish Love," Maxine Elliott (38th week). One of the earliest attractions to arrive this season, this one is still holding on. Liable to withdraw at any time now.

"The Bat," Morosco (36th week). Only one of the run plays in the non-musical division beating this mystery play hit, and that is "Deburau" ("Clair de Lune" beat all dramas first week at Empire). "Bat" around \$17,000 weekly.

"The Champion," Longacre (17th week). Around \$10,000 again last week. Cut rates and parties helping. Special publicity stunt with "The Bad Man," which moved across the street at the Ritz, supplied fresh interest this week.

"The Green Goddess," Booth (16th week). Sailing along at capacity, with standing room late in the week. This melodrama a solid hit. Sale well into June and is sure of summer stay.

"The Tavern," Cohan (31st week). Concludes engagement Saturday, having accomplished a season's run to the surprise of the talent. "Two Little Girls in Blue" succeeds next week.

"Three Live Ghosts," Bayes (31st week). Has another week to go; started in at the Greenwich Village theatre and proved a consistent winner right along, accomplishing a season's run and a neat profit. May play some subway time before closing.

"Tip Top," Globe (30th week). Management expects star, Fred Stone, back in cast next week, though that is not certain. Business at over \$15,000 more than satisfactory to house.

"Toto," Bijou (6th week). Has been going strongly since premiere. Selling out; an exception was Friday night last (Jewish holiday). A pinch to last into the warm weather.

"Trial of Joan of Arc," Shubert (3d week). Extra advertising and two for one ticket plan pushed takings over \$12,000 last week. Big production, but "staged" too late.

"Welcome, Stranger," Sam H. Harris (33d week). Another month or so looked for this season-run comedy. Business last week about \$9,000.

"Way Down East," 44th Street (35th week). Pointing to a year's stay on Broadway. Business has been holding up to nice profit. A jump in takings sent gross to well over \$12,500 last week.

"Over the Hill," Park (30th week). "Four Horsemen of Apocalypse," Astor (8th week). Is in for a run. Record business was drawn when picture was at Lyric. Capacity here not as big and flush of opening spent. Going strong, with \$17,300 in last week, which tops the special picture offerings.

"Connecticut Yankee in King Arthur's Court," Selwyn (7th week). "Queen of Sheba," Lyric (6th week). "Dream Street," Central (3d week). Will leave at end of week, moving over to Town Hall, which has

PRICES LOW, GROSS
O. K. IN CHICAGOOnly Two Attractions Asking
\$3; Some at \$2.

Chicago, April 27.

Sane box office prices are the order of the day in most of the shows around here, \$4.40 and \$3.50 are the exceptions instead of the rule. And the warm weather months coming on, \$2.50 looks like the high price. "Gertie's Garter" was the first with \$2.00, and now "The Tavern," "Bab," "Linger Longer Letty" and "Mary" are \$2.50, with "Irene," "The Bat" and "Tickle Me" getting \$3.30. Estimates for the week:

"Shavings," (Power, 8th week). Only one more week, \$10,000. "Call The Doctor" to try for a summer run.

"Linger Longer Letty," (Olympic, 2nd week). \$17,500 looks like a long linger.

"East Is West," (Garrick, 7th week). Slipped almost \$3,000 to \$18,500, though a very steady demand and a heavy future reservation.

"Mary," (Colonial, 3rd week). Still leading everything. Running \$3,000 ahead of its nearest competitor, \$25,000.

"Gertie's Garter," (Wood's, 2nd week). \$12,900. With heavy overhead and an expensive cast, doubtful if its making real money.

"Dulcy," (Cort 9th week). Between \$9,000 and \$10,000.

"The Tavern," (Cohan's-Grand, 12th week). Fell to \$7,500, with only one more week to go. "The Meanest Man In The World," replacing it with a gamble to round out the season.

"The Four Horsemen," (LaSalle, 4th week). Went to \$12,500, an increase of \$500 over any other week of its run.

"The Bat," (Princess, 17th week). \$18,250; Has never done under the \$18,000 mark, and no end in sight. Clever publicity keeping this hit in the front rank.

"Beggars' Opera," (Shubert-Central, 2nd week). Has picked up and will tuck away a nice run before closing its season, \$9,000.

"Tickle Me," (Illinois, 3rd week). Went back to its high-moneyed week of \$22,000. Doing a sell out the last half.

"Pitter Patter," (Playhouse, 2nd week). Could not stand the gaff and gave up the ghost after a two weeks' play. Closed to \$5,600. Theatre dark one week, then housing Ben-Ami "Samson and Delilah."

"Irene," (Studebaker, 21st week). Slipped to \$15,000. Have replaced Helen Shipman with Dale Winter, local favorite, with expectations of boosting business.

"Bab," (Blackston, 2nd week). Are putting this theatre on the map by making a play for the people instead of the high-brows. Business increasing every week; \$12,500. A neat hit.

"Way Down East," (Auditorium, 2nd week). 19th week in town. Touched its high water mark up of \$21,000 at \$1 top. This minus several days necessarily given up to concert dates booked previous to their opening. Negotiated for five more weeks but with a string of seven concerts booked for the month of May called it off. One more week left of its successful run.

Boston, April 27.

A rather peculiar situation exists here as far as the legitimate theatres are concerned. On Monday night no new attractions struck town and two legitimate houses have as attractions amateur productions. The Plymouth, a Shubert house, had a split week of Vincent Club and Hasty Pudding Club offerings.

been rented for four weeks. Business around \$11,000 last week; strength of feature made for continuance on Broadway; and it is liable to make a good run of it.

"Mother Eternal," Casino (2d week). First week showed a heavy loss. Rental on house for a month or more. Plunking in publicity may override bad title.

ings, and the Tremont, a syndicate house, had the Filene show.

For the coming week there are six new attractions due to strike the town. "Buddies," the Selwyn production which was a big hit when it opened here, is due to come into the Wilbur for an indefinite engagement, and Cohan's new show, "The O'Brien Girl," is due into the Tremont. Faversham comes to the Plymouth for four weeks, and three photoplays will open up of the same night, playing against each other. One of them, "Dream Street," at the Majestic, supplants "Honeydew," which has been a consistent money maker, and "Deception" will come into the Colonial, when "Two Little Girls in Blue," the new Erlanger production, will leave that house to go into the Cohan theatre in New York. The third photoplay, "The Four Horsemen," will open at Tremont Temple, the same house where "Way Down East" finished its spectacular run.

Business at three of the eight houses now open was good. At the others it fell off despite good weather.

Estimates for the week are:

"Two Little Girls in Blue" Colonial, third week. Picked up considerably and now appears to have arrived. It has been retouched, and at the end of this week will be running smoothly. It did \$18,000 last week, leading the town.

"The Famous Mrs. Fair" (Hollis, fourth week). Has two more weeks, and will just about last through. If anything worth while is offered, the house will remain open, otherwise it will be closed. About \$15,000.

"Home Brew" (Tremont, first week). Amateur production. "Springtime in Mayo," on second and last week, did about \$7,000.

"Honeydew" (Majestic, fifth week). Final week, a consistent money maker. Business for last week about \$15,000.

"Honey Girl" (Park Square, second week). Did about \$9,000 last week, and is proving a bit of a surprise for a show which played here so long and cleaned up so prettily a couple of seasons ago. Is in for three weeks more.

"Blossom Time" (Wilbur, third week). Final week. Show did not do as well as hoped, though all the critics were enthusiastic. Estimate for last week about \$11,000.

"The Whirl of the Town" (Shubert, second week). Going along at a very fair rate with takings about \$15,000, a good break when it is considered the show is playing at a \$2 top for nights, except Saturday.

"The Skin Game" closed at the Plymouth last Saturday night, and in the final week did about \$6,000 business.

MAY WILL WIND UP
PHILADELPHIA'S SEASON

K. & E. Banking on "Robin Hood" Revival.

Philadelphia, April 27.

House policies on the question of early or late spring closings seem to be taking sharply divergent lines. The syndicate houses will be dark by the middle of May, if not before, unless the unexpected happens, whereas the Shuberts are bringing in some try-outs which will probably last as long as they continue to make money.

The syndicate officials are counting on Dunbar's "Robin Hood" revival. It received laudatory notices from the critics Monday. The cast and staging are not particularly expensive, but a \$2 top will bring down the money. No closing date is set, but "The Mask," a picture, is the underliner.

"Mary"—third time here—is stressing a "limited engagement," despite the previous announcement of six weeks. Looks as if three or four would be about the limit, although it has brought the first steady line to the Garrick box office since "Peter Grimm." Mantell will round out the season at the Broad, following "Lincoln," which rounds out its fourth week Saturday night to real money. There is a dim possibility that something may be brought into this house during the latter part of May, but it is very doubtful.

It is evident by this time that none of the prospective Erlanger, Dillingham, Belasco, Frohman or Tyler late spring or summer shows will include Philly in their rounds.

On the other hand, the Shuberts are bringing two new ones here next week, "Phoebe of Quality Street" and the revived "Belle of New York." They will play adjoining houses, Adelphi and Lyric. Both shows are advertising long strings

of stars and would-be stars. They open against light opposition from Mantell, who will probably suffer this year from the Hampden engagement.

Nothing is underlined for the Walnut, where Nance O'Neill in "The Passion Flower" opened Monday to a house long in numbers but short on common courtesy.

As expected, "The Greenwich Village Follies" beat Ziegfeld's last week, but the fact that the former was starting and the latter ending made the result no surprise.

"Abraham Lincoln" (Broad, 4th week). Fine record for this one, with only a few seats empty, even on Monday and Tuesdays and a sell-out at the end of the week. Could have gone on, but ends Saturday; \$14,000.

"Robin Hood" (Forrest, 1st week). Opened with promise, but is not figured to stay more than two or three weeks. In the nature of an experiment, Ziegfeld "Follies" in its last week fell to \$20,000 or thereabouts, nothing very good for this big house with a \$3.50 top.

"Greenwich Village Follies" (Shubert, 6th week). At \$3 top, cleaned up a tidy profit despite heavy overhead. This house, with one or two exceptions, has been a hoodoo for many months, but, like "Tickle Me," this one is drawing well. About \$23,000.

"The Mirage" (Lyric, 4th week). Finale for this one, which drew better than expected here, especially considering the opposition of "Lincoln" and "The Son-Daughter"; \$12,500.

"Prince and Pauper" (Adelphia, 2d week). Stay out to two weeks, although Faversham has drawn well. No reason given for decision. Class patronage, with many parties; \$13,000.

"Mary" (Garrick, 1st week). Third trip, and still getting nice houses. First week ought to gross high, but doubt for the rest. May surprise the wise ones and round out a nice run. "The Son-Daughter" did not live up to expectations here. Hit around \$14,000.

"Dream Street" (Chestnut Street opera house, 2d week). Not exactly frost, but by no means a film wonder. Scale (\$1.50 top) too high here evidently. House is pointing out "great number of seats at \$1" in its paper ads. Not likely to last more than another week or so, in contrast to Griffith's last knockout here, "Way Down East."

"The Passion Flower" (Walnut, 1st week). Big audience, with some paper, saw opening. Cold after first act, but warmed a good bit after second. Opinions divided as to merits of stage play and movie version. Too highbrow to last long, but really a good show. "Girl in the Spotlight," one week only, did nothing to brag about.

JOE COYNE IN AUSTRALIA.

Sydney, Australia, April 2.

Joe Coyne made his first appearance here at the Criterion in "His Lady Friends," the American comedy by Emile Nitray and Frank Mandel. The play is of the lightest variety and the plot just about holds it together. The piece is drawing poor houses.

Mr. Coyne as James Smith carries the whole production and proves himself to be a wonderful artist. Without Coyne the show would be a flop. Marjorie Bennett as Eva is very winsome and made a personal hit. Ruby Trelease is fine, but does not get much opportunity to shine. The rest of the cast with the exception of Emma Temple, are not up to standard. The play was produced by Wilmer Bentley.

MAY SIGN GERMAN STAR.

The Woods office is considering signing Jeannie Valliere, the German actress, in an English speaking part. Miss Valliere is now appearing with a New York Yiddish stock company, and before was affiliated with the German stock company at the Irving Place for a number of years.

Brooks
THEATRICAL COSTUMERS

Leading Makers of
Stage Attire
For Men and Women.

We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.

143 West 40th St., New York

STOCKS

William M. Goodhue is organizing his "New Bostonians" company for an all-summer engagement at the Euclid Avenue Opera house, Cleveland, to be followed by a tour leading to an extended engagement in San Francisco beginning in January. It is probable that before opening for the warm weather in Cleveland the organization will play the New York subway circuit. The company will be made up of Jefferson DeAngelis, J. Humbud Duffy, Edward Quinn, Delmar Poplin, Samuel A. Burton, Ann Lathrop, Lavinia Winn, Mildred Rogers. Max Bendix will be musical director and Briggs French stage director.

Mr. Goodhue has several stock enterprises under consideration, but has not yet decided finally upon them. The Guy F. "bes Players are closing a long season at the New Warburton theatre, Yonkers, N. Y., this week, with "Up in Mabel's Room" as the final attraction. Guy Forbes and Florence Woodbury have been playing the leads.

The Pauline MacLean Players at the Music Hall, Akron, O., for eight months, ended the engagement Saturday, moving to the Park, Erie, Pa., opening Monday with "Wedding Bells." The company will play Erie four weeks and from there will go to Jamestown, N. Y., for its fourth consecutive summer season.

Offering "Wedding Bells," the B. F. Keith stock at Columbus, Monday, ushered in its fourth annual season at Keith's. The company is headed by Maude Fealy and Stuart Robbins. Supporting cast includes Gertrude Ritchey, George Connor, Bessie Warren, W. H. Gerald, Edward LeDuc, Mildred MacLean, Hal Crane and Russell Parker. The company is under the direction of Harry MacFadden.

Leona Powers, who is now with the Baker Stock Company, of Portland, Ore., will be leading woman, and Minor Watson will be leading man. Lee Sterrett, now the sheriff in "The Tavern," will be director and character actor. James J. Hayden, juvenile, now in Mr. Casey's company at Brockton, Mass.; Jane Gilroy and Ruth Lee of the same company, will return.

The list of plays follows: "Adam and Eva," "Daybreak," "Civilians Clothes," "Tiger Rose," "Daisies," "La La Lucille," "Love of Shu Shong," "Smilin' Through," "Turn to the Right," "Sign on the Door," "Polly with a Past" and others.

Mr. Casey will come to Duluth May 8 to make arrangements for the opening. The regular Orpheum season will close Saturday, May 21.

Duluth, Minn., April 27. Manager Arthur J. Casey of Haverhill, Mass., who will return with the Orpheum players to the local Orpheum May 22, has about completed his company and has announced his repertory of plays for the summer. The company is almost identical with that of last season.

Indianapolis April 27. Stuart Walker Company opens at Murat for summer stock season Monday, May 2, marking the start of actual warfare with Gregory Kelly's company which has been on at English's for three weeks. Walker chose "The Wolf" for his opening bill with George Gaul in the principal role. Walker's opening night will be not only the first of his fifth season at the Murat, but also his company's five-hundredth performance in Indianapolis.

Mt. Vernon, N. Y., April 27. Reduction in price from a \$1.10 top to 75 cents evening and 50 cents matinee, has resulted in increased business for the Westchester theatre, playing stock. "Daddy Long Legs" last week did big business, and "Way Down East" this week has already brought a big advance sale.

Guimes and Hughes are the lessees; Danny Bagnell, director, and Miss Gertrude Jevons and Barry Townsley, leads.

Boston, April 27. It is announced that the Henry Jewett Players will not attempt to play all summer at the Copley this season, as they did last, and in the course of a few weeks will give the house over to a company that will produce musical plays. Edward Beck, who managed a similar company at the Arlington theatre last season, will be in charge of this company.

The Jewett Players will not return to the Copley theatre. The house will be torn down to make room for an extensive street. An

attempt is being made to raise an endowment fund to provide the players with a playhouse.

For the first time in two years stock will be offered at the Empire, Salem, Mass., which takes on that policy for the summer. The house has been playing vaudeville, supplied by the Boston Keith office.

The Empire stock will be managed by W. D. Bradstreet, who has been in charge of stock in Malden, Mass., for several years.

The Joe Wright repertoire company, which was in rehearsal for five weeks, has been disbanded. An advance man had been sent out and billing placed in two Jersey towns prior to the decision not to send out the troupe. Wright was reported as having a contract to place his company in the park at Hersey, Pa., for a summer engagement.

HYMAN ADLER IN STOCK

Gets 20 Per Cent. of Gross in New Version of "The Open Book."

Hyman Adler is appearing this week at the head of the Yiddish Stock Co. at the Lyric, Brooklyn, in the play in which he starred in English this season under the direction of Walter Hast, in association with Evelyn Nesbit.

The piece was originally called "The Open Book," but it has been rewritten by Herbert Hall Winslow and Emile Nitray and is now called "Broken Branches." Sanger & Jordan are understood to be interested in a revival of the piece.

Adler receives 20 per cent. of the gross for his personal appearances this week and the use of his play.

FROM FILMS TO STOCK.

The Imperial Theatres Corporation of Philadelphia, who control a string of picture theatres in Pennsylvania, have contracted with Bert Bertrand to produce musical comedy stock in their Majestic, Wilkes-Barre.

The policy of the house will be three acts of vaudeville in conjunction with a twenty-people musical show. The cast for the opening show will include Manny Besser, Brad Sutton, Chas. Cole, Gertrude Ralston, Ruth Barbour, Betty Gordon and a chorus of 14 girls.

RELEASED FOR STOCK.

Rita Weiman's "The Acquittal" has been released for stock by the American Play Co.

WAIT WORD FROM THOMAS

As to Who Will Head Cast of Sam Shipman's First Musical Show.

The new Samuel Shipman-Lee David operetta, "The Charm Kiss," will be a Dillingham production dependent on John Charles Thomas' willingness to star in the piece. Thomas is at present touring in "Apple Blossoms" and is undecided whether he prefers to do another musical show in preference to a previously expressed desire to appear in straight comedy roles.

In all cases, the operetta will go into rehearsal in July under the direction of another entrepreneur who has expressed his willingness to sponsor the piece, Shipman's first musical effort and David's initial production effort.

BERNARD'S NEW PIECE.

Barney Bernard commenced rehearsals in his new piece under the management of Charles Dillingham last Tuesday. The play, a comedy by Aaron Hoffman, is called "Two Blocks Away," and is scheduled to open at the Apollo, Atlantic City, May 23, with a week to follow in Washington at the National.

Clifford Brooke is staging it. The object of the tryout is to determine whether the new piece will need any fixing before coming into New York early next season, taking to cover after the Washington engagement.

Margaret Linden will go with the show when it takes to the road for a tryout run before coming in to New York. Rehearsals started Tuesday.

"SMILIN'" KEEPS ON.

Jane Cowl, with "Smilin' Through," will continue her tour despite reports the attraction is closing this week.

The show is now on the Subway time and will play a number of New England stands, winding up the season June 11. Miss Cowl has been on tour 41 weeks, starting from Denver last July.

"HELLO, YOU BIGAMIST," WAS WIFE'S GREETING

Upstate Stock Actor Says He Took Her Word on Divorce

Oswego, N. Y., April 27.

Facing charges of both polygamy and perjury, as the result of warrants sworn out for his arrest in Boston, Charles W. Ockstadt, 22 years old, an actor playing in stock here, and a former George Washington and Yale University athlete, is today at liberty under bail of \$1,000.

The warrant charging polygamy was sworn out by Mrs. Elizabeth Ockstadt, of No. 607 Fourth street, N. W., Washington, who says she was married to the young leading man of the Belgrade Stock Company, housed at the Richardson, here, two years ago. The perjury charge was preferred by the city clerk and registrar of Boston, the alleged offense having been committed on August 3, 1920, when Ockstadt took out a license to marry Teresa Vangrove. At the time the actor swore he was single.

The Washington wife of the stock company star complicated matters by writing to her husband, advising that she had gone to Virginia and there secured her freedom. He took that as his authority for wedding again. Miss Vangrove is a member of the Belgrade company. Ockstadt holds the letter from the Washington woman in his possession, it is said.

Ockstadt's professional name is Buckleigh Oxford. During the World War he was a lieutenant in the United States Marine Corps.

Preparing to fight the polygamy charge, he has retained a former instructor of his college days to represent him in Washington. His father is looking after his interests at Boston, the Ockstadt home city.

The second marriage of the young actor is said to have been solemnized in New York City, September 5. According to the version of the story circulating here, his first wife, learning of the marriage, rushed to New York by airplane and confronted her husband in the lobby of a hotel with "Hello, you bigamist!"

Ockstadt and his wife No. 2 will continue their engagement at the local theatre. Some difficulty in securing bail immediately after his arrest resulted in Ockstadt "working" at a matinee with a police guard stationed in the wings of the theatre.

Washington, April 27.

Washington's actor, ex-football star and ex-marine officer, Charles W. (Buck) Ockstadt, again broke into the front page news stories of the local dailies when his wife had him arrested on a warrant charging bigamy in Syracuse, N. Y.

Efforts were made to locate the Washington wife, but were unavailing. She is stated to be barely 21 and has a petition for divorce pending in the District Supreme Court. It was filed last December.

When she filed her petition for divorce she claimed that a prayer-book at the home of her parents-in-law, 316 Eighth street, Northwest, gave her the tip to the alleged double-life her husband was leading. She states she found within the prayer-book the Episcopal marriage service form, and written on the fly-leaf was the startling information that set forth that her husband had been united in marriage to Terese Van Grove in the city of Boston.

It was because of this discovery that she made the alleged airplane flight to New York. It is declared that an army pilot offered to take her to New York where Ockstadt had secured a theatrical engagement. She charged that she found her husband and Terese Van Grove living together at 207 West 56th street, New York.

The couple are both well known in this city. She was attending the Central High School when he was the star athlete there. He won a commission in the Marine Corps during the war at which time they were married. Following his discharge from the service he began his stage career.

"SONNY" WITH GLENDINNING.

"Sonny" tried out some time ago by the Selwyns, with Lillian Lorraine in the leading role, is to be sent out again next season. A company now being recruited.

It is planned to secure a woman with a name for the former Lorraine role, while Ernest Glendinning is reported engaged for the male lead.

NO T. M. A. MEMBER TO ISSUE EQUITY CONTRACTS IN FUTURE

Organization Goes on Official Record—Adjustment Sought with Musicians and Stage Hands—Rail Rate Parley—Number of Shows by House.

FRED STONE DUE BACK AT THE GLOBE MONDAY

"Tip Top" Runs Into June and Reopens in Chicago.

Fred Stone expects to be back in "Tip Top" at the Globe next Monday night, after being out of the show four weeks with an injured ankle. Despite the comedian's injury and his enforced retirement at the height of the piece's success, the gross receipts will go well over the million dollar mark before the end of the engagement.

Scheduled to run until the last of June and based on his pre-withdrawal business, Stone is expected to shatter all records in the history of the Globe. The comedian was going along to capacity before his accident. At the scale of \$3.85 for the first floor, "Tip Top" was shown record receipts, with \$36,700 on the week between Christmas and New Year's, \$6,456 for New Year's Eve and \$3,212 for the Wednesday matinee in the holiday week. The show has played to well over \$26,000 per week every week since it opened, which is capacity at the prevailing scale.

Announced to play until the latter part of June, Stone will then lay off and take a vacation until Labor Day, when he will open in the Colonial theatre, Chicago, for an unlimited engagement, probably for five months. The tail end of next season the comedian will play out in Boston.

ALLEN SCORES LABOR.

Talks to Fidelity Members at Miller Theatre.

Governor Henry J. Allen of Kansas made an address Sunday night at the Henry Miller theatre at the invitation of the Actors' Fidelity League, in which he scored the quality of labor leadership, although he had only the kindest things to say of the rank and file of unionism.

"I want to talk to you, not about union labor, but about that quality of its leadership which threatens to lead it to its death," said Governor Allen. "Either that or to a point where it will make itself amenable to public protest. I confess I am some times frightened at this un-American kind of leadership."

Governor Allen said the idea of unionizing the stage was absurd.

"Such an aim would seek to put a premium on mediocrity. I appear here for the first time in the presence of talent. How should I for example demand the same emolument as Mrs. Fiske (turning to Mrs. Fiske who sat on the stage)?"

The speaker said there were 150,000 professional labor leaders in the United States who drew \$700,000,000 annually from labor's purse and he declared that all labor upheavals were inspired by these self-interested "secretaries of war."

On the platform were Mrs. Fiske, David Warfield, Henry Miller, who introduced the Governor; Olive Wyndham, Louis Mann, Lionel Graham, Arleen Hackett, Gladys Hanson, Ben Johnson, Lester Conger, Wilson Reynolds, Kenyon Bishop, Marjorie Wood, Marguerite St. John, Curtis Cooksey, Arthur Ashley, Howard Kyle, Mme. Alma Clayburg, Frank L. Sylvester and Sidney Toler. Margaret Anglin, who was ill, and George M. Cohan, who was held in Atlantic City, sent messages of good fellowship.

HARRY HEDGES ILL.

Cincinnati, April 27.

Harry Hedges, former manager of the Olympic, has been taken to the General Hospital here, suffering from a complication of diseases. Since he left the Olympic Hedges has been managing a road show. While his condition is serious, he has shown slight improvement.

The Touring Managers' Association officially went on record as an organization, as opposed to the proposed "Equity Shop," at a special meeting held at the Hotel Astor, Tuesday. The action of the T. M. A. was in the nature of a ratification of the previously announced stand of the individual members of the organization against the "Equity Shop." Present at the T. M. A. meeting were 49 members, representing approximately 100 shows of the travelling one, two, and three night classification.

It was unanimously agreed that no member of the T. M. A. would issue Equity contracts hereafter. A committee was appointed to draft an official T. M. A. contract, which all of the T. M. A. members are to use in the future. Another committee was appointed whose duty it will be to seek conference with the musicians' and stage hands' unions with a view to securing better conditions than those under which the class of shows played by the T. M. A. members operate. This means that the T. M. A. will ask the stage hands to eliminate the extra men, which the union rules force the shows to use. Similar concessions will be asked of the musicians unions.

Another committee will endeavor to secure a reduction in rail rates.

Each of the T. M. A. committees will seek co-operation of the Producing Managers' Association, which will be asked to appoint committees of its own to work conjunctively with the T. M. A. bodies.

The T. M. A. actors' contract will stipulate that actors are to play the number of shows in any given house, that is the established policy of the theatre. If the policy of the house is ten shows, that is the number the actor will play. If the policy is six shows or seven, that number will be given. There will be no extra compensation for performances.

The Equity contract calls for pro rata payment per show for each show over eight for road shows of the pop price type.

It was the unanimous opinion of the T. M. A. meeting that the members would go ahead and produce shows as usual next season, regarding less of the Equity's closed shop edict.

In effect the T. M. A.'s attitude is that no Equity actors will be employed, as there is a standing rule of the A. E. A. that all Equity members must not sign any Equity contracts, under pain of expulsion.

Provisions were also made for the engagement of expert legal talent to take care of the T. M. A.'s interests, in the event of trouble with the Equity. The establishment of what is to be a large war fund for use by the T. M. A. in its expected tussle with the Equity, was also started at the T. M. A. meeting on Tuesday.

"JEMS" SUMMER RUN OFF.

To Go Out Again Next Fall with Joe Brown Featured.

"Jim Jam Jems," the musical show which ran at the Cort for twelve weeks the past season under the management of John Cort, closed at Cleveland last Saturday night. At the end of the New York run the piece was taken over by Al. Jones and Maurice Green, associated with Arthur Pearson and Max Hart. The show has been out for ten weeks doing no better than breaking even.

It was thought the show would catch a summer run in Chicago. According to present plans the show will be sent out again in the fall. Joe Brown, who has been featured since the piece left the Cort, will again be the star next season.

"PRINCESS VIRTUE" STAR

Tessa Kosta joined the cast of "Princess Virtue" in Baltimore this week as the featured player. The piece which is having its second try produced by Gerald Bacon will open at the Central Monday. It was originally intended to bring the show into New York without a featured name in the cast.

BROADWAY REVIEWS

JUNE LOVE.

Tiny Golden, a debutante...Lois Josephine Mrs. Martia Golden, her mother...James Mayo Bobbie Foster, Tiny's caveman...Clarence Nordstrom Geoffrey Love, a wealthy sportsman...Clarence Nordstrom Jack Garrison, amateur golf champion...W. B. Davidson Eddie Evans, a golf expert...Johnny Dooley Mrs. June Love, Geoffrey's sister-in-law...Elsie Adler Belle Bolton, of Broadway...Berthe Beaumont Thompson, Garrison's valet...Lionel Page

TINY'S FRIENDS
Miss Summers...Billie Shilling
Miss Elsmann...Constance Madison
Polly Smith...Doris Landy
Kitty Smith...Alice Gordon
Butler...Robert Heft

Sherman Brown's production, "June Love," came to the Knickerbocker Monday night richly recommended in the names connected with its presentation. The book is by Otto Harbach and W. H. Post and its music by Rudolf Krelli. Brian Hooker wrote the lyrics and George Vivian staged the proceedings.

The piece follows the Charles Dillingham formula for musical comedy, which concerns itself not so much with the humor of talk and situation as it insists upon a wealth of pretty stage pictures and heaps of sprightly dancing. It is just as well, for the book in the present case would scarcely make an enviable entertainment. The piece is as opulent in exhilarating dancing girls, lovely, blooming, slim and graceful girls who furnish grateful evening of beauty and youthful spirits. The girls are refreshing; the humor is not.

Even so spontaneous a funmaker as Johnny Dooley was unable to make much headway. Nobody else tried and so the performance became a dancing carnival, an excellent thing in its way, but scarcely a sufficient groundwork for an ambitious musical comedy making its bid for summer patronage on Broadway as the successor of "Mary" and in competition with a dozen of more warm weather revues and such like fripperies designed to order for the curing of the silly season demand for froth. From start to finish there is not a really hearty laugh in the two-act piece, although there are many catchy, tuneful melodies, delightful, colorful stage pictures, and over and above all the saving grace of a company with an inspiration for dancing in terms of poetry.

Elsie Adler is the star of the production, a personable and charming comedienne with a splendid knack for the telling rendition of sentimental songs and a certain pretty effervescence of manner that quite captivated the first night audience. She has a particularly likeable voice of insinuating sweetness and she made the simple score appear almost brilliant. But she never should have been permitted to wear her first atrocious frock of green and it would have been so much more pleasing if her smartly idyllic love scenes had been shared by a leading man more unbending and flexible than W. B. Davidson, who looks and acts no more like a champion athlete (or is golf athletic?) than Henry Clews. Still Miss Adler is trim and graceful in her style and fitted perfectly in her surroundings of youth and good manners.

This is a musical comedy with a plot. You know it the minute Jack Garrison arrives at the country club and announces to all and sundry that he is in love with an unknown woman. It thickens ominously when Mrs. June Love comes down center and makes known the circumstances that she also is madly enamored over a handsome stranger. They meet two dances later and then begins a misunderstanding. Jack never learns until the last act that she is a widow and not the wife of his best friend, but between times the complications of that misunderstanding cut into the time allotted to the dances seriously.

June promotes the misunderstanding for reasons of her own. She had recently become widowed by a beneficent providence which removed a scientist husband who studied the stars on the roof at night while June suffered from insomnia and "prayed for rain," as the line puts it.

June proposes that her next husband shall be a person of some enterprise; a wild man is her aim. So she lets Jack think she is married to see how daring he will be. That's the basis of the humor, very polished and "smart," but it doesn't get far. The dialog has a few bright spots, as when the week-end hostess observes that "music hath charms to soothe the savage guest" and gives the music cue for several capital numbers and a hair-raising Egyptian dance by Berthe Beaumont, an astonishingly slim and agile girl who sets a new pace for graceful high kicking and contortion that for once is altogether sightly. This dance aroused the most heartfelt applause demonstrations of the evening, applause which came near to wrecking the number which followed upon its heels. Miss Beaumont later on repeated the score with a number called "The

Flapper and the Vamp," a neat bit of lyrics.

Mr. Dooley was meagerly supplied with material. His best moment was a comedy song, "With a Woman You Never Can Tell," another sample of smooth, bright lyric writing. These, by the way, were the only two songs in which the words were at all understandable. Mr. Dooley was cast as the golf club instructor who trained Jack, the champion, and was always trying to get him out of the flirtation entanglement.

Lois Josephine and Clarence Nordstrom were a first rate ingenue and juvenile and gave half a dozen dances that went a long way toward enlivening the two acts. They both can sing and have a breezy, unaffected style of playing, most engaging.

Miss Adler is charming in a sophisticated way and her singing is easy to listen to, but it was the zippy dancing chorus of slim twenty-year-old flappers that carried the evening off. The stage designs are sightly and the costuming artistic and in the best possible taste.

Rush.

EQUITY BALLYHOO.

Held last Friday afternoon at the Dillingham Globe as an advance bonfire designed to blaze the way for the Equity's annual public show, listed for the Met. O. H. next Sunday night, it flamed fitfully for a few brief moments, flickered spasmodically for two hours and finally fizzled out.

Someone had forgotten to rehearse the show. Some one else had forgotten to provide a framework upon which to string the players who were to appear as auctioneers. Some one also had forgotten to put plants among the audience to bud, blossom and bloom as occasion might require.

A newspaper advertising campaign heralded the ballyhoo affair with a 200-line double-column ad winning intermittently in the principal morning dailies, at a gross cost estimated at \$2,500.

All seats were free. The general public was expected to come in to see the show and yield to the spell-binding sorcery of big names seen close up without make-up and all terribly comical.

A packed house turned in, and sharp at 3.15 the show began. A handpainted three-sheet in front of the house, that for several days had done like service in front of the Lambs Club, announced a glittering array of auctioneers.

The goods weren't up to the poster bill of lading, scarcely 10 percent showing up. But a lot of well-known stage and screen headlights were on the stage during the two-hour sales session.

De Wolf Hopper, radiating good humor, lively as a cricket, briny as an after-dinner star speaker, led off, telling what the gathering was for and what was expected. Up to this moment everything was peaches. After that the show went dead.

Hopper led on Florence Moore. The American chanteuse extraordinaire breezed on, grabbed wildly at the air, realized in an instant that she had no lines or part, and then deflated. Richard Barthelmess, suggesting in his off-stage person something of the sensitiveness of John Barrymore, appeared, sparred for ideas that wouldn't come, pawed the air and shrank back against a proscenium column. Both Miss Moore and Barthelmess sold boxes, the first section offered for purchase, but their sales came from obviously prearranged allies, as did the other boxes sold, the allies being the Lambs, Friars, Greenwood Club and the Los Angeles M. F. A., the prices ranging from \$1,000, paid by the Lambs, to \$300, paid by the Greenwood Club.

Francine Larrimore, Fred Stone, Barney Bernard, Rooney and Bent. Frank Fay and Elizabeth Murray were among other auctioneers who dug more or less futilely at the air in front and fell back defeated from setting the river afire, each making sales, but none sparking the crowd into anything like spontaneity.

Fred Stone's bit in the show was momentarily enlivening. The Stone grin and the Stone tan—he came on crutches—acted like oxygen on the crowd in front. But a moment later the audience had sized up Fred's bandaged leg and noted that the comedian was trying to dance on his crutches. Then it settled back again.

Criticism of the ballyhoo's lack of management, lack of prearranged plan and lack of rehearsal was general, from the public that came and didn't buy, as well as from the Equity's own members and other pros present.

One of the criticising showmen said the committee responsible should invest in a primer on plants and how to grow them before they attempted to pull off another auction. Another well known manipulator of public interest in its application to the theatre recalled the first auction held to stimulate the sale of tickets for a benefit, this at

the Casino fifteen years ago, for Dan Daly. "That ballyhoo was some show," declared this critic. "All the volunteers had been given lines and business in advance and all had been rehearsed, and when the audience arrived fun kept flying, Joseph Jefferson being among those who led the seat buying with \$100 for a single seat that he then turned back to be resold, and \$100 in those days was \$100."

Pat Rooney was the only Equity member who personally bought a box at the ballyhoo, paying \$350.

The Equity announces it expects to realize \$30,000 from the auction and seat sale now progressing at the Met. box office.

JUST MARRIED.

Mrs. Johnnie Walker.....Eleanor Ladd
Shirley Steward.....Robert Harrigan
Victoire Bertin.....Eliz Gergely
Ship's Officer.....Roy Foster
Mr. U. Makepeace Witter.....Jess Dandy
Mrs. U. Makepeace Witter.....Isabel O'Madigan
First Steward.....R. P. Davis
Mrs. Jack Stanley.....Dorothy Mortimer
Sally.....John Butler
Percy Jones.....Purnell Pratt
Robert Adams.....Lynne Overman
Miss Roberta Adams.....Vivian Martin
Taxi Driver.....Anton Ascher

This is a bedroom farce aboard ship, and the lines are bright and wisping. Together with the Shubert's Jules Hurst brought it to the Comedy on April 26 with Vivian Martin featured, though the principal acting values rested with Lynne Overman. Adelaide Mathews and Ann Nichols are the authors and have worked out a good spring feature, a first rate evening's entertainment of its kind, but it did look Tuesday night as if Mr. Overman assisted them, things brightened up so when he was on the stage. He is no Clifton Crawford—not yet—but he is on the way, and with some one else featured, how could an actor get such good lines for himself unless he wrote them in himself?

The first act shows every one arriving at the Bordeaux pier to board the French liner Lafayette. A little French girl is in pursuit of her faithless suitor, who is engaged to an American girl, and then there is the newly married couple.

Enter Lynne Overman as young Adams with a series of "drunk" scenes it took the deffest touches to make count thoroughly. When Miss Martin appeared she and Mr. Overman put over their best scenes together. Later her unvarying whimper wearied somewhat, though she is sweet and pretty and gifted elocutionally. Her every line got over.

The second act shows these two (by mistake) in the same stateroom. The third is devoted to explaining away that unfortunate contretemps.

The usual evening, you see, but a pleasant one, full of laughs. The direction is credited to J. C. Huffman and Clifford Stork, and they put in a touch that was rich when they sent the man and woman—typical, obnoxious Kansans—faking their constitutional around the deck and appearing every so often, hell-bent for health.

The acting varied. Eliz Gergely was French enough, while Dorothy Mortimer played with her usual skill the type of wife who must know everything and proceeds to find it out, then tell it. In short, an objectionable character. Though well played, these scenes are too long. Jess Dandy, Isabel O'Madigan, Purnell Pratt and John Butler played adequately, but their friends in the audience interrupted the showing by giving them on first appearance a greeting worthy of the President.

Lead.

MERCHANT OF VENICE.

Antonio, a rich merchant.....James Montague
Shylock.....David Bailou
Salarnio.....Harry Hemfield
Bassanio.....V. L. Granville
Gratiano.....W. Messinger
Lorenzo, a rich Jew.....Marc Leobell
Portia, a rich heiress.....Laura Walker
Nerissa, her maid.....Frederica Goling
Balthazar, her servant.....Nancy Olds
Shylock's daughter.....Edward Waldmann
Launcelot Gobbo.....Maurice Cass
Old Gobbo.....Thomas Donnelly
Prince of Morocco.....Albert Henson
Jesse, Shylock's daughter.....Theresa Meehan
Tuba, an old Jew.....Gage Bennett
Jailer.....H. Glassey
Duke of Venice.....Albert Howson

Shakespeare will always be Shakespeare, but there are times when the people portraying his thoughts help us to feel as well as to hear. This is not the case with Edward Waldmann and Laura Walker in their presentation of the "Merchant of Venice," at the Longacre, for special matinees.

Mr. Waldmann works untriflingly under great difficulty, as his supporting cast is so weak that at times one feels that not only have they wasted a good afternoon but have lost faith in Shakespeare. Miss Walker must be given as much credit as Mr. Waldmann in regards to trying, but unfortunately cannot claim as much credit in putting as much feeling into the part as her co-star.

The cast as a whole is young and it can be seen that the possibilities that they may have in the experience of the next few years will finish their work and give them more polish, but at the present time they do not fit in the parts that they have. V. L. Granville in the part of Bassanio will never be able to give to his audiences the real joy of the lover, nor will he make any one live with him his lines. James Montague seemed to be suffering from a

OUT OF TOWN REVIEWS

THE O'BRIEN GIRL.

Atlantic City, April 27.

A show typically Cohan in many places and sometimes rising beyond the usual heights of this genius of the stage received its first night reception at the Apollo Monday. It was "The O'Brien Girl," a lavishly cast, gorgeously set and costumed play, with a slender book that held attention until the story collapsed in a quick shutter finish, all dressed with music by the very much limited Lou Hirsch.

Strictly speaking, "The O'Brien Girl" is a dancing show. During the evening everybody in the cast dances—dances every time they have a chance, until you fairly ache to find some one who can stand still a minute. But being Cohan doctored and Cohan rehearsed and Cohan owned, such a show just naturally keeps restlessly on. As it sped along its good points increased with plenty of vigor until the audience seemed thoroughly satisfied with all the good things Mr. Cohan had offered.

The players were of the tireless variety, and not even the many commonplaces of Mr. Hirsch's score could hold them down. They danced and sang when there was almost no music with nearly as much gusto as when there was a plenitude, for Mr. Hirsch has written his best as well as his worst into the instrumentalities and arias of "The O'Brien Girl."

There was a surprise for those who know Ada May Weeks only for her limitations. Like Marylyn Miller in earlier days of the season, Miss Weeks developed a comedy spirit, quite dashing and spirited and eldly expressive. There was only too brief an opportunity in the first act for this newness that came with the swish of the curly bobbed head, but it was of the kind that is distinctive and long to be remembered. Though it wasn't novel or so strongly shadowed against the other events of the evening, Miss Weeks did some remarkable dancing feats.

The soft delicacy of femininity was left to blonde Elizabeth Hines, who stepped a graceful foot, sang a sincere song or two and charmed folk to say "Isn't she pretty?" As "The O'Brien Girl" Miss Hines was a very decided success.

James Marlowe overstepped the possible in comedy, just as Andrew Tombes always does in a less aggravating manner. Mr. Tombes had a successfully fat part for his eccentricities. The not-to-be-forgotten Fritz Scheff reminded us that her voice is still quite in the reckoning and her personality, though of the old school, an important factor in an important role. Georgia Caine and Jack Cagwin are among the goodly principals.

Dancing of the Russian school, varied in every one of the several numbers provided to his lot, was a novel, marked and distinguishing feature of the evening by Alexander Yakovlev, a newcomer to the local stage.

Otto Harbach and Frank Mandel are credited with the story and lyrics, a thoroughgoing affair as far as the book is concerned, and chiefly notable for its high-water mark, wherein a rescue is made in the deep waters of an Adirondack lake, and the heroine is rushed forth, clean, dainty and dry in a smart and captivating cape beneath which shimmers the silken gloss of an even more attractive gown.

But what matters in a musical comedy if there be dresses and costumes to please the ladies, pretty faces and saucy feet to win the men, and dancing for the satisfaction of everybody?

Schewer.

ROBIN HOOD.

Philadelphia, April 27.

Brought here by the Syndicate people as something of an experiment, after a more or less successful season in the west, DeKoven's old opera got off to a flying start

very bad cold and several times had to stop in his lines, but his work as Antonio was on the whole good and by far the best of the main supporting cast except for Albert Henson, who took the two small parts of the Prince of Morocco and the Duke of Venice. By far excelling his fellow workers, he gave the audience the only bright light in a rather dark cast.

However, the "Merchant of Venice" Tuesday afternoon was given under great difficulty, as throughout the entire performance some few uninterested persons were continually singing and laughing—probably they were some few girls in the balcony.

Through all this Mr. Waldmann struggled willingly and faithfully. His work is that of a finished actor who not only loves his work but seemed to love his part. As much cannot be said for Miss Walker, however. Although her work was praiseworthy, the lack of feeling was paramount. Her famous line, "the quality of mercy," was cold—so cold that if one did not expect them they would have past unnoticed.

and a rousing welcome at the Forrest Monday.

Ralph Dunbar has gotten together a mighty tight and efficient little company, every member of which can actually be recognized as the possessor of a creditable voice, and, above all, every member of whom works every moment to do his share toward the general success.

"Old-timers say it is the best "Robin Hood" since Barnaby and Frothingham and Jessie Bartlett Davis made the Bostonians famous. It resembles the original in the even excellence of cast and production.

All the critics handed it bouquets, even the "Jazz-less" libretto of Harry B. Smith; in fact, the first-nighters seemed tickled silly at the absence of the "shimmy," the prohibition joke and the smutty line, Philly, by the way, has had a number of really high-class musical shows this year. "Monsieur Beaucaire," one of the most beautiful and attractive plays of the decade, was a financial frost; "Apple Blossoms" scored moderately; "Erminie" was a very real success, financially and artistically; "Honeydew" was so-so, and "Buddies" was a knock-out.

Ralph Soule as Robin Hood had personality and a good voice. He was evidently trying with all his might to make good, and for this reason seemed occasionally a bit forced, but he reserved the reception he got. Elsie Thieda as Maid Marian was another who scored a personal hit.

Lorna Doone Jackson was a trim and vocally efficient Alan-a-Dale; Sol Solomon and John MacSwaney decidedly funny as Guy of Gisborne and Friar Tuck respectively. After all, they were all good, some a bit too young perhaps for the parts they were playing, but all the more earnest and sincere for that reason. There ought to be a star or two in that outfit.

The staging could be made more elaborate, but it was in good taste and fresh and clear despite its travels. Some of the critics remarked that certain scenes could have entered more in the medieval atmosphere and the semblance of Merrie England and the greenwood, and that is a point that Dunbar might look after if the show becomes an established eastern hit.

The old favorites are still the favorites. "O Promise Me" was encored again and again, and Miss Jackson scored an effective touch when she recited instead of singing one stanza. Naturally "Brown October Ale" went big, aided by a powerful voice on the part of James Stevens as "Little John."

It looks as if Dunbar had put over something bigger than ever before, and it also looks as if this De Koven favorite ought to have a lengthy visit in the effete east.

Aqua.

FOREIGN REVIEWS

LA PROIE.

Paris, April 20.

Regina Regis is a Brazilian who has resided long in Europe, particularly London. Her play, La Proie, in three acts, has been produced at the Theatre Albert I, and dissects a vital question of right to divorce. A French girl, Andree, admires a Brazilian diplomat, who, however, fails to solicit her hand, though he loves her, because she is too rich.

In a feminine fit of temper she accepts Juan, who describes himself as a wealthy planter. The newly married couple return to Brazil, where, owing to the revelation of a rival, Andree learns her husband is an adventurer, the grandson of a former slave, and not worth a cent. She has been duped, and in another fit of temper legitimate on this occasion, the outraged spouse runs away, coming back to Paris, where she joins the diplomat.

They live together, and a child is soon to be born. Juan, the wicked husband, follows Andree and taunts her, but refusing to consent to a divorce. The wife is the guilty party, in the eyes of the law, and the husband declines to seek redress. He gleefully insists that the child will bear his name, for legally a married woman cannot have an illegitimate issue. In vain Andree begs him to obtain a divorce. Juan is all the more obstinate in retaining the rights the legislators of past ages have given him.

On this unfortunate situation, the authoress drops the curtain. Yoris d'Hanswick, manager of the Theatre Albert I, personally holds the role of the villain, with Mile. Damirolle as Andree and Stella Rho as an Italian, who also lived some years in London. The latter betrayed her foreign accent, which was not out of play in the part of a Brazilian woman. Duke the dancer appears in a scene and entertained by his audacious steps. "The play had a bad reception from the local critics, but is no poorer than many of the French psychologicals."

Items dished up by some of the native playwrights. Kendrew.

LA ROSE DE ROSEIM.

Paris, April 20.
An old Alsatian legend forms the theme of the four-act "dramatic evocation" of Jean Viorot, presented by Jacques Hebertot at the Theatre des Champs Elysees on April 14 for a short run. The play pleases the critics and appears to suit the public of a classical temperament. It is the story of a mediaeval veteran, Mathias of Roseim, who has long been in the service of the religious priests of Strasbourg. He is finally discharged by the bourgeois council when he grows old and given five loaves of bread and five pieces of money (varavedis), which is not legal tender in Alsace. On his way out of the ungrateful city he meets a blind man and gives him a part of his scanty belongings; an abandoned woman also gets a share, as also three destitute orphans for whom the homeless warrior finds a shelter. Mathias is driven from the town when the curfew rings, and sinks wearily at the foot of a crucifix on the roadside. There Death in the guise of a beautiful blind woman kisses him, his soul being led to paradise by Saint Martin. Next day when a company of recruits find the body and bury it they are astonished to discover the Rose of Roseim embroidered on silk covering the corpse. It was the gift of a girl forty years earlier, when he first set out for the wars. The legend is carefully treated. Jean Perier admirably portraying the discharged soldier Mathias. Discreet music accompanies the work. Kendrew.

TAMYRIS.

Paris, April 20.
Louis Payen has written a tragedy, thereby imitating Racine, and taking a legend for his subject. In three acts he tells the story of two kings of Carthage. They are brothers, Ithobaal and Malchus, who return victorious from the wars burdened with loot. Amidst this divers plunder is a captive, the queen of Tamyris. Pious as Antigone, melancholic like Andromache, she attends the funeral of a fellow prisoner, murdered by the enemy, and curses the rulers of Carthage in a manner that reminds us of Camille. Naturally the two kings fall in love with their captive and both claim her, until it is tacitly arranged the queen choose for herself.

During the next few months they are friendly rivals, courting the lady in their respective manners. Ithobaal presents the skins of wild animals he had slain; Malchus gives costly veils. Unlike the widow of Hector she betrays preference for Malchus, whereupon the other brother excites the people to rebel and overthrows the successful lover, having himself proclaimed as sole ruler. Malchus is forced to leave the city, soon raising another army and attacking Carthage, whereby he recovers his throne. Ithobaal in turn being forced to flee.

The latter returns to the city as a fugitive, kills those who recognize him and orders a slave to destroy the sight of the beautiful Tamyris. Like Oedipe, she is able, nevertheless, to stab the traitor Ithobaal when he approaches her. The faithful Malchus still loves her and offers to make her queen of Carthage. Tamyris, abiding by the laws of tragedy, refuses, and leave the city, accompanied by Malchus, who decides to go with her, while the population mourns. This legend was played last month at Carthage, on the invitation of the municipality, by Madeleine Roche, Janine Zorelli, Jean Fromont, Soarez, Reynal, etc. It was repeated in Paris at Gernier's Popular Theatre of the Trocadero with the same cast, and was well received. The musical accompaniment under the direction of Rabin, with dances, afforded relief to the gloomy entertainment. The troupe played their respective roles in the most classical style. Kendrew.

B'WAY RUSSIAN THEATRE.

A movement for the establishing of a permanent Russian theatre in the Times Square district was launched at the Belmont last Sunday night, when the first Russian vaudeville show was offered up town, under the title of "Bi Ba Bo." A collection was taken up, something like \$700 being derived from the audience alone.

There are several houses on the East Side devoted to Russian plays, but an entirely different clientele is fostering the Broadway Russian theatre idea.

MUSIC FOR "POLLY."

Singer & Jordan have turned over an adaptation of "Polly of the Circus" to H. M. Arden, William Tappan and William C. Anderson for production.

Margaret Mayo and Edward A. Paulson are doing the adaptation which goes into rehearsal July 15 for an August premier out of town. Anderson is writing the music. The new piece will be a musical comedy.

LILLIAN RUSSELL'S PLEA FOR THE DRAMA

Describes Uplift Idea to Community Workers

Washington, D. C., April 27.
Lillian Russell made an appeal for the establishment of a dramatic department with a competent dramatic instructor in every public and private school throughout the United States in an address last week before the opening session of the National Conference on the Community Center, held in the Central High School auditorium.

About 1,000 community center representatives from all sections of the country were present and greeted Miss Russell with prolonged applause. "Every school, public or private should have in its employ a dramatic instructor," said Miss Russell. "The cultivation of the dramatic ability creates a vivid imagination, and imagination will make for better citizens. If the criminal were imaginative and could visualize the results of his crime, I am certain that he would not commit them."

Going into detail, Miss Russell explained the work which had been carried on in the New York slums and the benefits derived from it by both the parents and children. She declared that the greatest medium for the fostering of Americanization was the production of well-chosen dramas, as they are an education for the player and the hearer.

Other speakers on the program included P. P. Claxton, United States Commissioner of Education; Dr. Abram Simon, president of the Board of Education of Washington; Miss Cecil E. Norton, general secretary of the Washington Community Centers; Brig. General Dr. Charles E. Sawyer, personal physician to President Harding; Edward J. Ward, while Justice Frederick L. Siddons, president of the Community Center Organization Board, presided.

SAM BERNARD IS OUT.

Sam Bernard, who was quite severely injured in an automobile accident two weeks ago, is out again, but carrying his arm in a plaster cast.

A broken collar bone and a general shaking up are considered a lucky out by the comedian.

"DANGEROUS MAID" COMES IN

"The Dangerous Maid," the new Edgar, MacGregor musical show, was brought in last week. The attraction will be sent out again next month after changes in the score. "Elsie" was mentioned as the show's new title but another name may be selected.

SHUBERTS BUY "BLUE EYES"

The Shuberts have acquired all right and title to Morris Rose and Lew Fields' "Blue Eyes" production and intend to recast it this summer. It is due for a Chicago run in the fall.

Willard Mack in "Gold"

Willard Mack, who resigned from the cast of his own play, "Smooth As Silk" will star in "Gold," the new Eugene O'Neill play which John D. Williams will bring into the Frazee theatre May 23. Williams has held "Gold" for over a year having had Lionel Barrymore in mind for the piece.

"Last Waltz" Off Next Week.

Washington, D. C., April 27.
The Shuberts' "Last Waltz," billed for Pol's next week, has canceled. The show will not be ready, it is said.

"Quality Street," another new Shubert production will go to Pol's instead.

Nothing for Sam H. Harris Theatre.

Revue plans for the Sam H. Harris theatre this summer have been called off. The house will close in June after the run of "Welcome Stranger," and during the summer interior alterations will be accomplished.

Bennett Buys Triangle Studio.

Whitman Bennett has made an outright purchase of the old Triangle studio in Yonkers. He had the studio under lease for over a year and decided on a purchase.

Last Fund Benefit.

The final benefit of the season will be held by the Actor's Fund of America at the Tremont Theatre, Boston May 29.

CINCINNATI SATISFIED.

Local Managers Claim This Season Satisfactory.

Cincinnati, April 27.

With the present season almost at the point of closing, theatrical managers here say that business was good enough and not so far behind 1919-1920, which was the banner year here for high priced attractions. The Olympic, Palace and Empress did better than ever before. Keith's fared a bit worse, on account of the interference to business caused by the construction of the new building around it and the fear of some persons that the structure "might fall in" on them.

The Empress was the first house to close, shutting its doors last Saturday night. The Olympic, another burlesque theatre, closes next Saturday night. The Grand Opera house winds up with the engagement of Otis Skinner next week and the Lyric and Keith's will quit about May 15. Ike Libson will take the Grand for pictures immediately after Skinner leaves, presenting "Midsummer Madness" first. The Lyric and Keith's also will show films, while the Palace will run vaudeville all summer.

COAST IS PESSIMISTIC AT 1921-22 OUTLOOK

Leading Shows Promised, but Travel Cost May Interfere.

Los Angeles, April 27.

The outlook in the legitimate field for attractions on the Pacific coast for next season is far from promising. The attractions were offered in Los Angeles during the latter half of the season of 1920-21 were not any too good, with a few possible exceptions such as "Mary," "The Sign on the Door," "The Sweetheart Shop," "Passing Show," "Greenwich Village Follies" and the Jolson show, which is here for the current week.

Fred Wyatt, manager of the Mason Opera house, takes a pessimistic view of conditions next season. He does not blame the coast, but rather the intermediate stands that attractions have to play to get here. It is a long way from New York to Los Angeles and the shows have to do an unusual business all along the route to meet the increased cost in railroads and salaries. This he gives as the reason for the lack of big attractions coming west.

However, the list that is given out as possibilities for the coming season are Frank Bacon in "Lightnin'," which seems highly improbable; Ziegfeld's "Follies of 1919" later this season; Collier in "The Hotentot"; "The Passing Show," with the Howards; "Abraham Lincoln"; David Warfield in "The Return of Peter Grimm"; Henry Miller and Blanche Bates in "The Fascinating Mrs. Fair"; Mary Nash in "Thy Name is Woman"; Fay Bainter in "East Is West"; Holbrook Blinn in "The Red Man"; "The Bat"; George Arliss in "The Green Goddess"; Irene; Ethel Barrymore in "Deedee"; and Otis Skinner in a new play.

Imposing, to say the least, is the list, but just how much of it will "come through?"

BROADWAY STORY

(Continued from page 14)

been given berths, "Just Married" opening at the Comedy Tuesday, getting good notices, while "The Tyranny of Love" follows "Peg o' My Heart" into the Cort next week.

The showing of "Macbeth" at the Broadhurst will be short lived. Walter Hampden will replace it with another of his repertory "The Servant in the House." "The Trial of Joan of Arc" at the Shubert is in doubt. Margaret Anglin brought the heavy production in at a bad time.

Next week should see a further increase in Broadway closings. "Three Live Ghosts" will end a season's run then, playing some eastern stands. "The Rose Girl" will vacate the Ambassador for the subway time, permitting an entry here of "Biff, Bing, Bang," a German attraction played in by ex-service men who call themselves "Dumbbells." This attraction has been cleaning up in the Dominion. "Smooth as Silk" has two weeks more at the Frazee. Willard Mack is out of the show and is rehearsing with "Gold," which will open

Woodrow Wilson last week attended Keith's in Washington for the first time since his illness.

The Metropolitan beat its last year's record for receipts by touching \$2,250,000.

Negotiations are under way for translating "The Broken Wing" into Spanish and producing it in the City of Mexico.

Enrico Caruso will sail for Naples May 28, passage having been booked last week. His wife and child will accompany him. He will remain in Italy all summer. Last Thursday was the first appearance of the tenor outside his suite at the Vanderbilt. His speaking voice is weak and he has lost about 38 pounds, it is said, but the tenor claims that he can sing as well as he used to.

Alexander Woolcott, critic of the New York Times, was one of the few who didn't like Walter Hampden's performance of "Macbeth" and he said so emphatically. Hampden encountered in an advertisement in the Sunday Times drawing the deadly parallel. Down one column was quoted the mean things Woolcott had said and in the next a symposium of the nice things most of the other critics had said. In his own dramatic column Woolcott argued that he was entitled to his opinion and urged the propriety of his observations, which he admitted was a minority report at variance with almost a unanimous view to the contrary. The Hampden management also did this in The Tribune with Heywood Brown as the victim.

The Tyson Co. is suing the Hotel Astor management to prevent it from ousting the ticket agency from its stand in the hotel for which it pays \$15,000 a year rent. The management says the service was not satisfactory and is taking advantage of a two-weeks' notice clause based on that contingency.

Miss Marianne McKeever, daughter of I. Chauncey McKeever, cannot understand how a report got about she was going into pictures. She declares she wishes it were true.

In addressing the Listeners Club, composed of educators and clergymen, William A. Brady this week declared only 10 per cent. of pictures were open to criticism and declared as often before that work to clean these up was under way.

Sophie Tucker and her jazz band entertained at Sing Sing this week.

Miss Alyse Cunningham, who brought up John Daniel, the circus gorilla, said the people to whom she sold him—meaning the Ring-

stead "Silk." Taylor Holmes replaced him and is starred.

A sign of the bad business outside of New York is the case of a two-star musical show which opened in Cincinnati Sunday to good notices. The second night it grossed \$232. The notice to close went up immediately.

Monday virtually every attraction on the list took a drop. Managers uniformly blamed it on the daylight saving law which became effective for the season on that day.

The shrinking agency buy-outs now number but twelve. None of the recent arrivals have been taken as "buys." The list is: "Deburau" (Belasco), "Toto" (Bijou), "In the Night Watch" (a partial buy renewed—Century), "The Green Goddess" (Booth), "Tip Top" (Globe), "Nice People" (Klaw), "The First Year" (Little), "Gold Diggers" (Lyceum), "Sally" (New Amsterdam), "Romance" (Playhouse), "The Bad Man" (Ritz), "Joan of Arc" (Shubert), "The Ghost Between" (39th Street).

There are a score of offerings in cut rates. There, too, are offered reduced tickets for several of the big feature pictures showing in legitimate houses. The list is: "Rose Girl" (Ambassador), "Love Birds" (Apollo), "Miss Lulu Bett" (Belmont), "In the Night Watch" (Century), "Peg o' My Heart" (Cort), "Smooth as Silk" (Frazee), "Broken Wing" (48th Street), "Welcome Stranger" (Sam H. Harris), "The Champion" (Longacre), "Spanish Love" (Elliott), "Three Live Ghosts" (Hayes), "Little Old New York" (Plymouth), "Emperor Jones" (Princess), "Tollie's Wild Cat" (Punch and Judy), "Dear Me" (Republic), "Joan of Arc" (Shubert), "The Ghost Between" (39th Street), "The Right Girl" (Times Square), "Passing Show" (Winter Garden). The films offered are: "A Connecticut Yankee" (Selwyn) and "Mother Eternal" (Casino).

NEWS OF THE DAILIES

ing-B. & B. circus—should never have caged him. That in her home he had the run of the house and that confinement broke his heart.

The one and two-story theatre, 200x99.11x100x50x100, occupying the block front east side of Seventh avenue, between 144th street and 145th street, has been sold by Silber Amusement Co. to Palher Realty Co., subject to a mortgage of \$103,720. The purchasers will pay \$175,000 in cash and above mortgages.

Property acquired 70 years ago and has since remained in the hands of the Joseph Cudlipp family has been leased by Sarah C. Curry in a transaction which may mean the erection of another theatre in the Longacre Square section. The property in question, Nos. 228-240 West Fifth street, just east of Eighth avenue and diagonally opposite the new Capitol theatre, has been leased through Ernest T. Bower for a period of 63 years at rentals aggregating about \$175,000 for the first 21 years. The lease was taken by Daniel Dryer, prominent in turf circles and a close friend of the Shuberts, who recently secured a lease for 105 years on No. 234 West Fifth street and have an option on No. 236, owned by Barney Ettman. The Shuberts last year also secured a lease on the abutting properties, No. 215 to 237 West Forty-ninth street, just west of Broadway and running to within one house of St. Malachy's R. C. Church.

Musicians played for the National Symphony Orchestra at Carnegie Hall this week despite their claim for \$5,000 for extra rehearsals. This claim will be taken to the courts.

Carroll McComas has been left the entire estate of Howard J. Flannery of Pittsburgh, her fiancé. She will not leave the stage, though the fortune is estimated in the millions.

D. W. Griffith will show the new talking pictures in connection with his "Dream Street" presentation at the Town Hall.

Alice Brady was thrown from her motor car last week, but not seriously injured.

Prince Aage of Denmark broke the bank at Monte Carlo last week five times in succession, winning \$150,000.

Rube Marquard has been remarried by his former bride, Naomi Malone of Baltimore.

Alice Gentle was granted a divorce from Robert Bruce Gentle in San Francisco last week.

Walter Hampden will revive "The Servant in the House" at the Broadhurst Monday.

Charles B. Cochran will produce "The Emperor Jones" in London.

Enrico Caruso, returning from a drive in Central Park, this week met a group of newspaper men and demonstrated to them that he could still sing.

A. L. Erlanger will send "Mr. Pin Passes By" on tour, and in future has first call for the road on all Theatre Guild productions at the Garrick.

W. R. Hearst, owner of the Washington Times, commencing last Sunday combined the Sunday edition of New York American with Times and issued it in the morning along with a bull dog edition of the Times in the afternoon as usual. A full theatrical section is carried Saturday night. Sunday morning and afternoon given local theatres three displays for the price of one at an increase of five cents a line.

Edward Waldman and Laura Walker began off-day matinee appearances in "The Merchant of Venice" April 26 at the Longacre.

Mrs. Lydia Hoyt got on the first page of every morning newspaper April 21, when it was announced she would appear in Norma Talmadge's next picture, playing the second lead. Mrs. Hoyt is prominent socially and was the beautiful Julia Robins. On the screen she will be known as Julia Hoyt. She has made considerable success as an amateur, and announced the following day that it was her ambition to progress through the screen to the speaking stage. If she develops any ability at all Broadway comment holds she should be welcome in any cast because of publicity and following. Mrs. Hoyt is popular on Fifth avenue.

Henry Anthony Marsh, baby son of Frank Marsh and Henry Holt, cannot inherit any share in the estate of the late Marshall Field according to the decision of the Supreme Court of Illinois, which cited the change in the contracts will disclaiming any beneficial offspring. (Continued on page 25)

GOVERNMENT INVESTIGATING IMPROPER TICKET SELLING

Federal Government and State Both Interested in Failure to Print Prices—"Admit One" Type May Bring Serious Action on Coast.

San Francisco, April 27. A sweeping check-up of all amusement houses and an investigation of the manner in which tickets for admission are printed is being conducted in this city and throughout Northern California by the Internal Revenue Department as the result of reports that a number of theatres are not conforming to the law on the printing of the tickets.

Charges have been made that certain proprietors have not only failed to print prices on their tickets (a direct violation of State laws) but have sold them at a price including war tax and have then failed to make proper returns to the government.

The law requires that all tickets for sale at theatres shall bear the name of the playhouse, the price of the ticket, the war tax and the total price. Proprietors who continue to use the "Admit One" type of tickets will be the victims of serious prosecution by the department, it is declared.

It is planned to rule that establishments which print theatre tickets make returns on the number they deliver to each playhouse.

MESTAYER TOUR OFF

Bad Business Given as Reason for No "Beau Brummel."

San Francisco, April 27. The Tom Wilkes Company with Harry Mestayer featured did not present "Beau Brummel" as scheduled for the final week of a four-week engagement at the Columbia theatre last week. The house was dark for one week as the result. "Beau Brummel" was advertised extensively and scheduled to tour the road. This was also called off. Poor business is advanced as the reason for this action. "Mary," George M. Cohan's play, came to the Columbia Sunday.

PAUL GERSON CITED

San Francisco, April 27. A citation charging Paul Gerson, head of the Paul Gerson Dramatic School, of San Francisco, with conducting an employment office without a license was last week issued by the State Labor Commission through the District Attorney's office on the complaint of Miss Gladys A. Smith, 18 years of age, who alleges Gerson failed to fulfill promises of obtaining employment for her with moving picture and theatrical concerns.

Clarence Ashford, 22 years of age, of Marysville, filed similar charges.

"MISSION PLAY" ENDS.

Los Angeles, April 27. The tenth annual season of "The Mission Play," John Steven McGroarty's pageant-drama of early California, closed on May 8. It has run for 18 consecutive weeks.

The present Mission playhouse is to be torn down during the summer and a new home for the play built on the site at San Gabriel in time for next season.

AMONG THE MUSIC MEN.

San Francisco, April 27. Jack Mills, New York music publisher, who visited here all of last week, accepted "Sleepyhead," a lullaby, from Adrian and Irene, local publishers.

Pete Wendling has placed his latest song, "Saskatchewan," with Sherman, Clay & Co.

Art Hickman and Ben Black have announced intentions of competing in the songwriting contest for a prize of \$250 offered by Sherman, Clay & Co. for the best song written by a native of Northern California in the "Be a Rooster" campaign.

"We'll Tell the World," a song boosting Northern California as part of the extensive booster drive in this part of the state, is being published by Blake & Amber. The lyrics are the work of Louis B. Jacobs. Otto Cesana has written the music.

HENRY SHUMER LEAVES

San Francisco, April 27. Henry Shumer, for three years director of the Alcazar theatre's stock company and an associate of the house for several seasons, left last week for New York, where he will continue his profession on Broadway. He was succeeded by Hugh Knox, formerly a leading man at the Alcazar and of late director at the Fulton and Ye Liberty theatres, Oakland.

SAN FRANCISCO NOTES

San Francisco, April 27. Charles Schwartz, popular in local theatrical circles and owner of the "Waffle Inn," was host to all of San Francisco's theatrical colony and many prominent business men at a birthday party last week. Mid-night found the guests arriving, as festivities were not scheduled to commence until after all vaudeville houses were closed. The old "Three Aces" on the beach was used for the fun.

Bert Levey's "Garlick" in the Fillmore district, opens May 7 with an all-picture policy. The house has been entirely renovated and greatly beautified. It will show first run pictures in that district. Chaplin's "Kid" starts it off.

Fire in the basement of the Alcazar theatre building during a performance one night last week was extinguished before any serious damage could be done. Nobody in the audience knew of the existing danger until after the papers came out with the news of the flames.

Jane Urban, successor to Alice Gentle as leading lady with the MacArthur stock company, Oakland, opened her season Sunday afternoon in "Outcast." Walter P. Richardson plays opposite her.

Jan Kubelik, world famous violinist, appears in the Civic Auditorium Thursday evening, April 28, under the management of Selby Oppenheimer.

WITH CON TO WISE HIM, TOMATO SLIPS

Friend's Help Fails to Bring Good Luck.

Dear Chick:

"Tomato" was shipped the rawest deal in this burg that they have handed us yet, and you know we have been givin' the worst of it on many and numerous occasions.

I made a match here for "Tomato" to box a local boy named Kid Jazzbo 15 rounds to a referee's decision, and I insisted on naming the ref, myself as I'm not takin' any chances these days.

The local promoter yessed me all through it and let me bring Henry Tonne up from New York to be the odd man in the ring. Tonne is strictly on the up and up and all I expected to get was an even break.

As soon as we hit this slab I hop into the local hang-out, which is the Rainey House, to find out how the bettin' was. Everybody in town was down on Jazzbo and was willin' to take even money or worse that Jazzbo would stop "Tomato" before the limit.

The bout was held in the open air at the ball park here last Monday afternoon. The local ball club is in the Empire State League and the manager is nobody but our old pal, Billy Jordan. Bill was in town gettin' things in shape for his club to begin trainin'. I wanted him up and asked him what was the low down on Jazzbo.

Bill tipped me that Jazzbo could seek but was as slow as Truck Hannah and didn't know whether cleverness was spelled with a c or a k. He said that all "Tomato" had to do was to watch his right duke and in the meantime he could stab this bird to death with a left jab and not get a sweat up doing it.

I told Bill about the bettin' and he warned me to look out for the works for their was a local crowd

THEATRES OFF WHILE CIRCUS CLEANS UP

Barnes Show Startles With \$47,000 5-Day Draw

San Francisco, April 27. The Al G. Barnes circus realized more than \$47,000 for its five days' stay here during the week of April 10. Business was startling, a capacity crowd being on hand for each show. Like the stay in Oakland, the one here was one of the best yet for a circus.

Theatre business in Oakland continues slack in all of the houses. Because of the \$250 scale, Marjorie Rambeau's week at the MacArthur was only fair. According to the management this is because of Miss Rambeau's former appearance there when top was never more than \$1.50.

linist, appears in the Civic Auditorium Thursday evening, April 28, under the management of Selby Oppenheimer.

Auda Due, recently of the Fulton, Oakland, has joined the MacArthur company. She replaced Claribel Fontaine as ingenue.

Two hundred college actors appeared in "Kismet," the twelfth annual play of the University of California English Club, last Wednesday night at the Hearst Greek theatre on the campus. George E. Lask directed the production. The role of Hajj was taken by Morris Ankrum. Marie Louise Myers, popular University girl, played Marsinah.

Another movie production company will soon be added to the growing list of San Francisco moving picture corporations when Mrs. Bessie Wright, of the Patricia Productions, Inc., commences shooting of her first picture at the new San Mateo studios.

A film showing San Francisco before the fire of 1906 was exhibited at the California theatre, this city, all of last week in commemoration of the fifteenth anniversary of the fire. Jack Partington, associate director of the California, Imperial and Portola theatres, is the owner of the picture.

of gamblers who were so crooked they had their clothes made pocketless and carried their jack in their hands to keep from friskin' each other.

Well, I figured from every angle and couldn't see where they were goin' to trim us after the precautions I took. I carried my own water bottle, made Jazzbo take off his bandages in the ring and then rewound them and almost tore the gloves in half lookin' for violations of the Sullivan law, but everything was k. o.

As I said before, the fight was held in the open air at the ball park. It was a beautiful spring day with the sun shinin' down on about every yokel within 10 miles of the town.

"Tomato" tore into this Jazzbo bird and kept poppin' him with his left for two or three rounds without gettin' his hair mussed. Jazzbo let his right cross go a few times, but he western unioned the punch so that my boy just stepped back and let it slide past. I knew he wouldn't hit "Tomato" in the back at the rate they were goin' and told him to keep wearin' this kid down until he was ready to pack him away.

This went on for seven rounds with "Tomato" a mile in front. I imagine my surprise when I hear the local sharks still offerin' even money that Jazzbo would cop.

In the middle of the eighth round "Tomato" is facin' his corner after jabbin' Jazzbo about a dozen times, when Jazz lets this sleepy right hand punch go once again. I didn't even shout, it was so slow. Can you imagine my feelings when "Tomato" takes it smack on the face and crumples up on the floor as dead as a prohibition gae.

There was nothin' for Henry to do but count him out, when he did with promptness and despatch. I dragged "Tomato" to his corner and hustled him back to the hotel. I was sure that Jazzbo was a hypocrite and had used his power on my batter, but I was wrong.

Guess what they pulled? One of

(Continued on page 20)

SAN FRANCISCO SHOWS

ORPHEUM, SAN FRANCISCO.

San Francisco, April 27. At the Orpheum this week the impromptu appearance of Ned Norworth and Blossom Seeley before the drop following her act proper proved the biggest feature of an enjoyable program. They held the stage several minutes for a riotous hit.

Blossom Seeley herself is always a popular headliner here in her home town and won the audiences this week immediately. The work of Bennie Fields, who is featured with her, stands out stronger each season and with Sam Miller's clean cut singing and dancing and Harry Stover at the piano, the act landed heavily.

Miss Seeley held strict attention throughout both on her work and her elaborate gown display.

Ned Norworth and Evelyn Wells secured a hit on their own account in sixth position.

Norworth has certainly elevated his act work to a higher standard since last seen here.

Lolya Adler & Co. in "The Beautiful Lady" was rather indifferently received.

Miss Adler makes a stunning appearance in an atmospheric setting and she is capably assisted by the Misses Rieger and Thomas, but the vehicle doesn't hold up.

Alan Brooks in "Dollars and Cents" received more than usual attention for a second week showing.

Larry Comer displayed a lot of class in putting over comedy numbers containing punch lyrics and finished up with the leaders. The "Four Gossips" held duo position nicely, the female quartette appearing best with straight numbers.

Prosper and Maret coming at 11:15 held the house surprisingly well, their easy style in fine hand balancing and lifts making a strong impression.

Lalla Sabini and Bert Nagle gave the show a dandy start. The attractive girl with some dancing and bicycle stunts and the ability of the man in cat make-up, both receiving good appreciation.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, April 27. Belle Oliver had the only act working before a drop in the Pantages bill this week and the result was a number of stage waits slowing up a show that otherwise savored of the big time.

The House of David Band, headlining, not only proved a good novelty but delivered the goods as musician with well chosen selections that found a ready response.

The Capps family consist of father and mother and seven younger Capps ranging in age from 18 months to 18 years.

They live up to their billing as the greatest family of entertainers. The specialties offered by the juveniles scored tremendously. The elder boys displayed enough ability as acrobatic dancers to hold a spot alone on any bill.

Embs and Alton are a classy mixed team. Accomplished on violin and piano, both possessing excellent voices, they were an artistic success.

Belle Oliver offered a short but snappy routine of comedy numbers and talk next to closing and was very successful.

Gordon and Day opened big. The swell looking girl on a bicycle and the man with tramp pantomime got good laughs, the cave man burlesque dance scoring exceptionally big.

The routine, however, is too drawnout. Phil Furman preceded the regular bill singing "My Mammy" and "Home Again Blues."

Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, April 27. Regal and Mack headlining held up the proceedings and scored the show's hit, the snappy dialog in the book show skit garnering big laughs throughout. With good dancing they easily copped the applause honors.

The rest of the show gave an entirely satisfactory entertainment.

Wilbur and Grlie opened with juggling. The man's talk secures some laughs and Grlie capably divides her time assisting at the juggling and at the piano.

Canaris and Cleo held good attention with magic stunts, the routine including tricks new here and cleverly executed.

Howard and Hoffman are a male team and regulation entertainers who did well enough on second.

Mills and Moulton with a special drop representing Rosenweber's

offered a comedy talk routine in which the funny mannerisms of the dry comic with the German dialect and some good lines drew healthy laughs.

Gleasons and Hoalihan are a mixed dancing team with old time dances and a man at the piano had nothing startling to offer, but made a good flash in closing position.

Jack Josephs.

LOEW'S CASINO.

San Francisco, April 27. The attendance at the Casino continues very good despite the slump noticeable at other local houses this month. The royalty pieces being offered by the King organization appear to be the reason for the near-capacity business of the lower floor at both night performances.

"Lombardi, Ltd." this week's offering, was unusually well presented. The modiste shop setting and the gowns displayed would do credit to the original production itself. The King version of the play being condensed to an hour and with numerous musical numbers interpolated during the running makes it impossible to include the many features that the piece contains, but considering the chorus of 30 girls and other features of the King company who build around the plot of the pieces in their own way, the shows on the whole are giving great satisfaction, and at the same time proving a novelty.

The vaudeville portion this week blended nicely, and though a little shy on comedy, it got its full share of attention. Reckless and Arley, with an aerial act ranking with the best of its kind, gave the show its opening. There is not a dull moment in the entire routine, the mixed couple doing just about enough. The antics of the man while doing a head stand on a swinging trapeze is the feature trick and tends to give a comedy flavor to the act. Ethel Arnold and Earl Taylor, with a routine of comedy numbers, registered strongly. Both possess personality, and this, coupled with Miss Arnold's manner of delivery and Taylor's showmanship at the piano, made them an ideal team for the third position.

The Exposition Jubilee Four, a colored male quartet, handed out some good harmony singing for a hit. A mixed quartet of dancers, billed as "Synconated Feet," supplied the bill with some excellent dancing. The neat stepping of the men carried off the honors of the act, in which the girls fill in nicely. They were very well received. Tom Mahoney had things his own way in the closing spot. He had the house laughing hard with some stories, and his "bricklayer" monolog went over stronger than ever. He was the hit of the bill.

THREATENS SUIT

Gets Mary Nash Show to Coast on Time.

San Francisco, April 27. Being stalled in the shows by a blizzard and having a limited wait to take them tearing to keep their San Francisco date, was a few of the experiences that overcame the Mary Nash company at Denver during their recent direct trip from Kansas City here. The company is in its second week at the Curran.

Through Lee Groves, manager of the company, rapid transportation was made possible. Groves threatened suit unless the railroad officials saw to it that a train was ready to bring them to the coast.

ONE BRIGHT SPOT IN LOS ANGELES

GUSTAV MANN'S BLUEBIRD CAFE

E. G. Woods Vaudeville Revue

Ben Light's Famous Orchestra. Cuisine and Service Unexcelled. First Class Talent Always Wanted.

ADDRESS

E. G. Wood, Bluebird Cafe
Los Angeles

WHEN IN SAN FRANCISCO
MEET ME AT

THE PALS GRILL

GOOD FOOD — POPULAR PRICES
Anna Lane, Between Powell and Mason.
CONTINENTAL HOTEL LOBBY

A. C. BLUMENTHAL & CO., Inc.

REALTY BROKERS

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

58 SUTTER STREET

SAN FRANCISCO

PALACE.

Ten acts on the bill this week, the management probably framing the show for extra strength surrounding the headliner, Ethel Levey.

It was the second engagement at the Palace for the American comedienne, who came overseas for a visit late in the winter. Miss Levey's first booking resulted in a new Palace record, with the star receiving an unsolicited bonus from the house. That the record achieved would be equaled this week was not expected. Yet, Monday night a double row of standees was in, and after the show many private motor cars in line attested to the smart draw she attracted. Reports on Broadway have her starring in a new revue that is due in the fall, but that is doubtful. She sails for London next Tuesday.

Miss Levey's act is somewhat changed in routine from that offered in the initial performance. She is full stage for the opening, seated reading 'neath the light of a lamp, while at times she toys with playing cards during the singing of a new Irving Berlin number, "All by Myself." The full stage opening was especially for the rendition of the number, sung entirely while she was seated. In the shadow an accompanist played—also a special effect for the number.

During the singing of the first verse there was a suspicion that Miss Levey had forgotten the lyric, but she easily rode by. Her style of delivery may or may not be adopted by others who will use the song, Miss Levey was distinctively acting it, and the impression registered was true as a die. Into one for the balance of her act, she entranced in white and showing a gold anklet. She scored with the coon song number. Miss Levey was always one of the most graceful of dancers and she still has that distinction, the stepping bits being all too short. The serious "Destiny" drew most generous applause, and the star finally bowed off to change and finale with the second new number in the routine. It is a ballad, "Just Keep a Thought for Me." She read the lyric from a slip hidden in her feather fan, referring to it until the chorus was reached. Another special accompanist appeared for the number, a xylophone being operated from the orchestra pit.

The comedy features of the show both landed smashing hits and went close to the applause score of the headliner. In the first section Joe Cook was the "works." He appeared fourth and pulled the first real act of the going up to that time, which had been particularly spotty and desultory. Late in his turn the patrons were still arriving and it was past 9 o'clock. Cook showed a lot of stuff and much of it seemed new.

Cook started in his usual manner. When it got down to doing "feats," a sword swallowing phoney drew a squeal from a woman. Two "eggs" brought forth a magician's trunk from which the comedian finally extracted a handkerchief. Going into his "four Hawaiians" bit, he explained it happened four or five years ago, B. P., meaning before prohibition. The musical instrument bit was a scream. He started off with a bum zither, "sweet potato" and Jews-harp. Grabbing the fiddle, he started scratching away, at the same time blowing up a toy balloon, which when released fell to the floor, the escaping air giving out a sound of Scotch bagpipes. He immediately changed the tune to Scotch on the fiddle, to general laughter. Cook probably has two assistants. One was used at the Rube Goldberg finish. Another was in a ventriloquist bit, the man having a rubber face, the lip being pulled up and down by a string in Cook's hand.

He showed skill as a juggler with clubs along with other "legitimate" bits, but his appearance in the act of the Alexander Brothers and Evelyn (New Acts) in the next position was the laugh of the evening. In violent red sleeveholders, he was in and out throughout the clever routine of the ball manipulators. Cook played piano for the first bit of manipulation. A moment later he spread a carpet and cast roses for an exit of Evelyn. A barber shop bit kept the laughs coming. There was a unicycle entrance, and he roused 'em by rolling in atop of a globe, with two prop figures balanced on his shoulders. He was "straight" for several bits in the Alexander act. White satin coated and haired, with "diamond" cane, he stepped gracefully while a talking machine provided the music. Hoop manipulation for a minute again showed Cook to have a hand in other styles of act than his single, or else he is one of those rare artists who can adapt themselves to a wide range of specialties—a new Fred Stone.

Van and Ernie Stanton delivered the comedy punch after intermission, appearing eighth. A youth called "Harry" brought forth the "goes into" early in the routine. The "zag" was resting upon a cushion, Harry saying he understood they got many laughs out of the thing several years ago and asking them to "try and get them now." The youth also brought the uke in on the pillow. The Stantons have more of the musical in their turn than formerly, and it works out very successfully. A quick split brought a big laugh, the stunt being pulled by the larger of the pair. They worked up the "cut yourself a piece

of cake," which Miss Barry mentioned ahead of them. "Hortense," a comedy number, took them off, but they earned the encore speech, too.

May Wirth, the bareback rider, Phil the bareback comedian and the Wirth Family were allotted the important No. 7. One feature that aids the Wirth Family to success in vaudeville is the ability to work in a small ring. Here at the Palace it is harder for the turn than in many of the other houses, it being necessary for the ring to extend almost to the foots. The May Wirth act is one of the features added to the bill late last week. It was May's "roundouts" on the fast flying mare that brought the biggest returns of the exhibition, the class of the stunt and the girl bringing forth a solid rattle of hands at the curtain. Phil's went to the comedy encore, and the family took its flock of bows from the entrances.

Lydia Barry showed her new routine opening intermission, furnishing pleasant diversion. Miss Barry's old time bit started her off strongly. The chatter about the chap who invited her to dine and who was playing a mocking bird effect with his toothpick brought giggles; also her description of a simp married man. She explained near-beer as being like a man looking through a key-hole with a glass eye. Miss Barry did not use her plant, though a male voice harmonized from the wings for the chorus of the pick number.

Eva Shirley, with Al Roth and Ed Gordon's musical boys, was allotted No. 3, which was a bit too early for her. On the program she was listed seventh, but a general shift was made prior to Monday's matinee. Miss Shirley looked excellent in a black frock with cut steel beads, used for the later numbers and operatic finish. Roth attracted attention as always, while Gordon's fiddling stunts earned him the right to bow.

L. Wolfe Gilbert (New Acts) was given the early No. 2 spot. Jack Daly and Hazel Berlew opened. The ballroom number was given very quietly. After they started spinning the couple did better. They "over-bowed." Josefson and his "Glimma" company closed, the short but very active "glimma" work being in good stead. *Ibec.*

COLONIAL.

A straight vaudeville show and an excellent one at the colonial this week, self starting and swift playing, with a generous dash of comedy in both sections, balancing the singing, dancing and musical elements perfectly. Not a silent act in the nine listed, Margaret Taylor (New Acts), opening with a tight-rope turn, which included singing, stepping and patter, and Stafford and De Ross, a singing and dancing turn of the modern type closing. Rolis and Royce, second; Val and Ernie Stanton, fourth, and Henry Bergman and Co. closing the first half, each panicked 'em in turn. Each of the three turns was forced to spill a little oratory before leaving the stage, the applause in every instance more than justifying the declamations.

Rolis and Royce are real dancers, showing a complete familiarity with every style of stepping. Their routines are away from the stereotyped and featured with a neatness of execution that is at once noticeable. Going over for a speech No. 2, at the Colonial, where they have their likes and dislikes, and are not a bit backward in showing the latter, is an achievement worthy of record in the vaudeville hall of fame.

Beatrice Morgan & Co., third, in Edgar Allen Woolf's comedy playlet, "June Madness," scored personally and displayed a grade of acting ability considerably above the vehicle. The dialog and situations hold many laughs, but there are also frequent barren stretches of dull talkiness that slow up the act. John Connery contributes an excellent characterization as the husband. The act pleased.

Val and Ernie Stanton are doubling at the Palace this week. When it comes to versatility these two chaps are assuredly entitled to high honors. They sing, dance, comedize and play the uke and harmonica and do each in an individual way that is sure for vaudeville and undoubtedly would be sure in any type of show. A certain drollness in their method of handling conversational patter also makes them distinctive among present-day comedy teams. They could have stayed on an hour apparently, judging by the manner in which they were received.

Henry Bergman working with the Crisp Sisters and Lou Handman at the piano, followed up the Stanton Brothers' riot with a woe of huge proportions. "Down Home Blues" and "All By Myself" were two of the high lights of the vocal rep. The Crisp girls also landed with their effectively arranged stepping routines. In response to applause toward the finish Mr. Bergman mentioned Gladys Clark, stating she had been ill and apologizing for her absence from the act. Miss Clark, although absent, received an appreciative hand at mention of her name. J. Rosamond Johnson and Co. whooped it up with jazzy vocalizing and instrumental music. The colored chaps work in a smooth, easy manner that betokens class. They got the second half off to a running start, pulling down another applause

hit of hefty dimensions. Mr. Johnson's old-time song hits, including "Under the Bamboo Tree," stood up remarkably well when it is remembered that most of them were written nearly 20 years ago. Like wine, they apparently improve with age.

Harry Watson, Jr., and Co. were a veritable scream with the telephone and boxing bits. Here's a low grab every possible laugh in sight. Watson's mixed-ale scrapper is more than a mere comedy type; it's a creation. They recognized the character at the Colonial. Although the bunch had all but laughed themselves out at the antics of Watson and his company, A. Robbins, following and next to closing, sailed right into 'em, caught 'em' amidsthips and completely goaled 'em. The musical instrument mimic had 'em yelling almost every minute he held the stage. One woman in the balcony had an attack of near-hysterics, which promptly set three or four others off into uncontrollable fits of hilarity. The "celebrated" violinist with a red mop of hair and whiskers put the finishing touch on a comedy riot.

Stafford and Du Ross, closing with their classy singing and dancing turn, held 'em' splendidly. A difficult position for a dancing and singing turn, but they got away with it. Attendance somewhat below capacity Monday night. *Bill.*

RIVERSIDE.

The west side residents thronged into the Ninety-sixth street house Monday evening for a total which came close to capacity, the only vacant seats being through the rear portion of the lower floor. Julian Ellingge topped the week's schedule as to billing, and closing intermission proved the judgment of the display in both "paper" and incandescents.

Mr. Ellingge gave a quartet of numbers, all of which stamped him as supreme among the female impersonators. The clothes worn by him caused numerous feminine gasps, while the acknowledgment at the finish warranted a speech which was short, concise and to the point. It left the impression that Ellingge can repeat at this theatre any old time.

There was plenty of comedy sprinkled through both halves of the show, which had Frawley and Louise, on No. 3, contributing their share to recognition, and Kane and Herman, who immediately followed the mixed team, also cashing in solidly. The act remains about the same with a few new lines. Previous to the trio of acts named, Vah Horn and Inez opened with a "sweet" vehicle for that spot. W. D. Pollard followed in No. 2.

In the latter half of the bill Billy Gaston and the Watson Sisters took care of the laughs acceptably. Gaston showed after the "Topics" film and worked himself right in with his semi-'nut' offering that had a more or less serious recitation placed down toward the finish. This passage was received enthusiastically by the audience. Gaston is using the regulation stock comedy numbers that have been heard frequently for the past few months and it would do no harm if fresher material were added.

Mike, Dore's revue of bits from the different operas, done by an actette, proved one of the outstanding successes of the night. Here is an act that will score in any of the best houses. Numerous curtains, an encore and a threatened delay in proceedings was what this operatic turn contributed to the evening's entertainment.

The Watson Sisters held a position that was made for them and the two girls went after it in no uncertain manner. The act plays similar to the specialty, the did when frolicking about at the Winter Garden with scattered exceptions, and summed up makes for a corking comedy turn that if placed right is "over" after the initial "cracks" as to Fanny's weight. If it's an uphill battle for the team she of the superfluous avoirdupois is capable of making 'em like it, which would seem to say the girls can't miss. Dainty Marie closed the bill.

JEFFERSON.

The Jefferson, with the customary eight acts, played Monday night to rather poor business compared to other weeks. It was the celebration of the Passover holidays. For the price the card, including the Marx Brothers in the lights in addition to Dolly Kay and several other favorites, could not be improved.

The first half, consisting of five turns, was appreciably less a winner than the three turns in the last half. The Four Harmony Kings had the honors up to intermission. They established themselves a winner immediately with the clarion ring of four good, substantial voices singing with plenty of harmony and smoothness of style. They worked their way through their usual routine and were applauded with a lavish hand. The deficient part of the act seems to be in the last number, which is a little weak for a finish. They could easily have held a later position.

Carl Emmy and his pets opened. Mr. Emmy has evidently eliminated the announcements of the turn, and the canines go through their tricks with the regularity of a clock. The turn finished to considerable applause.

In No. 3 Lee Rose and Kathryn

Moon romped through some stepping that took the pallor off alto voices that never stood them in good stead. They had the assistance at the piano of Jess Sutton, who played two compositions, allowing for the change.

Basil Lynn and William Howland followed in the routine of what they bill as "A Racey Conversation." The dialog of the English "nut" caught on and one of the accustomed features of the turn is the singing of the "American" type, imitating John McCormack. That put the turn down for a ten-strike.

Preceded by an announcement of the first American appearance after a two-year tour of the eastern hemisphere, Asahi, the Jap, was assigned to closing the first half. The turn has a few countrymen assistants and with a background of the rich Japanese curtains. The draperies lent color and class. The preliminary stunts of "magic" are not different from what has been dashed out by other turns offering similar material, but the concluding "trick," in which a fountain stream disports itself at the will of the magician, was impressive.

The opening spot of the second half held James J. Kelly and Emma Pollock. They scored from the start, and although Miss Pollock explained, in a concluding speech their absence and activities in connection with the entertainment of the dough boys during the war, it was really the merit of their routine that brought satisfactory returns.

The glad hand that they held out to Dolly Kay in next to closing was one that should make any girl proud. And with the first song put over the audience simply yelled for more, and the second had a similar result. Four-in-all, she sang, in a style and delivery that set them buzzing. She stopped the show and held up a pleading hand and in the effort to let herself be heard was drowned out by requests for more. With one of the boys eliminated, the brothers and Hallie Darling went through their newest Timberg composition as if nothing could stop them from putting it over. It didn't. Starting on the dot of 8:30, the show was not over till 11:15. *Step.*

BROADWAY.

Much appreciation was showered on the bill this week by those who came in Tuesday night, and it was deserved. The gathering was in high numbers as to the total though there were various vacancies prominent in all sections of the house.

The entertainment was good vaudeville all the way, spaced so that most of the strength came forth from the middle of proceedings onwards. Jack Osterman, showing one up from the finish, eased his way through to substantial applause with his miscellaneous routine which allows for anything and everything in the way of chatter and sums up as a routine that is a joy for this comic. Directly ahead of the single Pina and company, showed with the mixed quartet of colored folks registering on their own, to be followed by Phylla delivering a couple of numbers receiving no little aid from one of the boys sounding off or a horn which had a megaphone attached for a "blues" effect that made for a great combination, accompanied by a piano. It's a wonder this bit hasn't been grabbed off by some one, as it's a whale, and promises a tough assignment for the boy in the act to hold it exclusively.

Wire and Walker gave the show its initial push and showed enough to rate as one of the best acts now playing in any of the houses for that position. The turn possesses a routine far above the average as to what is generally offered on a slack wire. There are numerous novelties, mainly, by the girl's entrancing and exiting through the air, via a wire slung from the flies with a set in a full stage particularly pleasing.

The Thornton Sisters did nicely with five songs delivered in a "sweet" manner backed by their appearance which totaled enough bows at the finish to make their evening's work not in vain. Mathews and Ayres followed, managing after a difficult start to gain momentum to the extent of allowing for acknowledgment that kept them in the running. "The Melody Changers" worked it up for 22 minutes with the girls standing out all the way. The trio of the ladies registered individually and collectively while the duo who step to the front for special attention, look well and have the stability to take care of their numbers. The man works hard, but seemed superfluous with the impression remaining the girls could do just as well without him.

William Ebs "crossed" half the house with his ventriloquist bit, and came near calling a halt to the schedule.

The Yip-Yip Yaphankers took the closing spot for all that it was worth and held 'em.

FIFTH AVE.

A celebration or "festival" and billed with ten acts for both halves. Nine turns made up the first half of the show, an announcement of the song contest, open to all for money prizes, also being carded. The extra entertainment sent the show off to a capacity

house Tuesday evening close to 8 o'clock.

"For Pity's Sake," with Charles Withers, was the headline attraction. The Maddock turn was an easy winner; spotted seventh, it tore off an old-fashioned hit. Withers tottered on and off, keeping in character instead of dicing his wig as usual. New bits are again noticed, and all the fresher touches went for new laughs. Arthur James as the old boy's son has extended his entrance with chatter between him and Withers. It takes up the time formerly used by the entrance of the "lady lady" to inspect her dressing room and the "flirtation" scene. A new contrivance was worked by Withers from his place in the "flies." The "gag" looked like one of Rube Goldberg's. For a storm effect Withers hoisted a scuttle which dumped into a trough a bowling ball, which rumbled downward and was caught again in the scuttle, that then he dropped with a thud by the release of a rope. It was a laugh. But the house roared at the paste bit.

Jack Mack and Frankie James, in their new act, "Big Hearted Annie," credited to Aaron Hoffman, were assigned next to closing. It was tough going following the Withers turn. They were pleasing despite the mild returns at the close. The routine still seems overtime. Speeding or cutting might help. Miss James' extremely neat appearance counts for a lot, and she sparkled in her style of work. A new number has replaced that first used. It certainly is an improvement.

Two single men were not far separated in the going. The first was Dave Ferguson, on fourth, but his new turn is really a two-act (New Acts). Russell Mack, who has been in several musical shows, is back in vaudeville now as a singer (New Acts) showed on sixth.

Helen Higgins and Natalie Bates, formerly with the Harry Carroll revue, appeared fifth, offering their "Singdancer" turn with Hibrace Bentley, a youthful accompanist, at the piano and also joining in the opening lyrics. The girls' first dance number was a bit too slow, that because of the tempo of the accompanying music. They were much better in their second try, the costumes looking excellent, and featured by very neat bodies. There were two other changes, the dancers displaying considerable bareness in the Egyptian number, then returning in well designed soubret rigs of black jet. This is a flash turn for the smaller big time.

Bill "Swede" Halow and Co. showed "Hilda" in No. 3. Hall's good showmanship cropped out through his "dame" character. Several times he "spotted" old lines so well that they landed for big laughs. One was: "He told me he'd marry me on a cold day." The tapping of the fire extinguisher for booze tickled the house and divulged possibilities.

Frances Dougherty went over for a big No. 2. She has improved her routine considerably, and, being on the stage throughout, has eliminated the waits formerly a trial. She looked very well in a pink frock. Miss Dougherty earned two encores. First she did a Scotch number, then came back for the Irish, which she concluded with a neat bit of stepping and a few size. Barbara and Grohs closed the show with a good looking dance routine. The second number proved very neat and the novelty finish won returns. The team held the house well, ending with an Indian conception. Sylvia Loyal opened nicely. There seemed to be more hat juggling than usual, and it was neatly performed. The house murmured when the poodle kissed the pigeon. Good sight turn. *Ibec.*

AMERICAN ROOF.

Aside from the draught caused by the opening of a door that leads out into the summer garden, by some of the male attaches, as they left for a smoke every few minutes, the evening spent on the American Roof the first half of the week was enjoyable. The show is a good one, with plenty of singing and dancing and quite some comedy. The talk for the most part was bunched in the last half, but as it was all of the comedy variety, it was not at all tiresome.

Stanley and Winthrop, two boys, hooded the show with a hot act all right. There is not enough variety to an act of this sort. While the boys are good dancers, their routines are all more or less alike. After their second dance they have little else to show. Why not go back to the hard shoes? Very few are using them now and they are always sure of something.

Evelyn Phillips (New Acts) hit it off real well in the No. 2 spot. Three Martells, a bicycle act of the old school, managed to put over a nicely placed bit for this style of act. They ride bicycles of 30 years ago, called in those days ordinary bicycles. The work on the unicycles is the best. The comedian cries hard but doesn't get far. A good opening act in these houses where they use live acts.

Howard and Craddock, sing and dance in evening dress, sing and dance and were very well liked. The vocalist has an exceptionally good voice and is sure fire in these houses. The dancer, with a few eccentric twists of his own, also comes in for his share of the desserts. The finish is the weakest portion. More of the applause-getting stuff should be inserted. With

(Continued on page 23.)

JOSEPHINE VICTOR and Co. (3).
"Juliet and Romeo" (Comedy Drama).
 35 Mins.; One. Full. (Special).
 Fordham.

Josephine Victor, late featured with "Martinière" and "The Skin Game," has entered vaudeville in this playlet in five scenes by Harry Wagstaff Gribble.

The action is in five scenes, two of which are full stage sets, one in "three," the others in "one." Special scenery and drapes represent considerable production outlay.

Friar Laurence in "one" announces that the players will do the "tower" scene from "Romeo and Juliet." The act goes to full stage, with Miss Victor an interesting Juliet, excellently supported up to the death scene.

After acknowledging the applause the Friar steps through the divided drop to thank the audience and invites them back stage. He gives directions for reaching the star's dressing room in their imaginary trip.

The act goes, to full stage showing the dressing room of Juliet, who enters in a rage of professional jealousy at Romeo for his performance, and for him objecting to her taking more bows. The star's dresser, a gray-haired woman, tries to quiet her. The actress vents her rage on the maid. A box of candy from an unknown admirer is delivered. Juliet gives it to her dresser without opening it.

Romeo, in street attire, enters to demand an explanation for Juliet's burst of temper. They quarrel, and it develops they are in love or have been, but professional jealousy is killing their love for each other. The title of the sketch is cleared up in the argument, when she answers a question of his in relation to the importance of the two roles, claiming Shakespeare put the male cognomen first because the important one in a title always was named last.

A visitor is announced in the midst of the quarrel. He is an old legit who came back to compliment them upon their performance. He relates his history. He had played Romeo 40 years previous to the great Penelles' "Juliet." Pressed for particulars as to his present low position in life he blames it on professional jealousy. It had ruined their career and killed their love for each other.

The maid enters and the old legit recognizes her as the great partner of his past. The young people finally patch up their differences after the object lesson they have received and leave to attend a supper, being given in honor of the star.

The turn goes into "One" again. The dresser is on her way home, when she hears the strains of the minuet and, overcome by recollection, begins to step through the old dances. The old man surprises her and takes his old place as her partner. They exit to the music just as the reconciled lovers discover them. A few lines emphasizing their joint intention never to become jealous again and the final curtain.

Miss Victor and Lewis & Gordon who produced the act have chosen wisely and well. The piece, now a trifle long, will be ready for the Palace with a little pruning. It is lavishly produced, cleverly constructed and capably played. The supporting company has Harry C. Power as Romeo, John F. Webber as the old actor, William H. Parward as Friar Laurence, and Marion Dyer as Pinelli, the dresser.

Rush.

WILSON and EVOY.
Songs and Talk.
 13 Mins.; One.
 American Roof.

Wilson and Evoy are two men in evening dress. The comedian wears a dilapidated straw hat, which is his only difference in dress from the straight man, who is using one of those non-detachable silk hats, now so popular with straight men. They split up their songs and talk about fifty-fifty.

The talk is mostly regarding the straight man's coming marriage and for the most part is clean and amusing. There is a noticeable lack of that endeavor to be funny which is very satisfying, and the boys get their full share of laughs. The songs are also set for laughs and the voices being good, it frames as a very good two-man act that can go down next to closing and hold the spot in their present company without any difficulty.

Larry Comer's poker song of high class numbers is used to good advantage by the comedian. The act was the legitimate hit of the program Tuesday night.

DAVE FERGUSON (1).
"Alimony."
 16 Mins.; One.
 Fifth Ave.

Dave Ferguson is billed alone, but he is not doing a monolog. His new offering includes a girl who entrances from the audience as his wife, whom he thought "lost," and upon her entrance early in the routine, "Alimony," written by Andy Rice, becomes really a two-act.

Ferguson, in neat flannels, started talking about a horrible experience—someone had tried to force him to buy a case of Haig and Haig for \$20. He went on to say the only crime he ever committed was in getting married. But now he felt free. She didn't know where he was. That, he observed, was easy for an actor, since one moved about from place to place.

The supposedly shaken wife, however, bobs up, walking down the aisle sharply telling Dave she was right with him and had an order for back alimony. Reaching the stage the tirade continued, Dave trying to mollify her by calling her sweetheart. When she wanted to know why he doesn't call her the names he used to around the house, he replied he had a new set. The panning operation is reversed, hubby Ferguson telling wife (whom he called "Lucy") she was all wrong to interrupt his performance and blaming it on her jealousy. She asks forgiveness, gets into a ballad, they kiss and avow love for each other.

It broke out again when she asked for \$50. In spite of his plea: "Lucy, if you want to keep me happy don't ask for money," she swore vengeance and promised to bring her big brother to give him the beating of his life. The humor of that was that "Lucy" did reappear down the aisle having in tow the stage manager who is anything but husky. He leads Dave off. There was a bit in the aisle just before, Ferguson following the girl down the steps.

The audience idea is somewhat elaborated on in "Alimony" and the sense of the skit is carried out to the very finish. There are possibilities with Ferguson's new turn, which right now is in need of snapping up.

Ibce.

RUSSELL MACK.
Monolog.
 22 Mins.; One.
 Fifth Ave.

Russell Mack has been in productions for the past two or three seasons. He returns to vaudeville as a single.

An opening number, something about wife walking while hubby slept, opened his routine which is along regular monologic lines. Mack's style is more his own than at least some of the material. He employed the "Star Spangled Banner" bit and that about the hard working Irishman who discovered the chap keeping tabs on him was his helper. Both have been used ahead of him, though the latter gag won a big laugh. A current topics idea was well worked up, the material having the earmarks of being conceived along more original lines. The "test" proved the house to be dead set against the taking away of personal liberty as embodied in prohibition.

Mack bisected his chatter with a ballad. A lively number at the close he labeled "One girl alone in a Ford is worth three in a Packard." He earned an encore, which started out with mention of his having been in musical comedy. For a finale he gave "All By Myself," which landed. There is enough material and a little pruning will do no harm. Mack is of the juvenile type. He should develop into a strong single.

Ibce.

GEORGE CLIFFORD.
Monolog.
 14 Mins.; One.
 American.

Amateurish in material and method, but made the Eighth avenue crowd laugh by virtue of unrestrained clowning and bobe buffoonery. Enters cold and announces he is a nature dancer. Goes through crude burlesque of classic dancing, made the more ridiculous by his comedy get-up of misfit clothes and goggle spectacles. Tells a dozen stories, some old and some new. They made the audience laugh. Clifford laughed also.

Does a bit of stepping suggesting that he could make an eccentric routine worth while, goes back to the classic dance travesty for a moment and ends with another sample of hoofing. Can't get far with present offering. Better to rebuild from the ground up and try again.

Rush.

ELLA REDFORD.
Songs.
 21 Mins.; Full Stage.
 Coliseum.

Ella Redford is a very well-known music hall artist in England. She has been topping bills over there for some years. The program at the Coliseum reads "England's Famous Character Comedienne." Just how correct that billing is depends upon what is meant by character comedienne. Miss Redford is not a comedienne—let's be thankful for that. She just sings songs and for her first appearance in this country is giving her idea of Marilyn Miller, Laurette Taylor and Belle Baker.

The imitations come after she has sung three songs. The first, an Irish number about Mr. O'Hare, is all right for an opening song. It has a slight swing to it. It gave the audience no idea, however, what to expect. "I Want a Boy," which is more in the English manner, found Miss Redford getting nearer her own forte. "I Want to be a Moving Picture Queen," in which she does a Charlie Chaplin bit in the flickering spot, brought her back solidly for her imitations.

They are not announced as imitations; they are just an English girl's idea of how the stars appeared to her. Marilyn Miller as the slavey in costume was very neatly done with a dropping of any sign of an English singer. Laurette Taylor's "Peg" didn't need such a departure, of course, as Miss Redford is at home with the Irish brogue, but the Belle Baker was quite a startler. It seemed rather a hazardous undertaking for a typically English girl to attempt an imitation of Belle Baker, the absolute in American singers. It was easily her best bit of the evening and earned her the real right to make a speech. However, Ella Redford, if she wants to stay in this country in vaudeville, doesn't need imitations. All she needs is a couple more good numbers. She is different from any of the English singers we have had before. She is almost like our American girls, nearer the musical comedy than the vaudeville type.

There is a certain finish to her work that only a few of our vaudeville artists seem to attain. She has looks, personality, plenty of pep, dances much better than she showed Monday night at the Coliseum, and dresses extremely well. Of course, there are two verses and three choruses to her songs. That always has to be remedied. It slowed up the opening of her specialty. Ella Redford would be a welcome addition to vaudeville over here and if she desires to stay will find the field fertile. Musical comedy and the revue type of show could use a sprightly Miss of this description.

"AT THE PARTY" (7).
AT THE PARTY.
 20 Mins.; Full Stage.
 (Special Set.)
 58th St.

"At the Party" is reported as having played some western time under another name. The act appears fresh enough to be having its initial try with the east showing more enthusiasm than is generally found in an act of this kind that has had a coast trip.

The chorus has five girls, each capable of handling a specialty. The principals are a blackface Aunt Jemima character and a juvenile. The former handles the comedy and is also a number leader. The boy is an impersonating dancer. This he does remarkably well for a youngster. The girls do toe dancing, piano and violin playing and some artistic ensemble dance numbers.

"At the Party" is a very good feature turn for any of the bigger three-day houses, as it shows something the average girl act fails to contain.

IRENE.
Songs.
 12 Mins.; One.
 23rd St.

Irene has a singing voice much above the average, delivers her numbers in a businesslike, unassuming way, and succeeds in entertaining every minute she occupies the stage. Opening with "Nice People," she successively offered an impression of Fanny Brice singing "She Was a Floradora Maiden," a medley on married life, a raggy number and a comic for the finish.

A pleasing manner of inserting a grace note here and there, while singing, adds value to her songs. At present Irene is nicely set for No. 2 in the small time bills. She has ability and presence, and with playing should develop into a standard single.

Bell.

ALEXANDER BROS., EVELYN and JOE COOK.
Ball Manipulators.
 14 Mins.; Full Stage.
 Palace.

The Alexanders are the foremost exponents of their line of rubber ball manipulation. Miss Evelyn has been in the act for some time.

But the present fashion in which Joe Cook figures in the turn does wonders for both sides, and if it is to be a permanent dual booking, the act rates very high both for comedy and skill. The general affect of the combination is sure fire. It was worked out of the revue idea that several other act combinations have accomplished.

Cook in walking into the Alexander act not only opens up a mine of stunts, a mixture mirth provoking and legitimate. It at no time interferes with the Alexanders but rather lends value to the exhibition. The "reverse English" control of the balls is wonderful, at times uncanny. Cook in the act places the Alexanders in the middle of the bill. There it belongs. Other similarly framed revue combinations, where one act fuses into the following one, have been successful. This one classes with the best.

Ibce.

FISKE and LLOYD.
Songs and Comedy.
 16 Mins.; Full and One; (Special Hangings).
 Fifth Ave.

Myrtle Fiske and George Lloyd have labeled their routine "The 20th Century Honeymoon." Special numbers are credited to Cliff Hess, though two songs at the close were interpolated published numbers which stood up to advantage there. The turn opens in three, a parlor scene, with Lloyd as a boob telling his sweetheart that, though they have known each other only for three weeks, he loves her, and then kids her into proposing to him. They had a wedding bells number that carried them into "one." Miss Fiske starts off to "tell mother." He halts her with the declaration there will be no mother-in-law in their wedded menage. She agrees, saying they will live like two honey bees, but he thinks they would be happier in Canada.

A kiss bit is made funny, the man's odd line of humor turning the trick. She becomes peeved at finding out she isn't the only girl he ever kissed, but he counters with the promise not to bring another wife to their home—a local and angled to the Andrews case that aroused interest lately.

China is mentioned, and the act goes into full stage for a few moments, with both in costume. There is a song number, "Out in Oriental Chop Suey Land." A "snow" bit follows, and for some reason a couple of tricks (Ching Ling Foo is mentioned). The couple closed with "Home Again Blues," which fitted well and drew very good returns. They encored with "Mammy," Miss Fiske offering a new version in duet to the straight rendition of Lloyd's. The latter is a quiet comic with a style of his own. At present the turn is easy for a spot in three a day and should advance.

Ibce.

ARMSTRONG and JAMES.
Blackface.
 13 Mins.; One.
 American.

The team is made up of Milt Francis and Willie Siegel. If the alias is designed to play it safe for a doubtful experiment in a new field, they need disguise themselves no longer. At the American last half of last week they disclosed a thoroughly amusing offering, made up of bright talk, an inconsequential number or two and a finish of hokum comedy made to order for the small time public.

The shorter of the pair does the usual "Patsy" comedy dandy to the familiar sort of dandified straight of the taller man, who does the bullying and brow-beating of the little fellow. The scheme follows the general outline of the old Conroy and LeMaire combination and innumerable others. The fun of the conversation exchanges arises out of the fast talking "wise boy" and the helplessness of the stupid "mark." There is a bit of insurance and other topics along the same line, brightly written and put over for sure-fire laughs.

For the finish the smaller of the partners dresses as a pickaninny, and there is an effective bit of burlesque flirtation, incidental to a concluding song and dance, which took them away to a substantial band, closing an average bill at the Loew house. The rather bolsterous finish may confine them to the three-day act, but getting into the better class is merely a matter of material. They have the ability to make it.

Rush.

AL H. WHITE AND CO. (2).
"Appearances" (Comedy Sketch).
 20 Mins.; Full Stage (Parlor).
 American.

Another attempt, only half successful, to draw every-day Jewish character types in a vein principally humorous, but with some shade of realism and pathos. The sort of a sketch Alex. Carr put over in "The End of the World," although this will scarcely duplicate that famous playlet.

White is the father, a legitimate characterization neatly sketched in. Daughter comes home from school and announces that she is engaged to a rich man, but has no intention of disclosing to him the poor circumstances of her family, of whom she is ashamed. Father calls the fiance on the phone and summons him during the daughter's absence. Father and young man talk over the situation. Daughter returns, and, concealing herself, hears the conversation, becoming more and more indignant as the fiance declares he will never acknowledge so middle class a father-in-law.

Girl rushes out indignantly to defense of her father: and it all turns out to be a plot to show the girl her error, and the curtain falls on the young lovers in an embrace. Playlet is rather hurried and mechanical in its devices for bringing so much about in 20 minutes, and its artificiality injures it sadly. However, there are substantial laughs scattered liberally through the dialog, and it amused the American audience as it will others of that character. White's work has the touch of an intelligent character player. The two young people are just lay figures.

Rush.

TOM HOIER and CO.
"Twas Ever Thus" (Farce).
 17 Mins.; Two and Full Stage.

It is of the trivial squabbles, marital and pre-marital, that Mr. Hoier's playlet treats. Nothing important in the topic itself because it isn't made particularly amusing.

Opening in one, Fred calls on his sweetheart, who is standing at the window wasting tears over the fact that Richard and Louise, her freshly married friends, have been quarreling over the problem what name to fasten on their bulldog. Agnes gives Fred back his ring, says she has seen enough of matrimony to shy clear of it.

Fred is willing to wager he can reconcile the couple, Agnes agreeing to continue their engagement if he succeeds. Into full stage. The quarter are at tea. Fred tells stories, without getting a sign of response. Louise is for beating it, but under Fred's coaching her hubby only has to say "I love you" to bring them into an affectionate clench.

Then the engaged pair start things, Fred trying to "pass" his marriage agreement. Just as that is about squared, a four-cornered squabble sends the curtain down. In support of Mr. Hoier were Sasha Ayloroff, Lou Bartels and Beatrice Wood, who may blame their mediocre showing on the book. Three-a-day.

Ibce.

MARGARET TAYLOR.
Wire Walking, Singing and Dancing.
 12 Mins.; One and Full Stage (Special).
 Colonial.

Margaret Taylor, a personable little girl, opens with an introductory song in "one," follows with another brief vocalizing bit, then a line or two of rhyme and into a short stepping session, all of which lead up to the meat of the act, some nifty wire walking.

This portion of the turn takes place on the full stage. A tight wire is used. While on the wire, Miss Taylor patters entertainingly and shimmies. The wire routine is varied and executed with ability. Among the tricks is that of going into a split on the wire.

Cute soubret costume is worn. Opening at the Colonial Miss Taylor put it over. A big time turn with the goods for opening, closing or opening the second half, the patter and singing taking it out of the silent class.

Bell.

ELWYN TRIO.
Marimbaphone.
 11 Mins.; Two (Special Curtain).
 Greeley Square.

Two men and a woman performing on the same instrument (marimbaphone). Opening ensemble, the woman, soft hammering and the man thumping forte. A rag duet by the men and a soft hammer slow-number solo by the woman followed. Pop medley finish.

Nothing distinguishing about the act; just a pleasing turn of its type. No. 1 at this house and excellent for that spot (or No. 2) in the pop houses.

Rush.

EVELYN PHILLIPS.

Songs and Dance.

12 Mins.; One.

American Roof.

Evelyn Phillips was formerly of the Wood, Melville and Phillips trio and for the past two seasons headed a girl act over the Western circuits. Considered more of a dancer than a singer, Miss Phillips is rather a surprise in her single. She opens with a song that introduces several of the song hits of Broadway musical successes. Her voice while untrained has considerable range and power and is very pleasing. A Hebrew number is done without trying to go into the dialect too deeply, and some of the points are run over a bit too quickly, but she gets away with it very nicely. A ballad finishes her numbers and she puts it over very well. This was the biggest applause getter, although she should not take it too seriously, as ballad singing is not her goal.

However, it is a big leap from the ballad to the fast acrobatic or eccentric dance that Miss Phillips uses at the finish. It is seldom that a girl with a voice like her is able to do any dancing, not to mention the whirlwind style that she finishes with. In its present shape this girl's single is very good for the houses that she is now playing. The plant carried singing one song in the box, while she changes to a pretty short costume for her dance, is not needed and is not to be considered part of the act.

Properly handled the turn could be made into a big time offering. An unusually good dancer with a strong voice and a good appearance, there is no reason why the two a day or a musical show should not grab her off.

BOBBY ADAMS and JEWEL BARNETT.

Songs and Piano.

12 Mins.; One.

58th Street.

A sister turn nicely framed, one girl, the number leader, with her partner sticking closely to the ivories and vocalizing occasionally. Opening with "Where Is My Daddy Now Blues" with a bit of business as a starter, the girls get away in good style, following up with "Pick-aninny Blues," a melodious number that keeps up the pace. A tough character number, "Lily of the Alley," has a comedy punch that is convincingly landed by the blonde girl, with their two additional selections holding the turn together nicely. A pair who should find themselves in the bigger houses.

"CA T'ETONNE," REVUE.

Gaité Rochecouart.

Paris.

Another witty entertainment by Paul Briquet* and Saint-Granier has been put on at the Gaité Rochecouart by Leon Volterra for his father. Without any pretension of a Casino de Paris show it is an excellent entertainment which will do much in recalling the fashionable clients to this former cafe concert.

"Ca t'etonne" is brimming with topical skits, played with a punch by Serjus, Carier, Lerner, Blanche Ritter, who has migrated from the Folies Bergere, and Simone Judic, a granddaughter of the former popular burlesque actress of the Varieties. Kendrew.

ROBINSON and WILLIAMS.

Talk, Songs and Musical.

15 Mins.; One (Special Drap).

23rd Street.

Rube and straight before drop in "one" representing stage entrance to Casino theatre. Gaggling on prescribed lines with yokel propounding the unsophisticated queries in keeping with his role. "Nice People" soloed by rube and "Asleep in the Deep" bass soloed by straight. "Ope Horse Town" is doubled, bringing the team back for a session with life and trombone.

The team won a fair quota of laughs during the crossfire section and for the rest proved themselves acceptable entertainers for the better three daily.

FENWICK GIRLS.

Songs.

18 Mins.; One.

City. (Last Half).

Open with few bars of duet stage appearing in evening cloaks. Latter articles strikingly stogy. Fair harmony in duet. Discard cloaks and taller girls takes stage for solo. Soprano but poor melodist, and Dingles tone in the upper register.

Shorter girl re-appears with change of gown. Is good looking, has pep and able to deliver. Got fair returns on single number. Routine of duet follows and another for the finale. Taller girl is a trifle awkward and betrays lack of stage experience. Were on No. 4.

PAT and NORA BARRETT.

Character and Sketch.

15 Mins.; One.

American.

Pat Barrett has a new vehicle by which he exploits his character of the sportive old countryman, selecting a single character for a whole act in place of his former effort to do a series of types. The new arrangement is a distinct improvement.

Barrett appears as an ancient "Rube," all dressed up and out for a wild time, which circumstance he takes known in a short opening soliloquy. Nora Barrett passes across the stage before the street drop, rather flashily dressed, and an absurd flirtation ensues. The old boy tries to date up "the chicken," and a quantity of good comedy is developed in the bright cross talk. The girl works up the "blackmail bit" so familiar to burlesque audiences.

Barrett solos his old number, "Do It Quietly," until his partner returns for a continuation of the flirtation stuff, all of the latter bringing laughs growing legitimately out of the tottering but ambitious old man characterization, and they finish with a comic dance. No. 3 at the American last half of last week, they did very nicely. Advancement is a matter of material. Rush.

MASON and COLE.

Song, Dance, Talk.

14 Mins.; One and Two (Special).

23rd Street.

The couple opens with a flirtation number involving imaginary rain and an actual umbrella. The girl effects a shy get-up, wearing glasses, although not necessarily "rubby." Following the kiss bit, the turn goes to "two" before an attractive special hanging, for a wedding number, song and dance. The girl has now discarded the "cheaters" and reveals herself to be a very comely maid.

The girl renders an impression of a Frenchman singing an American Frenchy song, the girl joining in for the double dance finish that took them off well.

The team has a neat vehicle, cleverly mounted and capably handled, that is set for choice spotting or small big time bills.

L. WOLFE GILBERT (2).

Songs.

12 Mins.; One.

Palace.

L. Wolfe Gilbert, the song writer, was formerly teamed in vaudeville with Anatole Friedland.

He is assisted by Harry Donnelly at the Piano and Fritz Leyton, the "singing maid." Miss Leyton has sung from a box at other times, but is on the stage for the present Gilbert routine. She was mentioned as having been discovered by him before.

Gilbert opens with a new number, "Our Quarrels." Miss Leyton is on for the next song, "My Budding Rose," also new. A kidding bit with Donnelly, and then Gilbert into his old compositions. Miss Leyton closed the turn singing "Down Yonder," a new Dixie song with a good swing. It was the encore, delivered after scattering returns. The spot was probably too early for Gilbert, who long ago earned the rating of standard for his ability to land numbers. Dee.

JACK LEONARD.

Pianist.

12 Mins.; One.

City. (Last Half).

Talented youngster with fast fingers. Opens with syncopated melody manipulating keys with speed. Then announces he will give imitation of piano player, later following with imitation of same piano player operating a perforated roll which slips.

Follows with imitation of piano heard outside and finishes with a spurge into the classical. Needs a touch of talk or song to vary routine. Opened No. 2; could easily have been held for No. 5. Natty appearance. Is eligible for big-small time.

DOROTHY EARLE.

Songs.

12 Mins.; One.

58th St.

Dorothy Earle, diminutive, with a pleasing voice, has laid out a song routine devoid of the customary rag and jazz numbers. It fits nicely to her voice.

Miss Earle has personality and for a No. 2 spot in the better three-a-day houses she should secure the necessary returns.

Robert M. Evans with "Florodora" during the past season, has been engaged as manager of the Miles Players, Scranton, opening May 9.

AMERICAN ROOF.

(Continued from page 21.)

the finish strengthened the act would fit very nicely in an early spot on the big bills.

Kinkaid Kitties, six* women and three men. A Scotch act of the usual sort. On the Roof no scenery is carried. This may have made a difference in the appearance, but aside from this there is little merit to the act. Some of the singing is very ordinary, and the dancing is just fair. Probably stirs the heart of a Scotchman, but beyond that it does not go very far. Beating the bass drum at the finish was about all that got anything.

Ted Healy opened the second half and did about six minutes. A good delivery, but no material, seems to be Ted's fault. He is using a similar bit to that used by Lou Holtz. Instead of the guitar he uses a horn of some kind.

Mr. and Mrs. Sydney Payne have a two-people playlet that is light, but contains some hearty laughs. It is done naturally and easily without any apparent effort. It has a quiet finish which gets by because the audience likes what has gone before. The absence of a deep-dyed plot in this case seems to be an asset. Wilson and Envy (New Acts) placed a hit in a good place.

Kramer and Pattison, a two-man hand-to-hand balancing act, closed the show. Nothing away from the usual routine is shown. The understander makes a speech at the finish of the act that may have some bearing on their performance, but as not a word of it can be understood, why the act will have to stand on what they showed, which was not a great deal.

COLISEUM.

The debut of Ella Redford (New Acts) was the outstanding feature of this week's bill at the Coliseum. Luckily, Miss Redford scored a very big hit. If she had been one of those things, the show would have been a very sad affair. As it stands, it is a weak and wobbly vaudeville program. Before the first act goes on an orchestra violinist sings two songs and a few choruses from the pit.

The first two acts go right on singing for the next 30 minutes, and after that it is impossible to ever get the show going. A girl who sings and plays the violin opens the show, and a girl who plays the violin and sings closes the show. It may be the other way around, but at least there is a girl, a violin and a song at each end.

Norton and Melotte ran into most of the trouble. Following a straight singing and violin act, the girls didn't have a chance of getting started, and to make it absolutely sure that they wouldn't, the orchestra leader elected to play only now and then, so that the girls were singing and dancing without any music half the time. At one time they were forced to stop and start a number over again. Rather bad after a rehearsal and matinee had already been gone over.

The audience sensed the trouble, and the team received hearty applause at the finish. Probably for holding their tempers.

McDevitt, Kelly and Quinn were very welcome. Vaudeville, especially big time, is sadly in need of this sort of comedy act. They are very scarce around New York. When one chances along it usually cops all the honors. If it doesn't put every one in good humor for the rest of the program.

Muller and Stanley were the other comedy act, the woman dealing for the laughs. She is a good comedienne and puts her material over with a bang, but there are a couple of things that she is too good a performer to stick to. Putting the hand to the ear to listen for more applause and the mouth open bow are small time. Why the couple goes into full stage is hard to figure. They carry a special drop and a cye, the drop opens, one gag and a song is done in full stage, and then the finish in "one." It all seems so unnecessary. A good comedy act that could be better with faster working. There is also a silk hat in this act that should be mentioned. Ned Clothes Norton watch out.

Edwards Trio, two girls and a man, opened the show. If placed to open the No. 2 act should be carefully selected. The act is not well put together or staged. There is ability enough for a certain type of act, but as it stands it is not an act. The boy at the piano was frightfully flat and off key. The girl with the violin is the mainstay of the offering, and with the proper coaching in stage deportment should land substantially in vaudeville. She would do well to study Nonette on the same bill. A real showman, Nonette. It is a pleasure to see brains combined with talent. Nonette has both. Every little trick of the trade is used and done so skillfully that it loses any hint of trickery. Nonette scored her usual success in a spot that was none too easy.

58TH STREET.

Holding the customary near to capacity attendance Monday night, the first half bill at the 58th Street brought forth its quota of applause, lining up in a sufficiently entertaining manner to hold the attention of the entire house. The Thames

FRILLS AND FASHIONS

By ALICE MAC

Ella Redford, in her speech at the Coliseum Monday night, informed the audience it was her first appearance this side of the pond, and judging from the ovation she received at the conclusion of her act, she could stay here for many more. Miss Redford has unusual charm and extraordinary endowment of goods looks. She looks exceedingly pretty in her shell pink frock, with the skirt consisting of long willow plumes, shaded into that new color called tangerine. On her pretty bobbed hair she wore a quaint little hat of rose petals, tied under the chin with a neat bow of blue ribbon. One must congratulate Miss Redford on her imitations, especially Belle Baker, no easy task for an English mimic. For this Miss Redford was attired in pale pink chiffon, the skirt falling into numerous points, and like the feather shaded into tangerine.

Until Miss Redford's appearance clothes were not a shining point in the bill. Edward Trio opened the entertainment, but even this was no excuse for the faulty playing of the pianist, who was more off key than on. A pretty combination the girls formed, with one in silver sequins and white net. This gown would have been more becoming without the tulle sash. Miss Edwards wore a straight gown of jet, with a large bow at the side. Her make-up could be improved, the red being too near her eyes.

Nonette as always wore striking costumes. Her first was of silver and black. Another was a gypsy design striking indeed. Norton and Melotte could do with a new wardrobe, all their gowns looking the worse for wear, the best being Miss Melotte's last frock of soft shadow lace with the overskirt of pint satin and trimmings of blue bows. They had to start one of their dances twice, on account of a 'hitch in the music. Miss Quinn of McDevitt, Kelly & Quinn, wore a net frock of gray made full, with five bands of green braid, but the green shoes and stockings were not a good match. Gray would have been better, also suiting the military costume of pale blue satin with the silver fringe.

The woman of Muller & Stanley's wore a net wrap of blue, brocaded in silver, with a deep ermine collar, which she informed her male partner came from Hickson's, but was going to Simpson's. When the wrap was removed it revealed a pretty gown of pale pink net, with a foundation of silver sequins. Blue was chosen for the sash. The drop for this act was effective, of a deep yellow patterned with trees, that had tiny leaves and red blossoms.

Whether due to the advancing of the clocks, the spring weather or the bill that caused the light attendance at the Palace Monday matinee is hard to say, but, after witnessing the show, let's blame the weather.

Ethel Levey sang three new songs for her return and wore two new dresses. The first a sort of black and rose brocaded material with touches of gold. The skirt consisted of two tiers, both edged with gold lace. Plain was the bodice of rose pink that had brilliants as a trimming. The style of the second dress was concealed, as Miss Levey was seated in an armchair throughout the number.

Miss Berlew (Daly and Berlew) looked much better in her gown of sapphire blue velvet than the one of deep yellow net, which is not a becoming shade to a blonde, which Miss Berlew happens to be.

Eva Shirley was wearing a new wardrobe since last seen. Green chiffon was the first, with ribbon motifs trimming the skirt that had loops at the sides. The sleeves were long and bell shape. A garland of red roses decorated the waist line. Black sequins forming squares veiled a foundation of silver cloth contributed to the other gown that had tulle flowing at the sides to match the bow that stood out.

Striking was Lydia Barry in her velvet gown of turquoise blue. Three rows of cording ran around the hip line, giving it a slight hooped effect. Dotted here and there were circles of feather trimmings. The bodice had good lines, coming to a V front and back with the sleeves starting from the elbow down, because, as Miss Barry said, she didn't have enough material to go right to the shoulder.

May Wirth with a few more daring tricks is back with the Family, and of course, Phil. Miss Wirth wore a sweet frock of lace with the overskirt consisting of white satin panels that had flowers and brilliants adorning the edges. Sister also held her own in pale blue satin, with two wide frills at the sides of the lace.

Flowers over the footlights were quite a feature during the afternoon performance.

There doesn't seem any reason why Evelyn Phillips, at the American first half shouldn't find favor in the bigger houses, with a few alterations in her act. She has a good voice and can dance with the best. Pale pink was worn for her entrance that had the front entirely of net frills, while the rest was composed of net heavily trimmed with sequins. Pink tissue cloth formed the bodice, that had blue ribbon streamers hanging from the waist. For her dance she wore an attractive costume of apple green, made short with the skirt of points, that showed dainty knickers that matched. Iridescent sequins conformed the bodice, also the snug little cap worn upon the dark locks.

The Kinkaid Kitties, as the name suggests, had the company in kilts, always a picture on the stage, but the girls made changes. For the sailor's horn pipe they wore blue serge skirts with white middies. For a popular song they were as colons. For the finish there was much playing of bagpipes and drums with one miss proving herself no amateur when it came to beating the bass drum.

Mrs. Sydney Payne, with hubby, wore a sombre looking frock of dark brown with chiffon, top made jumper style, faintly patterned with red roses. Their sketch is "Who Gets It," meaning an apartment. Unbeknown to one another they both rent it for the same person who is getting married. Later he doesn't want it. Rather than let it go they decide to marry one another and keep it for themselves. The piece amused.

The opening act at the Broadway was Wire and Walker. The girl's dresses were all short. The one of turquoise blue taffeta had rows and rows of narrow silver fringe, and with her bobbed hair she made a cute picture.

Thornton Sisters made a couple of changes. Full net skirts with numerous rows of ribbon formed their first frocks, one being peach shade the other American beauty. Semi-large were the hats with feathers decorating the crown, and black velvet ribbon hanging over the right shoulder.

The bride dress worn by one of the Fooshee Sisters with the "Musical Charmers," looked as if a visit to the cleaner would be a great improvement, unless it was gray color. The girls should not don their cloaks for the finish. They were most unbecoming over the Spanish costumes. The two sisters wore black velvet dresses that were attractive with the frills edged with gold, and when they danced showed purple chiffon knickers.

William Ebb although billed did not appear Wednesday matinee on account of being shifted from fifth to third position, the former being given to Mathews and Ayres. Miss Ayres wore a neat blue serge suit with a pleated skirt, and short eon coat. The sash was of roman stripes with the black hat having a turned up brim of white taffeta.

Brothers, equilibrists, opened the show with a bit of pep and secured good returns. The extension still business as a closing trick has the necessary weight to send the turn off nicely. Bobby Adams and Jewel Barnett (New Acts), No. 2, carried away an early hit, with Eckoff and Gordon, a variety turn of the old school, No. 3, scoring one of the laughing hits of the evening. The man produced unlimited comedy with his musical instruments, with the 58th Street audience highly in

favor of the offering from start to finish.

Bernard Wheeler and Adele Potter, in an offering away from the conventional, produced the desired results. Wheeler with a loose limb dance took down one of the applause hits of the turn. Miss Potter in a neat dress was the acme of daintiness. Their "Harvest of Love" number, used with a dance for a closing bit, topped their offering in attractive style. Bill Kelly and Co., (Continued on page 25)

WITH THE MUSIC MEN

The "tin-pan alley blues" is still jangling discordantly in the present battle between the publishers and the songsmiths. Committee meetings representing both factions were called for last Friday and postponed to Tuesday of this week, and nothing definite has been decided upon as yet. There were two meetings on Tuesday—one between the committees representing the M. P. P. A. and the Composers and Lyric Writers' Protective Union and an individual meeting of the latter organization later. Following a five-hour session nothing was decided upon, and the first meeting adjourned until further notice.

Several interesting matters developed at the evening meeting held by the Songwriters' union at Keen's chop house that same day. Various courses of action were propounded, but action was delayed pending a more serious discussion of the issues. Not all of the members were present Tuesday night, and that accounted for this temporary halt for the time being. Among other things, however, there is serious talk of affiliating with the American Federation of Labor as a subsidiary of the American Federation of Musicians.

The songwriters are pursuing the premise that in unity there is strength and are certain of winning their points by banding together. Only 75 members were present at their last meeting. In the meantime the Waterson boys are still out and drawing account-less. Common talk has it that Feist and Shapiro-Bernstein are in accord with Henry Waterson's two cent royalty limit on the strength of the fact that Kressge, Kress and the other chain stores are demanding a reduction in the retail price of music from the present 30, 35 and 40 cents to 25 cents. This would mean a 12½ cent "new issue" trade price and 15 cents wholesale at the utmost. A three cent author's royalty rate is therefore considered exorbitant by the publishers.

The Kressge stores has circulated a letter to the publishers bringing the fact to their attention that things in general are coming back to a pre-war basis, and while ten cent music is admittedly out of the question a 25 cent retail price is quite possible and goes into detail in comparing the lowered costs of other commodities, including such necessities as wearing apparel, etc., which have since been cut down in price.

An inside story that is going the rounds of "tin pan alley" is to the effect that William Randolph Hearst has approached one of the prominent writers to organize a powerful branch office system for the purpose of publishing and popularizing songs. The story is worth just how much stock one cares to lay in it.

There matters rest until both committees come together once more for the purpose of arbitrating the clauses in question. J. Bode-walte Lampe, Gene Buck, Joe McCarthy, George W. Meyer and Bert Kalmar represent the authors, and Saul Bornstein, Louis Bernstein, Will Von Tilzer and Isidore Witmark the publishers.

Several changes in the personnel of the "Trip to Hitland" act, consisting of ten popular songwriters, has been made the past fortnight. With Nat Vincent resigning to do a double act with his wife, Blanche Franklyn, Willie White is replacing him. Billy Baskette is out, with Otis Spencer, writer of "Broadway Rose," in his stead. Ed Rose has taken Sam Ehrlich's place, and Frank Magine (a Chicago orchestra man), author of "Venetian Moon," is subbing for Al Siegel. The act is touring the Orpheum circuit at present.

Nora Lee Haymond, a Clarksburg, Va., girl whose first volume of verses has won a considerable amount of critical attention in the south, has taken up her residence in New York, and is about to make her bid for consideration as a writer of lyrics. Her first essay is a set of verses in the light popular style which are being put to music in collaboration with Jack J. Stern and Clarence Marks, and which will be submitted to the publishers. Miss Haymond, who is a graduate of a Washington "finishing school," is said to be a skilful musician, as well as a writer of rhymes. She is 23 years old.

Tom Payton, formerly New York manager for the F. J. A. Forster Music Co. of Chicago, has organized a new music firm, the Popular Music Corporation, and is in town for the purpose of establishing metropolitan headquarters. Payton has just returned from a cross-country trip in the interests of his firm.

Jack Edwardes, late professional manager for E. B. Marks, is out of the music business entirely and in a commercial line.

Billy Polka has severed his connections with the C. C. Church Music Co., of Hartford, Conn. Polka was local manager for Church, as well as staff writer.

Sally Cohen, assistant professional manager of the Leo Feist Music House, and Slim Pressler

Pressler & Klais) were injured at the same time in an automobile accident last week. The boys were in the act of putting on a new shoe on their machine when a passing flyver went wild and knocked them into a coma. Both are recuperating nicely. Cohen's injury necessitating Phil Kornheiser's immediate return to New York. Kornheiser was on the coast when the accident occurred. During Cohen's illness Ira Schuster is officiating on the "floor" of the Feist professional studios.

The Triangle Music Co. is now a member of the M. P. P. A. having been admitted last week.

Ed King of the Victor recording staff and an assisting corps journeyed to Chicago last week for the special purpose of having a number of special releases by the Benson Orchestra recorded. Special apparatus was set up in the F. J. A. Forster Music Publishing Co. establishment.

A general reduction in the price of records and music rolls has taken place this month, in keeping with

the trend of the times in the back-to-normal price movement. The Columbia record now sells at its old 85-cent level. The past year it retailed at a dollar. Several roll companies have reduced their \$1.25 brand to \$1 retail.

With the revival of Victor Herbert's "Eileen," the Witmarks are preparing a new edition of the sheet music for exploitation.

The B. D. Nice Music Co. will commemorate its second anniversary by moving into new and large quarters in the Loew State Building on May 1. The company has just released Lee David's new fox-trot, "Paper Doll."

The Six Brown Brothers last week introduced L. Wolfe Gilbert's "Down Yonder" in "Tip Top."

J. Milton Delcamp, songwriter and heretofore chief recorder of the Republic Player Roll Corporation, has been appointed general manager of the company, to succeed J. A. Krumme, resigned.

The E. B. Marks Music Co. is pub-

lishing the "Claire de Lune" waltzes from the Ethel and John Barrymore play of the same name, written by Michael Strange (Mrs. John Barrymore). Marks also has the rights for the two other musical numbers in the play. Marks (when with Jos. W. Stern & Co.) also published the "Madrigal of May," from Barrymore's "The Jest."

Ed Ables, for many years affiliated with the professional staffs of the various New York publishers, has joined the forces of Will Rossiter, the Chicago publisher, as general eastern representative.

Jack Henley has been appointed assistant manager to Ben Atkins at Remick's Frisco office.

While other music publishers are decreasing their professional staffs Chas. K. Harris is adding to it. Bob Shafer, formerly with the McKinley Music Co. and Jack Mills, Inc., joined Harris this week, as did Billy Trueheart and Sammy Cane.

Harry Von Tilzer is moving up to the Roseland building May 1. Good-

man & Rose will move into the Von Tilzer quarters soon thereafter.

The McKinley Music Co. is also giving up its present location in the Exchange building and moving to the Roseland place next week. The latter is a new office building and is coming into favor with the music publishers because of the low rentals.

Frank Davis, the songwriter, is leaving on a "plugging" tour of the south next week in the interests of his own songs.

Lee David's new "Paper Doll" fox trot has been released by B. D. Nice & Co.

Charles K. Harris has accepted "Girl of Girls" for immediate exploitation as a "summer song," written by John Hoffman and Joe Rosey.

"Fascination," a fox trot song, by Al Sherman and John Hoffman, is being exploited by the authors under their own trade-mark as an independent publishing company.



HUMM

THE MARVELOUS

THE WONDER MELODY
EVERYONE IS TALKING ABOUT
IT WILL PROVE A PHENOMENAL
HIT
TRY IT - THATS ALL WE ASK
THE SONG WILL DO THE REST

GREAT FOR SINGLE
GREAT FOR DOUBLE
GREAT FOR QUARTETTE
GREAT FOR DANCING ACT
GREAT FOR DUMB ACTS
GREAT FOR OPENING
GREAT ANYWHERE
GREATEST FOX TROT IN
YEARS

SEND FOR PROFESSIONAL
COPIES AND ORCHESTRATION
STATE WHETHER FOR HIGH,
LOW OR MEDIUM VOICE

HARMS INC.
62 WEST 45TH ST.
NEW YORK CITY

Moderato

When ev-ry-one is sad, I am al-ways
glad, that's the on-ly way Mm

then I just hum a song Just

Refrain

Keep on hum-ming Al-though the
troub-le flies a-way Bright day

Just keep on hum-ming, Sad-ness

world will smile at you Sun

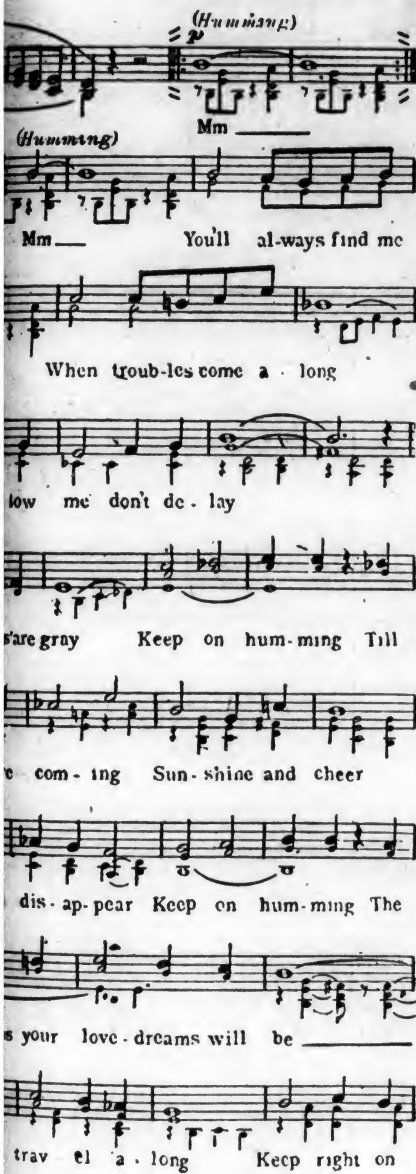
Just hum a song 25

Copyright MCMXX by T. B. Harms
All Rights Reserved

MINING

LONG SENSATION

By LOUIS BREAU
and RAY HENDERSON



Francis, Day & Hunter, N.Y.
International Copyright Secured

OTHER HARMS SONG SUCCESSES

THE MOST LOVABLE BALLAD IN YEARS

"OLD FASHIONED GARDEN"

THE HAUNTING TUNE

"DARLING"

A LILTING SONG THAT FITS ANYWHERE

"I CALL YOU SUNSHINE"

ANOTHER "SUNSHINE OF YOUR SMILE"

"LOVE SENDS A LITTLE GIFT OF ROSES"

SEND FOR PROFESSIONAL COPY AND ORCHESTRATION

STATE WHETHER FOR HIGH, LOW OR MEDIUM VOICE

HARMS INC.

62 WEST 45TH ST

N.Y. CITY, NAT SANDERS, MGR. PROF. DEPT.

Bacon, Ethel Barrymore, John Barrymore, Arthur Byron, Jane Cowl, John Cope, Reginald Denny, John Drew, Elsie Ferguson, Margalo Gillmore, Sam Hardy, Crystal Herne, Martha Hedman, Violet Heming, Doris Keane, Wilton Lackaye, Madge Lessing, Edmund Lowe, Elsie Mackaye, Bruce McKae, Nance O'Neill, Tyrone Power, Florence Reed, Lillian Russell, Norma Talmadge, Conway Tearle, Norman Trevor, Genevieve Tobin.

Gambling for high stakes, according to news dispatches, has become the rage in Paris.

"Sam H. Harris" has put in rehearsal "Ziz," a new farce by Fred Jackson and Fred de Gressac.

Van and Schenck have joined the Midnight Frolic.

Ruth Gillmore will continue the rest of the season in Lotus Robb's role in "Rollo's Wild Oat."

Andrew Corey, human fly, who fell to his death from the Hotel Howard in Baltimore last week is lying at the morgue there while the police try to find his widow.

Kitty Gordon is suing Gilbert M. (Broncho Billy) Anderson and Lawrence Weber for \$15,000 damages, alleging they failed to live up to a contract to pay her \$1,250 a week for a year for appearances in their pictures. They made one picture, she says, based on Richard Harding Davis' "Vera the Medium" and then quit.

The traffic signalling stations installed by Deputy Commissioner Harries will send out "Stop thief" warnings as an aid in catching motor car bandits.

The Equity auction raised \$10,000 for seats at its new show at the Metropolitan.

William Randolph Hearst accuses Charles F. Zittel, formerly employed by him and now running a theatrical paper called Zit's Weekly, in a suit filed in the Supreme Court of conspiring to overvalue the Dexter Paper Mills, for which he was to get \$125,000.

58TH STREET

(Continued from page 23)

In a picture studio comedy playlet with several attractive girls, gave the show a dash of comedy that helped mightily to bolster it up. Kelly, with comedy that has seen considerable usage, banged out a surefire individual hit that made the shortcomings of the turn in general pass into the background.

Joe Darcey, a blackface comedian and singer of popular songs, down next to closing, garnered the applause hit of the evening. Darcey is undoubtedly in a class by himself for holding up a show with a popular song routine. A single man with published numbers doing 30 minutes in the pop houses is seldom found, but this chap did just that and they wanted more. Hoen and Dupreece, with a flash turn featuring some clever shooting, closed the show in tip-top shape.

23RD STREET.

Seven acts on the bill the first half, two of them new. Toney and George, a two-man acrobatic team, featuring handstands, opened the bill, following the comedy and news reels. Knight and Gail, when flashed on the annunciator, betrayed the team's forte to be vocalizing (the adaptation from the word "nightingale" is striking and apropos) and held down No. 2 acceptably with a first class song routine. The man wears evening dress and the woman a becoming evening frock. An attempt at novelty to distinguish it from the general run of singing acts is the electrically illuminated umbrella number, the man closing the circuit by foot pressure by means of a contact switch in the footlights trough, which did not work so well Monday, flickering now and then.

Robinson and Williams (New Acts) were followed by Paul Decker and Co. with their "— and Son" vehicle that drew seven curtains as reward for its entertaining fifteen minutes. Mason and Cole (New Acts).

Frank Gould, working very Aljoison, next-to-closed, the warbles Masseneta's "Elegie" off-stage and draws a laugh on entrance in black face for a rag version of the classic, following which his routine consists of a series of gags and stories interspersed with pop songs that went over well and for ample returns.

The Reynolds, a hoofing trio, closed and held them in to a unit. The girls are twins and capable steppers, as is the fellow who annexed the individual honors of the combination with his solos and bits. The turn has dropped its "illusion" business in which the twins were involved in mystifying the audience by quick changes behind screens—and the change is for the better. As a straight terpsichorean turn it is "there" and qualifies for the better bills.

A Sessue Hayakawa feature closed the show.

NEWS OF THE DAILIES

(Continued from page 19)

Sums for the boy's education and maintenance till he reaches manhood have been settled upon him by Marshall Field 3d. The suit to determine his rights was friendly suit brought within the Field family.

Arthur Hopkins, by arrangement with A. H. Woods, will present Marjorie Rambeau in "Daddy Goes a-Hunting," by Zee Akins.

Posing as dry agents five young men attempted to hold up a Brooklyn cafe last week, but one of the patrons of the cafe disregarded the quintet's revolver and gave the alarm. They were captured.

Maurice, the dancer, mentioned as one of the co-respondents in the Joyce action for divorce against Peggy Hopkins, promptly cabled a denial from Paris. He has merely a casual acquaintance with the lady, he declares.

The Motion Picture Directors' As-

sociation went on record against importations of German films last week, declaring they savored of propaganda in that they showed unsavory sides of French and English history. Pictures dealing with Catherine of Russia and an unpleasant Italian subject are also slated for showing, and the directors, with D. W. Griffith, pointed out further how flooding this market with importations might affect American labor.

Giuseppe Bignoli, a dwarf with the circus, got after a big doorman with a revolver in Madison Square Garden last week as a result of a remark about size which the three-footer resented. The affair ended in the police court, where the dwarf put up \$400 in Liberty bonds as earnest of his desire to keep the peace in future.

"Sonny," by George V. Hobart, will be produced in August by the Selwyns, with Emma Dunn, Ernest Glendinning and Jeanette Tournear in the cast.

Oscar Hammerstein, Inc., and the

Hammerstein Opera Co. have been put in the hands of Lawrence Behrson as receiver in equity as the result of a \$3,000 action brought by John Visco. The defendant corporations are declared to have an interest in the Manhattan Opera House, already subject to three mortgages totaling \$100,000.

The Southern Comic Opera Co., directed by Michael Dempsey, formerly with D'Oyly Carte in London, has leased the Manhattan Opera House for 12 weeks, beginning May 10.

Fernand Bardiana, who translated "The Bird of Paradise" into French, arrived last week to confer with Richard Walton Tully regarding translating that author's other plays.

A native Roumanian costume was sent to Mitzi by Princess Elizabeth of Roumania, now Crown Princess of Greece, to wear in "Lady Billy."

Cyril Carroll, son of the former Tammany chief and a resident of

Great Neck, took Betty Ross, Laurette Carroll, Aloysius Sheehan and Thomas A. Reddy, picture director, to a party at Travers Island Saturday evening. The party ended with Mr. Carroll in the police station and Miss Ross in bed in her apartment in the Rutledge with a broken nose, a closed eye and other bruises. Mr. Carroll, it seems, took exception to Miss Ross' presence early in the evening and proceeded to chase her with a mop and otherwise abuse her, so Miss Ross says. On the way home her shrieks attracted the attention of a policeman, with Mr. Carroll's incarceration following. He was released in the morning when Miss Ross failed to appear.

George M. Cohan says he will revive "The Tavern" shortly and appear in it himself. Asked if he could play it, he replied: "Play it! Yes, and play it better than any actor on earth."

Marion Davies will appear in the Actors' Equity benefit at the Metropolitan May 1. Others scheduled to appear are Lionel Atwill, Macylyn Arbuckle, George Arliss, Frank

BILLS NEXT WEEK (May 2)

(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

Dorothy Jordan

Ford Sls Co

Toney & Norman

G Campbell Co

Watson Sls

Miller & Capman

Fink's Music

Kennedy & Berle

Robbie Gordone

Keith's Riverside

Van & Corbett

Franklin Chas Co

Pearson & Lewis

Walsh & Edwards

Claudius & Searlet

Horlick & S Sls

Maude Allen

Unusual 2

(One to fill)

Keith's Royal

Glenn & Jenkins

Kane & Herman

May Wirth Co

Capt Anson Co

Frank Gaby

Mattie Lippard

The Gulls

One Munson Co

(One to fill)

Keith's Colonial

Hershel Henlers

Weaver Bros

Wood & Wyde

Greenie & Drayton

Rodwin Kelly

"Flashers"

Ella Redford

Hyams & McIntyre

Osborne 3

Keith's Alhambra

V & E Stanton

Ziegler Sls

Harry Watson Jr

Dolly Kay

The Caninos

Rita Gould

(One to fill)

Keith's Hamilton

Edwards & Rhy

Vernon Siles

Mr & Mrs J Harry

Peggy Carhart

Tony George Co

(Others to fill)

Keith's Jefferson

Wm Rock Co

Billy Glasgow

Wm Ebb

T & K O'Meara

Tennessee 10

Margaret Taylor

Patricia Howard & T

(Two to fill)

Moss Broadway

Nat Nazario Co

Jim McWilliams

Sully & Mack

Kenny & Sheiby

Dallas Walker

(One to fill)

Keith's Fordham

Whiting & Burt

Mathews & Ayres

Wyatts Lads & L

Nathan Bros

Lexey & O'Connor

(One to fill)

Keith's Regent

Freeman & Rule

Kelly & Pollock

Princeton & Watson

Rose & Moon

Ikona

(One to fill)

ROY & ARTHUR

BOOKED DATES WEST THIS SEASON.

Beecher Jacobs Agency.

2d half

Harry Breen

Gordon & Ford

Mathews & Ayres

McCormack & R

(Two to fill)

Keith's H. O. H.

2d half (28-1)

Hilton & Norton

Yvette

Kaufman & Bessie

Bentley Bros

Haraban & Grohs

(Others to fill)

1st half (2-4)

Bartram & Saxton

Jack Kennedy

(Others to fill)

2d half (5-8)

(Others to fill)

Keith's Prospect

2d half (28-1)

Edith O'Brien Co

Dave Harris

Princess Radjah

(Others to fill)

Proctor's 125th St.

2d half (23-1)

Tony George Co

Bartram & Saxton

Page & Gray

Dave Ferguson

Lynch & Zeller

Master Gabriel

Calvin & Thornton

(One to fill)

1st half (2-4)

Edith O'Brien Co

Clayton & Edwards

West & Van Sclen

(Others to fill)

2d half (5-8)

Farrell Taylor Co

B & J Creighton

McIntosh & Mads

(Others to fill)

Proctor's 58th St.

Nat Nazario Co

Page & Gray

Canary Opera

Jennier Bros

Hassard & Silman

(Two to fill)

2d half

Tommy Dopley

Avey & O'Neill

Manning & Hall

(Others to fill)

Proctor's 5th Ave.

Riggs & Wilche

Clayton & Edwards

Felix & Fisher

Ruth Robinson Co

Burns & Lorraine

Grace Nelson

Muller & Stanley

Fred Allen

La Toy's Models

1st half (2-4)

Carson & Willard

(Others to fill)

Proctor's 5th Ave.

Riggs & Wilche

Clayton & Edwards

Felix & Fisher

Ruth Robinson Co

Burns & Lorraine

Grace Nelson

Muller & Stanley

Fred Allen

La Toy's Models

1st half (2-4)

Carson & Willard

(Others to fill)

Proctor's 23rd St.

2d half (28-1)

Barnes & Freeman

8 Blue Devils

Jessie Busby Co

Dunham & O'Mally

Oklahoma 4

2d half (5-8)

Jeannette Keane

Bison City 4

Clayton & Edwards

Will Lacey

(Others to fill)

Proctor's 23rd St.

2d half (28-1)

Barnes & Freeman

8 Blue Devils

Jessie Busby Co

Dunham & O'Mally

Oklahoma 4

2d half (5-8)

Jeannette Keane

Bison City 4

Clayton & Edwards

Will Lacey

(Others to fill)

Proctor's 23rd St.

2d half (28-1)

Barnes & Freeman

8 Blue Devils

Jessie Busby Co

Dunham & O'Mally

Oklahoma 4

2d half (5-8)

Jeannette Keane

Bison City 4

Clayton & Edwards

Will Lacey

(Others to fill)

Proctor's 23rd St.

2d half (28-1)

Barnes & Freeman

8 Blue Devils

Jessie Busby Co

Dunham & O'Mally

Oklahoma 4

2d half (5-8)

Jeannette Keane

Bison City 4

Clayton & Edwards

Will Lacey

(Others to fill)

Proctor's 23rd St.

2d half (28-1)

Barnes & Freeman

8 Blue Devils

Jessie Busby Co

Dunham & O'Mally

Oklahoma 4

2d half (5-8)

Jeannette Keane

Bison City 4

Clayton & Edwards

Will Lacey

(Others to fill)

Proctor's 23rd St.

2d half (28-1)

Barnes & Freeman

8 Blue Devils

Jessie Busby Co

Dunham & O'Mally

Oklahoma 4

2d half (5-8)

Jeannette Keane

Bison City 4

Clayton & Edwards

Will Lacey

(Others to fill)

Proctor's 23rd St.

2d half (28-1)

Barnes & Freeman

8 Blue Devils

Jessie Busby Co

Dunham & O'Mally

Oklahoma 4

2d half (5-8)

Jeannette Keane

Bison City 4

Clayton & Edwards

Will Lacey

(Others to fill)

Proctor's 23rd St.

2d half (28-1)

Barnes & Freeman

8 Blue Devils

Jessie Busby Co

Dunham & O'Mally

Oklahoma 4

2d half (5-8)

Jeannette Keane

Bison City 4

Clayton & Edwards

Will Lacey

(Others to fill)

Proctor's 23rd St.

2d half (28-1)

Barnes & Freeman

8 Blue Devils

Jessie Busby Co

Dunham & O'Mally

Oklahoma 4

2d half (5-8)

Jeannette Keane

Murray Bennett
(One to fill)
Y. WAYNE, IND.
Palace
Big City 4
Stones & Hayes
Toto
George MacFarland
Riding Duttons
(One to fill)
HAMILTON, O.
Regent
Gladys Greene
Gibson & Betty
Ellen Schuler
Art & Peggy
(Opp. to fill)

ASH & HYMAN'S
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

2d half
Ina Kuhn
(One to fill)
HAMMOND, IND.
Parthenon
Ward & Dooley
Rising Generation
(Two to fill)
2d half
Merredith & Snoozler
Helen Staples
(Two to fill)
HUNTINGTON, IND.
Huntington
Helen Staples
(One to fill)

LILLIAN SHAW
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

2d half
Wataika & Ustudy
Garnet & Hill
KOKOMO, IND.
Strand
Arthur Houston Co.
(Two to fill)
2d half
Paul Blundy
3 Blighly Girls
Garnet & Hill
LANSING, MICH.
Strand
Arco Bros

BOB BAKER
Booking Acts of Merit My Specialty
COAST TO COAST
805 Leew's Annex Bldg., 160 W. 46th St., N. Y.

Lowry & Prince
Middleton & S
Murray Bennett
(Two to fill)
2d half
Weadick & LaDio

ORPHEUM CIRCUIT
Palace Theatre Building, New York City
CHICAGO
Majestic
Emily A. Wellman
K. M. Seabury Co.
Frances Prichard Co.
Wilson Bros
J. C. Nugent
Claude & Marion
Herbert's Dogs
Herbert Brooks
Peggy Bremen Co.
Palace
Wm. G. Dooley
Joe Laurie
Harry Holman Co.
Sig. Friscoe

HACKETT DELMAR REVUE
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

"Janet of France"
R. & G. Ellsworth
Gordon's Circus
"Artistic Treat"
State-Lake
"Spirit Mardis Gras"
Margaret Young
Ert Baker Co.
Shella Terry Co.
Dennis Sisters
Belle Montrose
Clayton & Renne

CLAUDE & MARION
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Lordons
Bang & Snyder
DENVER
Orpheum
(Sunday opening)
Arman Kalis Co.
O. & S. Shand
B. & Wheeler
Cressey & Dayne
Ash & Hyman's

DORIS DUNCAN
"THE LOVE BANDIT"
Booked Solid, Orpheum Circuit
Direction CHAS. BIERBAUER

Oscar Mirano 3
Paul Nolan Co.
DES MOINES
Orpheum
Delmore & Lee
Ray Conlin
"Grey & Old Rose"
Latell & Volcan

COURTNEY SISTERS
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

"For Fly's Sake"
Moody & Duncan
"Trip to Hittand"
DULUTH
Orpheum
Pieret & Seefeld
Frank Brown
Norton & Nicholson
Francis Kennedy
"On Fifth Avenue"
Denison & Lee
Ramsdell & Lee
EDMONTON, CAN.
Orpheum
(2-4)
(Same bill plays)
Calgary 5-7
Singers Midgits
Duncan & Carroll

OAKLAND
Orpheum
Alan Brooks Co.
Loiya Adair Co.

Four Gossips
Prosper & Moret
Dunham & Williams
Lilly Comer
Selbini & Nagel
OMAHA, NEB.
Orpheum
The Rectors
Burke & Betty
"Moonlight"

WALKER & TEXAS
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Bessie Browning Co.
Elmer & Reaney
Abertine-Jarvis Co.
Gene Greene
Emerson & Blawin
PORTLAND, ORE.
Orpheum
Buddie Walton
"Fall of Eve"
The Milares
Ducos Bros
Frank De Voe
Joe Browning

CLAYTON & LENNIE
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

SACRAMENTO
Orpheum
(2-4)
(Same bill plays)
Calgary 5-7
Franklin Ardi Co.
McConnell Sis
Billy Beard
Sylvester Family
Williams & Pierce
Cummings & White
Ben Harney

ST. LOUIS
Orpheum
Dean & Mayfield
Hart Sisters
O'Donnell & Blair
Tighe & Leudun
6 Kirksmith Sis
Carleton & Baller
Parker & Son
Sealo

Rialto
Jack Conway Co.
Bobbe & Nelson
Anger & Packer
Monroe Bros
Gordon & Delmar

ST. PAUL
Orpheum
Wilfrid Du Bois
Foley & La Tour
"Summer Time"
Bradley & Ardine
Tricie Friganza
Co. Dora
Charles Lloyd
Francis & Kennedy

WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago
B'TSWLE, OKLA.
Odeon
Hill & Quinell
Howard & Atkins
W. B. Patton Co.
2d half
J. & G. O'Meara

JENNINGS & MACK
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Jupiter Trio
Dunlay & Merrill
Harrison Dakin & H
ELMINGTON, ILL.
Majestic
Cornell Leona & Z
Murray Voelk
"Ruffies"
Gertrude Newman
"Hungarian Rhaps"
(One to fill)
CENTRALIA, ILL.
Grand

LAUREL LEE
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Merriman Girls
Wm. Sisto
6 Belkoffs
2d half
Binn & Burt
Gilmore & Castle
Aurora Co.
CHAMPAIGN, ILL.
Orpheum
Oakes & Delour
O'Hara and Neely
Hunting & Frances
Frank Wilcox Co.
Nick Hufford
Ishikawa Bros
2d half
Wynne & Carmet
Nevins & Mack
Neal Abel
(Three to fill)

CHICAGO
American
Gertrude Newman
Will Stanton
Bob Hall
Wm. Black
(Two to fill)
2d half
Gilbert & Saul
Owen Montgomery
Armstrong & Allen
Brown Gardner & B
(Two to fill)
Lindcoln
Schastian & M. Sis
Chas. Wilson
Goon & Johnson
(Three to fill)
2d half
Morothe & S.
Clifford Wayne Co.
Eliot White Co.
Bloom & Sher
(One to fill)

COULCH BLUFFS
Majestic
Casal Frick & Co.
(One to fill)
2d half
Shops & Gray
(One to fill)
DAVENPORT, IA.
Columbia
Dox & Arthur
Martelle

KANSAS CITY
Globe
Marion Errow

THREE BARTOS
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Back & O'Donnell
Schepers Circus
JOLIET, ILL.
Orpheum
Leo Bore
Johnson Baker & J
(One to fill)
2d half
"Tollie" Wagner & E
De W. H. Hines & E
KANSAS CITY
Globe
Marion Errow

THREE BARTOS
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

PROSPER & MARET
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Cleveland & Faye
Kingsbury & M'son
Jesse & Hubert
Golden Troupe
2d half
Dan Ahearn
"Mixtures"
Walman & Berry
Weston's Models
(One to fill)

LINCOLN, NEB.
Liberty
Australian Balto
Dan Ahearn
"Mixtures"

VIOLA MAY
ACROBATIC DANCER
INVITES OFFERS FOR NEW SEASON.
ADDRESS VARIETY, N. Y.

Walman & Berry
Weston's Models
2d half
Jewel & Raymond
Dan Holt Co.
Hayden G'dwin & R
(One to fill)
MADISON, WIS.
Orpheum
Adonis Co.
E. & M. Williams
Mullen & Francis
Hall Erminie & B
Grand

DANNY DAVENPORT OFFICES
MICKEY CURRAN, Manager
Artists' Representatives.
245 WEST 47th STREET (Roxton Bldg.)
Our Acts Always Working.
Suite 215. Phone: BRYANT

M. L. GREENWALD
and LEW HERMAN
Producers of GIP Acts and Reviews.
211 Putnam Bldg., New York City.
53 Grand Opera House, Chicago.
Present
"FOUR JACKS AND A QUEEN"
With ADELE JASON
In a Miniature Song Cycle.
NOW ON THE LOEW CIRCUIT.

Bloom & Sher
J & E Mitchell
2d half
The Barlowe
Story & Clark
Mathews & B'n'ny
Will Stanton
Lucien Luca
Johnson Baker & J
MASON CITY, IA.
Cecil

J & N Omas
Arnelma Sis
Worden Bros
Edward Marshall
J Russell Co
Jim Doherty
F. Brown's Indians
"Cameroon & Rogers"
"30 Pink Tots"
SO. BEND, IND.
Orpheum

Byrd & Alden
Taylor & Francis
Brooklyn & Brown
2d half
De Maria Five
(Two to fill)
OKM'GEE, OKLA.
Cook
Jupiter Trio
Dunlay & Merrill
Harrison Dakin & H
"Rubeville"
(One to fill)
2d half
Hill & Quinell
Howard & Atkins
W. B. Patton Co.

DUNHAM & O'MALLEY
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Glad Moffat
Lorraine Sis Co
OMAHA, NEB.
Empress
Jewel & Raymond
Dan Holt Co.
Hayden G'dwin & R
(One to fill)
2d half
Arthur Terry
Crandall's Circus
(Two to fill)
FEORIA, ILL.
Orpheum
Cook & Caldare
Tracy & McBride
Wynne & Carmen

ELGIN, ILL.
Rialto
Fergin & Sundt
Jazzland 8
2d half
Sanaroff & Sonia
Horton
Black & White Rev
EVANSVILLE, IND.
Grand
(Terry Haute split)
1st half
Joe Melvin
Stanley & Birnes
L'ford & Frederick
Lillian Walker
Choy Ling Hee Tr
(One to fill)

GALESBURG, ILL.
Orpheum
W. & H. Brown
Saxon & Farrell
Welch Mealy & M
2d half
Waters H'kins & C
Powers & Wallace
Snell & Vernon
HITCHINS, KAN.
Midland
Harris Tugla
Harris & Poley
Jack Trainor Co.

CONNELY ZIPPY & L
"Martelle"
Imhoff Conn & C
Chabot & Torton
Hunting & Francis
Challen & Keke
QUINCY, ILL.
Orpheum
Hopkins Waters & C
Fowers & Wallace
Snell & Vernon
Kingsbury & M
2d half

ROCKFORD, ILL.
Palace
The Barlowe
Lucien Luca
WICHITA, KAN.
Empress
Harry Tsuda
Bayle & Poley
HARRY and ANNA SEYMOUR
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Mathews & B'n'ny
Peters & Platt
Luth & Browne
2d half
J & E Mitchell
E & M Williams
Hall Erminie & B

NEW HEADQUARTERS
GEO. CHOOS
110 WEST 47th STREET, NEW YORK CITY
Phone BRYANT 7095

W & H Brown
Weigh Mealy & M
ROCKFORD, ILL.
Palace
The Barlowe
Lucien Luca
WICHITA, KAN.
Empress
Harry Tsuda
Bayle & Poley
HARRY and ANNA SEYMOUR
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

MARCUS LOEW
Putnam Building, New York City
NEW YORK CITY
American
Witt & Winters
Yen Wah
Alexander Sparks Co
Cy & Cy
4 Jacks & Queen
DePierre Trio
Lynn Cantor
L. Bernard Co
Fox & Barton
Steed's Syncope'd 7
Fulton
The Ovandos

HENRY SANTRY and BAND
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Lawrence & Lyons
Bob Ferns Co
Arthur Fields
Ronald "Bro"
2d half
Herman & Young
Robb & Whitman
Dawson L'n'g'n & C
Josephine Harmon
Reynolds & G'dine
Curtis & Fitzgerald
J Gordon Players
Adrian
(One to fill)
Loney Nase
"Lovers' Lane"
Miner & Evans
2d half
Ed Gingsass Co
Barlow Banks & G
Phillips & Ebby
Thlyou & Rogers
Walter Halley Co
Palace
Elwyn 3
Sam Wilson
Carde & Noll

JOHN GEIGER
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Victoria
DePierre 7
Rose Valida
Phillips & Ebby
Hawthorne Cook
Kinkaid Kitties
Erford's Whirl
(One to fill)
2d half
Howard & Cradd'ck
Herman Lieb Co
Celia Weston Co
Grace Ayres & Bro
(One to fill)
Warwick
Bollinger & R'nolds
Bernard & Braver
Hall & O'Brien
Harry Lee
Valda Co

Adam & Robinson
Fein & Tennyson
Salle & Robles
La Carlos
(One to fill)
ATLANTA, GA.
Grand
Peters & Le Buff
Gordon 2
"Straight"
Evans Mero & E
Downing & B Sis
2d half
Jean & Valjean
Robinson & Pierce
Walter Fenner Co
Anger & Adelon
Lola Brava Co

BALTIMORE
Hippodrome
Work & Mack
Fein & Tennyson
Connors & Boyne
Bart Doyle
BIRMINGHAM
Bijou
Les Perretos
Long & Perry
Danny
Will J. Evans
Jones Perry
2d half
Peters & LeBuff
Gordon 2

MAURICE GREENWALD ACTS
ALL REPRESENTED BY
Bechler Jacobs Agency.

V & C Avery
Josephine Harmon
(One to fill)
2d half
Sylvester & Jeanette
Yen Wah
Tipoff 3
"Nobody Home"
Jo-Jo Harrison
Floy Russell
National
Juggling DeLisle
Seymour & Jeanette
Link & Phillips
Celia Weston Co
Odiva

"Straight"
Evans Mero & E
Downing & B Sis
BOSTON
Orpheum
Florette
Weils & Montgomy
Leopard & Porray
Al H White Co
C & T Harvey
Fashion Rev 1921
2d half
Sylvester & Jeanette
Link & Phillips
Celia Weston Co
Odiva

WANDER & PALMER
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

2d half
Kramer & Patterson
Rose Valida
Adrian & Gerhue
Cy & Cy
Orpheum
Eddie Gingsass Co
Sonia Meroff Co
Rudloff
Fox & Barton
Steed's Syncope'd 7
2d half
Wonder Girl
Lawrence & Lyons
Lee Beggs Co
Hawthorne & Cook
Kinkaid Kitties

TOPEKA, KAN.
Novelty
Novelty Trio
Pitzer & Daye
Wack & L. Sis
Beck & Silwell
Hayatake Bros
2d half
Marion Drew
Cleveland & Faye
Kingsbury & M

BOULEVARD
Herman & Young
McConnell & West
Lester Bernard Co
Mills & Smith
Dawson L'n'g'n & C
2d half
3 Martells
Sonia Meroff Co
Rudloff
Miner & Evans
Society Symphony
Avenue B
Adonis & Shaso
Fein & Tennyson

DALLAS, TEX.
Jefferson
Paramo
Vincent & Franklyn
"Rounder of B'wy"
Anthony & Arnold
Stanley Bros
2d half
McMahon Sis
Conne & Albert
Arthur Sullivan
Hatch Whitehead
Crandall 4
"Patches"
DAYTON
Dayton
Fred's Digs
Mingers & Lowrey
Police Horton Co
Chas. Kelly
Mystic Dionson 3

DETROIT
Colonial
Gordon Bros
Case Martin
O. Le & Oria
"Into the Light"
Follette Pearl & W
Cypsy Songsters
DULUTH
Low
Edna & Mufrey
Deena A. post
Severance
Joseph & Plant
Ronald 3
2d half

RAY and EMMA DEAN
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

RAY and EMMA DEAN
BOOKED DATES WEST THIS SEASON.
Bechler Jacobs Agency.

Wilbur & Lyke
Melroy Sisters
Hart & Helene
Deberce LaBarr Co
(One to fill)
FALL RIVER
Low
3 Cliffords
Steve Freda
"Toy Shop"
Amoros & Jeanette
Heras & Preston
2d half
Florette
Leonard & Porray
Al H White Co
C & T Harvey
Sandy Rev 1921

GEORGIA CAMPBELL
PLAYED WEST THIS SEASON.
Bechler Jacobs Agency.

FRESNO, CAL.
Hippodrome
Burrell Bros
O Stanley & Sis
Powers Marsh & D
Frank Ward
6 Musical Queens
(One to fill)
2d half
Williams & Daley
Bob White
Pearl Abbott Co
Carlton & Belmont
"Fickle Frolics"
HAMILTON, CAN.
King Street
Juggling Ferrier
La Rose & Lane
Martin & Courtney

CHONG & MOEY
26 CONSECUTIVE WEEKS
Bechler Jacobs Agency.

Dolly Dumplings
Bergman M & N
2d half
King Bros
Helene Davis
Harry Brooks Co
Swartz & Clifford
6 Musical Nesses
HOUSTON
Princess
McConnell & Austin
Harry Sykes
3 Kenna Sisters
Callahan & Hiles
J & I Marlin
2d half

BOB WHITE
Pearl Abbott Co
Carlton & Belmont
"Fickle Frolics"
(6-7)
Reckless & Arley
Taylor & Arnold
Exposition 4
Tom Mahoney
"Syncope'd Feet"

MONTREAL
Low
Sterling Rose 1
Al Lester Co
Overseas Rev

RAYMOND BOND
AMERICAN HUMORIST
"STORY-BOOK STUFF", neat, compact,
well acted; routed dull from curtain
to curtain."—Louisville, Ky. "Times."

2 Daveys
Helen Jackley
Coffman & Carroll
Lee Beggs Co
Salle & Robles
Society Symphony
2d half
Bollinger & R'nolds
Garfield & Smith
Jimmie Rosen Co
Jarow
"Holiday in Dixie"

INDIANAPOLIS
Low
Rice & Elmer
Jordan & Tyler

BELL & CARON
23 WEEKS—LOST 6 DAYS
Bechler Jacobs Agency.

Little Lord Roberts
Ward & Raymond
White Black & U
KANSAS CITY
Garden
Mykoff & Vanity
Bobby & Earle
Fallen Stars
Wm Dick
Apollo 3
2d half
Ajax & Emily
Margaret Merle
"Women"
Johnson Bros & J
Brower 1

KNOWVILLE
Low
Palermo's Canines

NEW HEADQUARTERS
AFTER MAY FIRST
JOE MICHAELS
Suite 402
160 West 46th Street, New York City.

Jean & Valjean
Robinson & Pierce
Walter Fenner Co
Anger & Adelon
2d half
Carson Bros
Harry Watkins
Moher & Eldridge
Cattand
LONDON, CAN.
Winter Garden 4
Jimmy Lyons
Mr & Mrs W. Hill
2d half
Alvin & Kenny
L. O. Harvey
Stratford Comedy 4

OTTAWA, CAN.
Low
Johnny Clark Co
Sol. Bortone
LaCoste & Bonave
Newport & Strik
Dance Festival

GREY & BYRON
22 CONSECUTIVE WEEKS
Bechler Jacobs Agency.

EG BEACH, CAL.
State
Eddie Hill
Plunkett & Roming
Ruth Rogers Co
Smith & Cook
Braggy & Claus
2d half
"Just Friends"
Lee Mason Co
Schum & Stevens
Hubert Gilles
J Flynn Minstrels
LOS ANGELES
Hippodrome
"Just Friends"
Lee Mason Co
Serna & Stevens

PITTSBURGH
Low
Wanda & Seale
Esther Levy 3
Townend Wilbur Co
Wells Virginia & W
Dance Originalities

PROVIDENCE
Emery
Rose & Hill
Ryan & Weber
Davis & Seaton
Harold Seaton
Halley & Noble
Kaisha Co
2d half
Esther 3
Chas. Calvert

(Continued on page 28.)

OBITUARY

THEODORE E. AYLWARD.

Theodore Edward Aylward, Cincinnati representative of A. L. Erlanger and Charles B. Dillingham, and manager of the Grand Opera house in Cincinnati, died at his home, Fort Thomas, Ky., of acute Bright's disease, following a brief illness. He was stricken while in the office of the theatre, but made

IN MEMORIAM
SACRED TO THE MEMORY OF
JOHN F. SULLY
AND
VINCENT SULLY.
WHO DEPARTED THIS EARTH
APRIL 25, 1919.
MRS. GRACE SULLY
WILLIAM SULLY

little of the matter until two days later when, following a hasty consultation of physicians, his case was pronounced serious.

The deceased was born in London, England, August 21, 1862, and has been identified the entire 35 years of his theatrical career with the Grand Opera house, starting in the box office and climbing to the responsible post he last occupied.

A widow and four children—two sons and two daughters—survive.

ETHEL PONCE.

Ethel Ponce, well known in vaudeville and in the music publishing business as a song writer and composer, died April 14 at her home in Brooklyn following a short

FERD HIGHT.

Ferd Hight died at the Actors' Fund Home, Staten Island, April 22. He was 91 years old. Mr. Hight, who was an actor for 65 years, made his last appearance in 1909. His wife, professionally known as

IN LOVING-MEMORY
OF
CATHERINE POWELL
Who Died April 28, 1920.
We Miss Her More and More, With
Broken Hearts, As Each Day
Passes By.
MOTHER and ALFRED

Bessie Hunter, survives. Mr. Hight was born in England and came to America shortly after the Civil War. During his career he played with many of the leading stars of the day.

KATHERINE BOLTON.

Katherine Bolton, proprietress of a theatrical boarding house in the Times Square district for upwards of 35 years, died Thursday, April 21. The deceased was 66, and during her life enjoyed the friendship of many prominent theatrical folk.

IN LOVING MEMORY
OF
CATHERINE POWELL
The Most Wonderful Friend I Ever
Had, Who Died April 28, 1920.
JOAN VERNIE

to whom she was known as "Aunt Kate." Burial was at Stamford, Conn., Saturday last.

HARRY L. DAVIDSON.

Harry L. Davidson died April 1 at his home in San Francisco. For many years the deceased had been a publicity and business manager for the principal legit producers. He is survived by his wife, Edna Esmeralda, now with Harry Puck and Co. in vaudeville.

Oscar Weil.

San Francisco, April 27. Oscar Weil, for 25 years the recognized dean of music critics in San Francisco, famous for his "Spring Song," sung by Mme. Nordica and other opera stars of note, died last week in this city at the

age of 82 years. He is survived by a widow, a granddaughter and a sister. He was a native of New York City and when a boy was sent abroad for a musical education. He later served in the Civil War, wrote music, and at one time was editor of a leading country daily in this state.

Antoinette Glover de Cordoba, wife of Pedro de Cordoba, now in "Nemesis" at the Hudson, died April 23 in this city. Her last appearance was in "The Light of the World." She has been married four years. Her sister is the Marquise de la Tourrette.

The mother of Nat Renard died April 19, at her home, 115 W. 54th street, New York. Mr. Renard is of the vaudeville team of Renard and West. He was summoned from Waco, Texas.

The sister of Harry and Leo Fitzgerald, the Keith agents, died at her home, Frankfort, N. Y., Thursday night, April 21.

Mme. Graeff, mother of Francois Graeff, director of the Eclipse Film Co., Paris.

Jean Morizot, author, formerly on staff of "Cinematographie," Paris.

Robert Lebeaud, general manager of "Publi-Cine," Paris.

Gabriel Keuser, a French motion picture pioneer.

M. d'Anglebermer, professionally known as Dorian, former stage manager of the Cigale and the Gaité Rochecouart, Paris.

Pierre Campana, secretary of the French Federation du Spectacle and a popular actor.

Mme. Mounet-Sully, widow of the late doyen of the Comedie-Francaise, and mother of A. de Lorde, playwright.

Henri Keroull, French playwright, April 14, of pneumonia, aged 64. Deceased born in Corsica, wrote several farces including "Une Nuit de Noces," with Barre. "Le Billet de Logement" and "Taupin a des idées noires," produced last year at the Cluny, Paris.

CABARET

Earl Lindsay's floor show, "The Revels of 1921," will terminate its five weeks' run at the New Kenmore cabaret at Albany tomorrow night (Saturday) and will go to Atlantic City for an indefinite run at the Breakers. Harry Johns, the juvenile of the show, says it is planned to enlarge the chorus for the Atlantic City engagement. Eight girls worked in the chorus at the Albany cabaret, while it is planned to use twelve in the Boardwalk show. The Atlantic City cast will be entirely new excepting Mr. Johns and Grace Edler, lately in vaudeville with her sister, Berna Edler, who replaced Peggy Randall as the soubrette in the show at the New Kenmore last week. Berna Beaumont, whose toe dancing was a hit of the New Kenmore show, will return to her home in Cleveland, where she is associated with her husband in a dancing academy. Miss Beaumont has a class of 100 Cleveland children taking up toe dancing.

Luke Bernard, the Pittsburgh "head waiter," was the big card at the Friars Rolls Royce committee dinner Sunday last. Luke is a wonder at arousing dinner guests to the point of exasperation. Three or four present were on the point of "busting" the fresh waiter who bossed everything and everybody. Even Tommy Gray fell for Luke's stuff. The blow-off came when Jim Corbett knocked Luke "cold." The boys thought it was Luke's head that hit the stone floor. When the gathering was wise to the sound there were shouts of laughter, and Bernard was the center of a gathering long after the dinner was over.

"Rachie" Brown, reputed to be one of the biggest professional gamblers in the country, now faces trial in Federal Court on charge of hatching a conspiracy to smuggle booze across the border. He was indicted by the Federal Grand Jury, arraigned and released on bail last week. Brown is already under indictment in Illinois as one of the leaders in the world series baseball scandal and is declared by investigators to be the man who engineered the deal to "throw" the series. He is the fifth one impli-

cated in the alleged booze running conspiracy; the four others have been already sentenced and fined in Federal Court. "Rachie" is the king of the conspirators, government agents declare. He figured prominently in the trial of Jules Formel, who was recently sentenced to prison for operating a gambling house in Saratoga. Although he was alleged to be a partner of Formel, he testified on behalf of the prosecution and admitted that he had been promised immunity on three indictments hanging over his head, one for perjury, another for conspiracy, and a third for accessory to a felony.

The Anchorage, a new eating place, for New York on Fifty-fifth street, near Sixth avenue, opened last week to a great play. The place has been modeled after a ship's interior, supposedly following the idea of "The Ship," just outside Los Angeles. It is a very pretty place. Following out the idea has made it necessary to have the ceilings very low and consequently the ventilation is not of the best. The service, perhaps because of the newness, was uncertain, several parties leaving without being served. The food, when it did arrive, was very good. There is a small dance floor in the place, but Sunday night a very ordinary orchestra stuck to the grand opera selections. The seating capacity probably equals that of any restaurant in New York.

Arnold Johnson and his band opened Monday, April 25, at Martin's, Atlantic City.

Dixie Brown, wife of Jimmy Brown, the songwriter, is playing an engagement at the Beaux Arts, Atlantic City.

The May Leslie room at Reisenweber's is becoming the clubroom for the daylight saving actors. They begin to drop in on May anywhere from 1 to 4 o'clock in the morning and take things pretty much in their own hands. An impromptu entertainment is likely to break out at any moment and the lay members are beginning to expect more than just the dancing. The dancing affords enough amusement to the on-

BILLS NEXT WEEK

(Continued from page 27.)

Wells & Montgomery
"A Modern Diana"
Dixie 4
Six Virginia Steps
SACRAMENTO
Hippodrome
Buss's Dogs
Melville & Stetson
Robert E. O'Connor
More Senna & D
Sherlock Six & C
2d half
Mr. & Mrs. Wiley
Calvert & Shayne
Ronald & Ward
Arthur Deagon
Wheeler 3
ST. LOUIS
Loew
Montambo & Nap
Jack Goldie
Kibel & Kane
Lewis & Thornton

HARVEY, HANEY, GRACE
21 WEEKS—LOST 4 DAYS
Beckler Jacobs Agency.

Rose Revue
2d half
Mykoff & Vanity
Bobby & Earle
Fallen Stars
Wm Dick
Apollo 3
ST. PAUL
Loew
Wilbur & Lyke
Melroy Sisters
Hart & Helene
Bernice La Bar Co
(One to fill)
2d half
Maxon & Morris
Helen & Gordon
Bell & Belgrave
Julia Curtis
Dancers De Luxe

SALT LAKE CITY
State
Jack Gregory Co
Keter & Dena
Bond Harry Co
Harry Hines
Gypsy 3
2d half
Les Arados
Maleta Bonconi
Bartlett Smith & S
Jack Martin 3
SAN ANTONIO
Loew
Willie Karbo
Dell & Ray
Lyndall & L. Co
Rabe La Tour
Grazar & Lawlor
2d half
McConnell & Austin
Harry Sykes
3 Kenna Sisters

BIG JIM
24 CONSECUTIVE WEEKS
Beckler Jacobs Agency.

SALT LAKE CITY
State
Jack Gregory Co
Keter & Dena
Bond Harry Co
Harry Hines
Gypsy 3
2d half
Les Arados
Maleta Bonconi
Bartlett Smith & S
Jack Martin 3
SAN ANTONIO
Loew
Willie Karbo
Dell & Ray
Lyndall & L. Co
Rabe La Tour
Grazar & Lawlor
2d half
McConnell & Austin
Harry Sykes
3 Kenna Sisters

STOCKTON
State
Grace De Winters
Marietta Craig Co
Royal 4
Everett's Monkeys
2d half
Buss's Dogs
Melville & Stetson
R E O'Connor
More Senna & D
Sherlock Six & C
HOLDEN & HARRON
114 CONSECUTIVE WEEKS
Beckler Jacobs Agency.

SUPERIOR, WIS.
Loew
Lockhart & Laddie
Nell O'Connell
Eldridge Flow & E
Texas Comedy 4
Ling & Long
2d half
Rollo & Mulvey
Helen Vincent
"Sweeties"
Murphy & Plant
Royal 3

TAFT, CAL.
Hippodrome
(1-2)
The Larcenians
Rober & Gold
Mack & Maybelle
Willing & Jordan
Billy Hart & Girls
WILGAM
Rosa & Thorn
Doe & Neville
Brady & Mahoney
Fred La Reine Co
2d half
Canaris & Cle
Regal & Mack
Mills & Moulton
Gleasons & Hillman

SPOKANE
Loew

TORONTO
Loew
Gorgalis Trio
Berry & Nickerson
Bernard & Meyers
GUS SUN BOOKING EXCHANGE CO.
1193 Broadway, New York City

BUFFALO
Olympic
Daisy & Wilson
James Kearney Co
Christopher & W
"Sweet Sixteen"
CLEVELAND
Priscilla
Bell & Eva
Morrow & Gray
CHARLES OLCOTT
20 WEEKS—LOST 3 DAYS
Beckler Jacobs Agency.

CHURCHTON, W.VA.
Phaza
Kitties Band
Langham & Haney
(One to fill)
2d half
Cody & King
Adler & Clark
Lewis LaVarre & D

MAURICE SAMUELS CO
Howard & Lewis
Chapell & S Co
DETROIT
Columbia
Edwards & Edw's
Lolla Orth
Lewis & Manning
Pickard's Seals
Marshall & Connors
Columbus Mus Rev
HT'GTON, W. VA.
Hippodrome
Lorimer & Carberry
Mack & Nelson
Langham & Haney
(Two to fill)
INDIANAPOLIS
Lyrie
2d half
Gaynell & Mack
Maggie LeClair Co
Lyrie & Emerson
"Girls Will Be Girls"
Hollis & Warner
Fred's Circus
LEXINGTON, KY.
Ada Meade
DAVENAUGH CELESTIALS
21 WEEKS—LOST 3 DAYS
Beckler Jacobs Agency.

Yurki 3
Adler & Clark
Lorimer & Carberry
2d half
Lorette & Rooney
De Albert & Norton
"Cozie Revue"
MARION, O.
Orpheum
Baggott & Shelton
Beaumont & King
ROCHESTER
Victoria
Roach & McCurdy
"Tid Bits"
2d half
Sherman & Balcom
3 Keltons
TOLEDO
Rivoli
Chas Hart Co
T & C Breton
Gertrude Taylor Co
"Harmony Land"
Austin & Delaney
"Fall of Rheims"

INDIANAPOLIS
Lyrie
2d half
Gaynell & Mack
Maggie LeClair Co
Lyrie & Emerson
"Girls Will Be Girls"
Hollis & Warner
Fred's Circus
LEXINGTON, KY.
Ada Meade

DAVENAUGH CELESTIALS
21 WEEKS—LOST 3 DAYS
Beckler Jacobs Agency.

INTERSTATE CIRCUIT
Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
Rio & Helmar
Murphy & White
Billy Arlington Co
Emily Darrell
Edith Clapper
Howard & Ross
(One to fill)
IT. WORTH, TEX.
Majestic
Keno Pables & W
Jean-Hogdell
"Step Lively"
Adams & Griffith

HENRY CATALANO & WILLIAMS
20 CONSECUTIVE WEEKS
Beckler Jacobs Agency.

MASON & KELLER CO
Johnny Burke
Beaman & Grace
GALVESTON, TEX.
Majestic
(2-4)
(Same bill plays
Austin 5-7)
Three Falcons
Price & Bernie
Miller & Bradford
Marie Stoddard
Victor Moore Co
Mareno & Maley
"Everyman"

HOUSTON, TEX.
Majestic
El Cieve
Combe & Nevins
Roe & Rudac
Adler & Dunbar
Marie Cahill

MUSKOGEE
Majestic
Oak & Taki
Tuck & Clare
Bessie Remper
Leipzig
Bouncer's Circus
OKMULGEE
Orpheum
Juniper 3
G & M Brown
Dunlap & Merrill
Harrison Hahn & M

OKLAHOMA CITY
Majestic
Oak & Taki
Tuck & Clare
Bessie Remper Co
Leipzig
Bouncer's Circus
OKMULGEE
Orpheum
Juniper 3
G & M Brown
Dunlap & Merrill
Harrison Hahn & M

EDMONTON, CAN.
Pantages
Mack & Williams
Cleveland & Dewey
Joe Roberts
Bessie's Pierrots
Lobby Clark & D
"Making Movies"
GT. FALLS, MONT.
Pantages

STEVE FREDA
31 WEEKS—LOST 3 DAYS
Beckler Jacobs Agency.

EDMONTON, CAN.
Pantages
Mack & Williams
Cleveland & Dewey
Joe Roberts
Bessie's Pierrots
Lobby Clark & D
"Making Movies"
GT. FALLS, MONT.
Pantages

"Rubeville"
2d half
Howard Atkins
Hill & Quintelle
Thos Patton Co
Glad Moffat
Lorraine Six Co
SAN ANTONIO
Majestic
P. George
Barry & Layton
Gibson & Connell
Lloyd & Goode

TULSA, OKLA.
Orpheum
Zola 2
Reed & Tucker
Mary Mann Co
Billy Schoen
"Varieties of 1920"
Kellam & Odare
Lillian's Animals
WICHITA FALLS
Majestic
Samsted & Marian
Merritt & Bridwell

JOHN R. GORDON
19 CONSECUTIVE WEEKS
Beckler Jacobs Agency.

PANTAGES CIRCUIT
New York and Chicago Offices

BUTTE, MONT.
Pantages
(30-2)
(Same bill plays
Anaconda 3, Missoula 4)
C & M Butters
Tracy Palmer & T
Candice's Birds
Xechill
Hugo Lutgens
3 Harmony Kids
CALGARY, CAN.
Pantages
Phil La Tosca

FABOR & BURNETT
25 WEEKS—LOST 4 DAYS
Beckler Jacobs Agency.

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

LOS ANGELES
Pantages
The Norvellos
3 Quillion Bros
Fox & Ray
Svengali
Meyers Burns & O
Gevonne Troupe
MINNEAPOLIS
Pantages
Little Nap
Lippin & Perry
"Tried and True"
Dancing Davey
"Gay Little Home"
Clarence Troupe
Noodles Fagin Co
Long Tack Sam

Sampsel & Lech'd
Tom Kelly
Torillie's Circus
PORTLAND, ORE.
Pantages
Paul Savoy
Ernest Hlatt
L & M Hart
Temple 4
Shaw's Circus
R Cummings
REGINA, CAN.
Pantages
(2-4)
(Same bill plays
Saskatoon 5-7)
Bender & Heer
C & M Huber
Ed Blondell Co
Chuck Haas
"Jip'nse Romance"

SALT LAKE
Pantages
Wells & Boggs
Paul Petching
Orville Stamm

PAULINE SAXON and SIS
BOOKED SOLID 30 WEEKS
Beckler Jacobs Agency.

WILKINS & WILKINS
"Last Night"
Stevens & Lovejoy
C Moratti Co
SAN DIEGO
Savoy
Britt Wood
Olga Steck
White Bros
Hinkey & May
Peimaine & Selley
Moira Revue
Paul Kleist Co
SAN FRANCISCO
Pantages
(Sunday opening)
Rose Ellis & R
Rhinehart & Durr
Wells & Boggs

PAULINE SAXON and SIS
BOOKED SOLID 30 WEEKS
Beckler Jacobs Agency.

WILKINS & WILKINS
"Last Night"
Stevens & Lovejoy
C Moratti Co
SAN DIEGO
Savoy
Britt Wood
Olga Steck
White Bros
Hinkey & May
Peimaine & Selley
Moira Revue
Paul Kleist Co
SAN FRANCISCO
Pantages
(Sunday opening)
Rose Ellis & R
Rhinehart & Durr
Wells & Boggs

PAULINE SAXON and SIS
BOOKED SOLID 30 WEEKS
Beckler Jacobs Agency.

WILKINS & WILKINS
"Last Night"
Stevens & Lovejoy
C Moratti Co
SAN DIEGO
Savoy
Britt Wood
Olga Steck
White Bros
Hinkey & May
Peimaine & Selley
Moira Revue
Paul Kleist Co
SAN FRANCISCO
Pantages
(Sunday opening)
Rose Ellis & R
Rhinehart & Durr
Wells & Boggs

PAULINE SAXON and SIS
BOOKED SOLID 30 WEEKS
Beckler Jacobs Agency.

WILKINS & WILKINS
"Last Night"
Stevens & Lovejoy
C Moratti Co
SAN DIEGO
Savoy
Britt Wood
Olga Steck
White Bros
Hinkey & May
Peimaine & Selley
Moira Revue
Paul Kleist Co
SAN FRANCISCO
Pantages
(Sunday opening)
Rose Ellis & R
Rhinehart & Durr
Wells & Boggs

PAULINE SAXON and SIS
BOOKED SOLID 30 WEEKS
Beckler Jacobs Agency.

WILKINS & WILKINS
"Last Night"
Stevens & Lovejoy
C Moratti Co
SAN DIEGO
Savoy
Britt Wood
Olga Steck
White Bros
Hinkey & May
Peimaine & Selley
Moira Revue
Paul Kleist Co
SAN FRANCISCO
Pantages
(Sunday opening)
Rose Ellis & R
Rhinehart & Durr
Wells & Boggs

PAULINE SAXON and SIS
BOOKED SOLID 30 WEEKS
Beckler Jacobs Agency.

WILKINS & WILKINS
"Last Night"
Stevens & Lovejoy
C Moratti Co
SAN DIEGO
Savoy
Britt Wood
Olga Steck
White Bros
Hinkey & May
Peimaine & Selley
Moira Revue
Paul Kleist Co
SAN FRANCISCO
Pantages
(Sunday opening)
Rose Ellis & R
Rhinehart & Durr
Wells & Boggs

PAULINE SAXON and SIS
BOOKED SOLID 30 WEEKS
Beckler Jacobs Agency.

WILKINS & WILKINS
"Last Night"
Stevens & Lovejoy
C Moratti Co
SAN DIEGO
Savoy
Britt Wood
Olga Steck
White Bros
Hinkey & May
Peimaine & Selley
Moira Revue
Paul Kleist Co
SAN FRANCISCO
Pantages
(Sunday opening)
Rose Ellis & R
Rhinehart & Durr
Wells & Boggs

PAULINE SAXON and SIS
BOOKED SOLID 30 WEEKS
Beckler Jacobs Agency.

WILKINS & WILKINS
"Last Night"
Stevens & Lovejoy
C Moratti Co
SAN DIEGO
Savoy
Britt Wood
Olga Steck
White Bros
Hinkey & May
Peimaine & Selley
Moira Revue
Paul Kleist Co
SAN FRANCISCO
Pantages
(Sunday opening)
Rose Ellis & R
Rhinehart & Durr
Wells &

CHANGES FROM LUKEWARM MEMBER OF N. V. A. TO ONE OF ITS BIGGEST BOOSTERS

Editor Vaudeville News,
1562 Broadway, New York City.

New York, April 18, 1921.

Dear Sir:

Have been a member of the N. V. A. for four years, but "just" a member and a lukewarm one at that.

But I have changed to one of its biggest boosters, and I will tell you why.

A few days ago I had occasion to go to a certain office on business, and while waiting there I accidentally saw three sheets of checks made out by the N. V. A. to needy professional members of the Order and also to professionals who were NOT members of the Order.

This is the only organization on earth that I know of that helps those in distress who are not members of it, and all this beautiful work is done without blare of trumpets and is never mentioned by the Order—in fact, I never knew of it myself until I stumbled on to it.

I was so impressed with what I saw that I wish every man and women in the theatrical profession could know of it, and then just have a little talk with himself and hear something within him say: "It is my duty to be an N. V. A."

When one fights the N. V. A., he is not fighting the Managers; he is fighting his brother and sister artists, among whom are those I have referred to as being so beautifully taken care of in their dark hours.

Yours very truly,

J. ROYER WEST,
(Of West and Van Siclen).

looker. All styles and variations may be seen. The latest development is the playing of cards at the tables. This is a real innovation for a Broadway restaurant.

With Lou Davis as the producer, Techa Tavern, San Francisco, is showing a new revue. The show is a departure from the style of

entertainment that the cafe has been using the past couple of years. During that time very few changes were made in the personnel of the entertainers, which consisted of six or seven girls in specialties and ensemble number. Davis, however, has increased the number of girls to ten and although the management has approved of this it has

not appropriated sufficient funds to allow the employment of principals of a higher class.

Aside from Davis himself, the holdovers from the former shows are the principal strength of the present review. Marie Bond, Ruby Adams and Pearl Leonard constitute this section of the new show. Marie Bond, an exceptionally pretty girl, who has been a fixture here for three years during which time she devoted her time to singing only, has been given character parts and in a burlesque wedding number displayed heretofore hidden talent as a comedienne in this new field.

Stellar French is one of the new principals and leads a Scotch drill, playing a bagpipe. The number is one of the liveliest in the revue. Ruby Adams, a big favorite here, through her long connection with the cafe, is an important factor in the new revue and her personal work and magnetic style is a feature itself.

Lou Davis also appears in the revue and his first effort in a cafe in this city has made such an impression that it is a foregone conclusion that he is in for a long run at this cafe. The chorus consists of good looking girls.

Since the new revue was instituted a covert charge of twenty-five cents has been made.

Art Hickman is coming to Atlantic City for a summer season at the Ambassador Grill starting in June. Hickman is at present playing at the St. Francis in 'Frisco. The Ambassador was the place where Paul Whiteman and his aggregation made themselves famous. Whiteman, too, hails from the West Coast.

Hot race on between the Blossom Heath Inn and Fontaine Inn, both in Lynbrook, L. I., on the Merrick road, about a mile apart. The

Susskinds run Blossom Heath. Their brother-in-law, Dave Weiss, formerly Blossom Heath's manager, has Fontaine Inn for this summer. Both places are now open. Blossom Heath was redecorated at an expense of about \$40,000. Weiss is quite popular in that section and has pulled considerable of the trade to Fontaine Inn, but the battle is being sharply waged, with Paul Salvin shortly to intervene with his remade Hoffman Arms.

It's a regular wild west along the Canadian border nowadays according to the stories of those who have tried to beat the booze barrier up

there. Gunplay is almost continuous between the bootleggers and government officers, revenue and customs.

With the Canadian dealers of Montreal forced to sell their stocks by May 1 or turn them over to the government at cost, liquor prices in Montreal and the Province of Que-

APARTMENT FURNISHED — Flatbush.
Beautifully furnished; 5 rooms and bath; Piano. Short block from Subway Station. Two family house. New interior decorations. May 1 to Oct. 31. Rent \$75.—F. Stevenson, 220 East 31st St., Brooklyn, New York. Interboro Subway; Beverly Rd. Sta.

OPEN LETTER No. 16

Dere KIMBERLY & PAGE
Palace Theatre
Rockford, Ill

Lizzie Strude my girl friend seen you're ack last nite an all day in the factory she talked about youse.

Well she done so much talkin an tellin me an the girls how youse done Movin Pichers rite in front of the pepul an how them pepul laft that I was all worked up.

I done the dishes soon as super was et an dresed, but I hureed for nothin cause the seats was all soled.

Youse ack must be good cause the theatre never done so good.

I was never so disappoint in my life cause if I noed youse would a come I could a went sooner.

Rockford aint never saw nothin like youse pepul so Lizzie said.

I love pichers so if youse come back please tell me.

ORA SVENSEN.

DR. CHAS. H. WAMBOLD Dentist

Will move May 1st
to Room 808 Fitzgerald Building
1482 Broadway

Corner 43d Street.
Phone Bryant 2703

HEADLINERS

A long list of satisfied customers, including some of the foremost performers and theatrical institutions in the country is proof positive of our ability to serve you satisfactorily.

A large variety of new materials and designs on display.

Our sets are economically priced.

NOVELTY SCENIC STUDIO, 220 West 46th Street

Bryant 5408

New York

I AM THE

WILLIE PIERCE

WHO HAS BEEN WITH
FRED FISHER

since the day he went into business for himself and I am still WITH him, now in charge of

FRED FISHER'S

Chicago Office, Cohan's Grand Opera House Building, 119 North Clark Street

WOULD BE PLEASED TO HEAR FROM ALL MY PROFESSIONAL FRIENDS

bec commenced to tumble. Any kind of Scotch could be had for \$27 a case and below. Nearer the border the price was held at \$37. Autos commenced to crowd into Canada. They were high speed cars that could carry from 18 to 30 cases.

The border runners devised their own system. That was taking it at about 45 an hour past the Canadian border at Rouse's Point. From there to the American customs is about four miles. The Canadians would phone ahead to the Americans who would be waiting. By the time the car struck the American point it was going at its limit, all the way from 60 to 75 miles. The officers were ready and so were the men in the cars. They would exchange shots, though seldom with effect. The customs men are said to have procured a machine gun which was in plain view of the runners and it swept the road they were coming head on, but there could be no stop and the booze jumpers had to take their chance. Many cars passed through the fight with bullet holes and one experience as a rule sufficed. Some did it for adventure and incidentally gain, while others made it for gain only. The New York Herald Sunday carried a story of the border which only told half of it.

Breasting the works at the border made the auto riders reckless. Some of these were sober while more were soured. Getting past the border they would brook no interference by the many local sheriffs on the American side and threatened to shoot them as often as they appeared.

Further down New York State, though, trouble commenced to pile up for trucks carrying booze. It appeared quite evident someone was tipping from the selling place. Several seizures of late have been made below Albany and could not have been detected without a tip from someone who knew the liquor was on its way. Some of this

liquor was purchased at Plattsburg and some just across the Canadian border. One seizure the other day was 400 cases of Scotch in a truck.

After May 1 the bootleggers say they will have difficulty in buying Canadian liquor. The law in the Dominion after that date permits the sale of a bottle a day only to a single person or household. With Ontario (including Toronto) lately voting dry, this holds the purchasing territory to Montreal and vicinity. But there will be liquor, always, on both sides of the border, ready for those who can afford to pay for it.

Ethel Lytle, dancer, writes from Cristobal, Panama Canal Zone, that Kelley's Revue, of which she is a member, has gone over big with the Zone's cosmopolitan colony. Booked for three months the Kelley cabaret show, which opened in the middle of March, has been re-booked for an additional month.

Hector Downe has purchased the Rio Grande, Atlantic City.

The cabaret at Shanley's, Broadway and 44th street, was discontinued last week. The revue at the Pre Catalan was dropped. Bill Pike's band remaining alone at the latter place.

Gibson's Criterion, at 149th street and Third avenue, has George Gibson's orchestra with Sam Rose, Frank Victor and Jim Keane. Gus Belswenger is Gibson's partner and manager of the Criterion.

The cabarets of Atlantic City, which have been running full force for several weeks, are preparing for a shut-down after this week, it having been rumored the local police will closely watch the places for patrons who bring flasks in on their hips, following the methods employed by the New York police.

Restaurant business is at a standstill in New York. In some restaurants not enough customers show to call it a crowd. Still, the menu cards have not been reduced.

Maxim's is still running, with Walter Kaffenberg trying it out on his own. The Percy Elkeles show stopped there Sunday night. Marty Culhane and one other principal of the show were retained as individual entertainers.

UNION SQUARE STOCK

(Continued from page 12)

did her gelatin special. About seven encores were demanded, with the chorus looking daggers at the offender. The girls had some difficult maneuvers to accomplish in the background, which probably accounted for their lassitude. The house staff resented it because it would prevent them from closing up earlier.

Hattie Beall wore tights throughout, displaying nice lines and an experienced delivery. Miss Beall also did a specialty in an aesthetic dance, which the program erroneously credited to Gara Zora, not in the cast.

The second half of the show was a Pullman car comedy, "The Wrong Berth," mostly utilized by Howard and Lyons for some ancient dialog well worked up and put over to results. Lyons again proved his strength as a straight man by dominating Howard and roughing him around for sure-fire laughs.

A chorus of 15 girls danced through the numbers, doing very well considering that they are also affected by the weekly change of policy. They're never was a burlesque chorus in the history of the show business that danced uniformly, and this one is no exception. One or two original translations were discernible, but on the whole they averaged well and worked with more pep than a whole lot of wheel choruses that do the same numbers over and over for an entire season.

The book isn't important, a matter of memory on the part of Howard, who is credited with staging, writing and producing the production.

It is worthy of note in passing that the costumes of both principals and chorus among the women were spotless and fresh.

A few more nights like Tuesday and the sailors will have to play the ball games and fight clubs, for there is no nourishment in less than half a house on the lower floor and less than that number above.

Con.

WITH CON TO WISE HIM

(Continued from page 20)

the gamblers who was sittin' in the bleachers signalled to Jazzbo's corner. Jazzbo's second gave him the office and he was ready with his right. The gambler using a pocket mirror to catch the sun turned it into "Tomato's" eyes. Jazz saw "Tomato" blink and just smacked him on the button, takin' plenty of time, for my egg was as blind as a bat.

I didn't find out what happened until today, when Jordan called me up long distance and tipped me. Tie that one. Your pal,

Con.

The enforcement act is working very nicely in the newspapers. In other places if you are well known it's all right.

NOTES.

Eunice Burnham, originally of Burnham and Greenwood, who has been appearing in pictures at Lasky's studio in Hollywood, has broken in a new act for vaudeville written by Ed Flanagan. She is working with Juanita Means, formerly with Raymond Hitchcock in "Hitchy-Koo."

Louis Weslyn, the author, has written a number of new acts which are at present in rehearsal. Maurice, Brierre and Grace King are to appear in "Canoodling"; Chester Spencer and Lola Williams are to do "Standing Room Only," and Cleo and Thomas are rehearsing a new vehicle by Mr. Weslyn.

Frank Whitbeck, former Poli manager, will become manager of the Miles, Detroit, May 1.

John Scharnberg, formerly resident manager of the Palace, Moline, has been appointed manager of the Orpheum, South Bend, succeeding William Gray. Both houses are Junior Orpheums.

Hal Forde and Gitz Rice will enter vaudeville as a team when "Honeydew," in which Forde is playing, closes its tour in Boston next week. Forde and Rice appeared together for a couple of weeks early this season, but dropped the act when Forde went into the Lew Fields' show, Rice teaming up with another partner.

George Ali, the animal impersonator, returned from Europe last week, following three years of engagements abroad. He is readying a new turn for vaudeville over here.

Anton Scibilia, producing for the legit hitherto, will enter the vaudeville production field shortly with a new Argentine dancing act, comprising 12 people. M. S. Benthall has charge of the bookings.

Margaret Sousa Hinton, daughter of Col. George F. Hinton, manager of Dillingham's Globe, sailed

from Philadelphia last Friday for London. Miss Hinton, who appeared last season in "Afgar," will go to Paris in a fortnight to join Elsie Janis. The latter is due to appear in a revue in the French capital in May.

Franc and Leary have separated, Franc going back to his former single act as a cellist.

A. J. Scotto-O. S. Lippert Amusement Co., Chicago, will send out two companies next season playing "Flowers of France" with Mary Daily and Thomas Stonehouse in the lead, and "Called to Headquarters," headed by George Stonehouse.

Edward A. Weinstein, formerly secretary to Walter C. Jordan, has resigned from the Sanger & Jordan staff to affiliate himself with Georgia Wolfe, the dramatic agent.

George Schroeder, formerly assistant manager of Fox's City, is now at the Alhambra in a similar capacity.

Al Stryker, with Chas. Bornhaupt for several years past, joins the staff of the H. B. Marinelli agency May 1. Chas. Bornhaupt sails for Brussels within a week or two and will make his headquarters permanently in that city.

The students of Hunter College will give a dance recital at the Longacre theatre Sunday evening, May 16, having rented the house. Ruth Silverman, secretary of Jake Lubin of the Marcus Loew booking office, will be the premiere danseuse.

VARDELL and SEWELL

OFFER
"WINDOW SHOPPING"
FULLY PROTECTED
Pirates Lay Off

THE DANCING

Mae HUMPHREYS Morris

Featured at Ike Bloom's

MIDNITE FROLICS, CHICAGO

WHAT THEY SAY ABOUT US WHILE IN

VAUDEVILLE

"The Dancing Humphreys earned far more recognition than the usual dancing turn of this kind gets for itself. Both of these young people rank well on appearance and they dance as though they enjoy it. They keep the audience pulling for them all the time."

VARIETY.

CABARET

"The Dancing Humphreys whirlwinded themselves into the highest favor of the evening. These young steppers manage to get everyone's attention, show complicated, but well executed dances and bring down a bombardment of applause. They are a good bet for a production."

VARIETY.

OPENING MAY 21 AT ELECTRIC PARK, KANSAS CITY

JOHNNIE REILLY

NOVELTY ACT

SECOND SOLID YEAR WITH

Blanche Pickert Stock Co.

E. H. WILCOX, Manager

BOONTON, N. J., Week of MAY 2.

TAYLOR TRUNKS

210 W. 44th ST., N. Y.

28 E. RANDOLPH ST., CHICAGO

WIRE WRITE PHONE CALL

For W. ASTOR MORGAN'S—BIG BALLAD

LOVE IS LIKE A BUBBLE

and F. H. HENDERSON'S—Sensational

DYING WITH THE BLUES

ARROW MUSIC PUB. CO., Inc., 2305 7th AVE., NEW YORK

"THE TWO BRAZILIAN DIPLOMATS"

SIDNEY—

STEIN AND SMITH

—BILLY

NOW TOURING PANTAGES CIRCUIT

WHAT VARIETY SAID AT RIALTO, CHICAGO, WEEK OF APRIL 22.—"Stein and Smith stepped out filled with pep and action. Stein sings comedy numbers and ballads. He is an excellent entertainer, working on the order of Jack and Harry Rose, yet has a distinctive delivery of his own that is masterful. Smith whips a mean ivory solo, besides being an excellent accompanist for Stein. The combination was perfect and vaudeville welcomes acts like Stein and Smith."

LEW EARL AND GEO. O'BRIEN

FORMERLY WITH HARRY WEBER AGENCY

AGENCY

Have Joined Hands to Give the Performer a Real Personal

REPRESENTATION

FOR THE BEST TIME IN THE

MIDDLE WEST

Which Is Booking More Weeks Than Ever Before

*BOOKING EXCLUSIVELY WITH THE B. K. KEITH (WESTERN), W. V. M. A. AND ALL THEIR
AFFILIATED CIRCUITS*

ACTS

IN THE EAST THAT WANT A FULL CONSECUTIVE ROUTE IN THE MIDDLE WEST SEE

GEORGE O'BRIEN

AT HARRY WEBER OFFICES, PALACE THEATRE BLDG., NEW YORK

WILL BE LOCATED THERE FOR SEVERAL WEEKS, THEN AT OUR PERMANENT OFFICES

**Suite 302-303 WOODS THEATRE BLDG.
CHICAGO, ILL.**

WRITE, WIRE OR PHONE

LEW CANTOR OFFICES

IRVING YATES MANAGER

Will move May 1 to the new Loew Annex

160 W. 46th STREET NEW YORK CITY

Room 506

Cable Address Cantorite

Telephone Bryant 9496

CHICAGO OFFICE, 1212 MASONIC TEMPLE BUILDING

JOHN HYMAN will also move to the above address.

CHARLES YATES, Representative.

ILL AND INJURED.

Dave Kramer (Kramer and Boyle) dislocated his knee in stepping out of an automobile. The team were forced to cancel the last half of last week as a result. (April 21.)

Bill Vidocq, Keith agent, has returned from Lakewood and is back on the fifth floor of the Keith Exchange.

Illness beset the Donna Montra and Bathing Girls Revue last week twofold when Juva Marconi dislocated her hip while dancing, causing her confinement in the Lanka-

nau Hospital, Philadelphia. Later in the week Miss Montran, the prima donna of the company, underwent a nose and throat operation in New York.

Senator Francis Murphy has been forced to cancel his future vaudeville bookings, following a general breakdown. The monologist will leave for the Adirondacks for a long rest May 1.

A member of Page, Hack and Mack at the Congress, Saratoga, fell from a pile of tables and chairs to the stage, injuring his hand and arm. The act did not complete the matinee performance, but managed to work at night.

Leigh De Lacy has canceled the immediate time for her sketch, due to her losing her voice.

The daughter of Gus Sun was operated Monday for the third time within three weeks and she is reported critically ill in a hospital at Springfield, Ohio.

La Graciosa was operated on in

the McKinley hospital, Columbus, Ohio, this week. She has cancelled bookings for the time being.

Lizzie Hanneford of the Hanneford Family because of a heavy cold was forced out of the act last week. It is showing with the Sells-Floto circus, Chicago.

Miss Latell (Kelly-Latell) an iron jaw act with the Ringling show, fell at Madison Square Garden last week. She was able to return to the show the following day.

Sam Baerwitz, the agent, recently operated on for rupture in the Jewish Hospital, Brooklyn, has gone to Lakewood to recuperate.

Roland Young was taken suddenly ill over the week-end and was out of the cast of "Rollo's Wild Oat" at the Punch & Judy theatre for the Monday performance. Sidney Blackmer substituted.

Charles Doll, director of "Midnite Frolics" (Chicago), is confined to his bed. Jack O'Malley, of the show, is handling Doll's duties.

Felix Adler is convalescing in Brookline, Mass., following a serious operation at the Carney Hospital in that city.

Miss Franziska is at the Hotel Murphy, Mt. Clemens, Mich., taking a course of treatment for bronchitis.

Abe Sablitsky of Sablitsky & McGuirk, of Philadelphia, has been confined to his home for several days due to the after effects of an operation for the removal of his tonsils. Joe Cohen is handling the Sab-

lotsky & McGuirk houses during his illness.

JUDGMENTS.

The following judgments were filed in the County Clerk's office the past week. The first name is that of judgment debtor; judgment creditor and amount follows:

Thomas Alexander; Evans Film Mfg. Co., Inc.; \$357.93.

Eugene Platzman; University Society, Inc.; \$53.20.

Charm School Corp.; Dana T. Bennett, Inc.; \$604.13.

Norman L. Sper and Henrietta J. Goldstone; City of N. Y.; \$105.20.

Louis Silver; T. J. Drenna, commissioner; \$59.20.

Herman Timberg; L. Mayer; \$1,008.75.

Lina Abarbanel; J. Mason; \$181.70.

Gilbert M. Anderson and L. Lawrence Weber; K. Gordon; \$20,833.87.

Patrick A. Powers; U. S. Printing & Litho. Co.; \$35.

Hamilton C. Reynolds (English Opera Assn.); P. Remington; \$1,031.02.

Howell's Cine. Equipment Co., Inc.; Howell's Sine. Equipment Co., Inc.; \$261.95.

William Mackee; Apeda Studios, Inc.; \$28.80.

Filmart Labs., Inc., and Samuel D. Matthews; J. C. Conforti; \$520.09.

Jacques Grunberg; T. F. McMahon; \$294.18.

Bankruptcy Petition

An involuntary petition in bankruptcy has been filed against:

Emma Swift Hammerstein, operator of amusement properties at 314 West 34th street.

PAMAHASIKA PETS

WANT:—MAN to work high class animal act; also man for pony act. Would like to hear from man with Novetty Act; prefer Clown Act, that would assist in act. Also good groom and assistant. All must be reliable people. Call or write, giving full particulars to Pamahasika Headquarters, 2324 N. Fairhill St., Philadelphia, Pa. Manager, Geo. E. Roberts.

Nat Lewis
THEATRICAL OUTFITTERS
1580 Broadway New York City



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

MAY 1

AND THEREAFTER

CHAS.

FITZPATRICK

AND

BOB

O'DONNELL

will be located in the new Loew Annex, 160 West 46th Street, Room 403

Telephone Bryant 1691

Vaudeville Acts: Our service always at your disposal. We have placed 100 others. Why not you?



—ALWAYS OPEN—

RESTAURANT

Formerly WALLICK'S

B'way, Bet. 43d & 44th Sts.

DELICIOUS
SOFT SHELLED CRABS

AND

COLD DELICACIES

SPECIAL BLEND OF

COFFEE

ANNOUNCEMENT

We beg to announce the opening of a Branch Office at 1540 Broadway (Loew State Building), on May 1, 1921. Our branch office will be under the management of

HARRY FIRST

We take this opportunity to invite you to visit our Board Room at your convenience.

M. STIEGLITZ & CO., Inc.
INVESTMENT SECURITIES

42 Broadway, New York
Phone 3400 Broad

ASTORS OUT \$500,000

(Continued from page 1)

be very anxious to keep showmen out of the Knickerbocker.

With business at a standstill and failures and great losses recorded in every line of business, men in close touch with the real estate market say the Knickerbocker will have trouble in selling out if theatrical concerns are barred. Ninety per cent. of all the business in the Times square district is theatrical or related business. It is the theatre mart of the world, and to exclude this business is to shut the doors on practically the only business there is to draw from in the neighborhood.

Several large buildings in the same section, the Times and Aeolian buildings chiefly, have discouraged theatrical and motion picture people when renting was brisk. But



PARKER'S HAIR BALSAM
Removes Dandruff—Stops Hair Falling—Restores Color and Beauty to Gray and Faded Hair—Soothes Itch and Redness—Keeps Hair Clean, Soft, and Shiny—Sells Everywhere—Beware of cheap imitations.

today both these buildings because of an exodus of tenants since the war will take showmen, and are anxious to get them.

From an authoritative source it was learned that all these buildings or their managers catalogued theatrical people as "undesirable" for the reason that they are held to be doubtful rent risks. The renting agent of one of them said he had more trouble with the few showmen he had than with all his other tenants combined.

INCORPORATIONS.

Fitzer Amusement Co., Fabius, Onondaga county, theatres and motion pictures, \$125,000; M. and R. and M. Fitzer; attorney, R. Shulman, Syracuse.

Delancey Theatre, Manhattan, \$250,000; H. Blinderman, S. Hollander, L. Kahn; attorney, I. Cohn, 299 Broadway.

Blue Ribbon Pictures, Manhattan, 300 shares preferred stock, \$100 each; 600 common, no par value; active capital, \$33,000; W. P. Mun-

sell, H. Ginn, M. Corry; attorney, F. N. Turner, Manhattan.

Associated Exhibitors, Delaware, has merged with Art Plays, Manhattan.

Leader Theatres, Brooklyn, motion pictures; \$32,000; M. Shapiro, J. Gulkis, M. Kay; attorneys, Levy, Gutman & Goldberg, 215 Montague street, Brooklyn.

Marconi Amusement Corp., Brooklyn, \$25,000; G. Amato, J. Fennimore, F. L. Frugone; attorney, A. H. Goodman, 1482 Broadway.

Puritone Phonograph Co., Manhattan, \$5,000; R. and E. Sergio, R. Thyssen; attorney, M. C. DiGiorgio, 261 Broadway.

Monumental Film Corp., Manhattan, \$225,000; M. Muller, E. J. E. Vollbehr; attorney, J. E. Menzel, 44 Whitehall street.

Table Phonograph Corp., Manhattan, \$15,000; S. D. Muney, A. N. Birenbach; attorney, H. J. Halperin, 346 Broadway.

S. R. Panorama Amusement Co., Brooklyn, \$20,000; E. Schachnowitz, M. Rosenthal, B. Zuckerman; attorney, P. Haas, 116 Nassau street.

Blue Jay Comedies, Manhattan, motion pictures, \$50,000; H. B. Moore, M. Reich, L. E. Cawley; attorney, R. L. Phillips, 29 Liberty street.

Harwood, Manhattan, publicity;

100 shares preferred stock, \$100 each; 100 common, no par value; active value, \$10,500; V. N. Harwood, H. A. Vivian, S. J. Quinn; attorney, R. C. Moore, 220 West 42d street.

Delaware Charters.
Grand Amusement Co., \$3,250,000; George F. Strotz, Abe Frankle, Des Moines, Iowa; Arley B. Magee, Dover; attorney, Arley B. Magee, Dover.

Capital Theatres Co., \$500,000; L. B. Phillips C. H. Jarvis, Dover; attorney James M. Satterfield, Dover.

Community Playhouse Co., \$250,000; Corporation Trust Co. of America, Wilmington.

Temple Producing Co., amusements, \$10,000; Corporation Trust Co. of America, Wilmington.

Cecil Lean and Cleo Mayfield returned to vaudeville this week at the Majestic, Chicago, with four weeks of middle west bookings to follow. "Look Who's Here," the show in which Lean and Mayfield had been starring, closed last week.

Richard Bartlett has been engaged to play the lead in the new Friedlander and Hough sketch "On the Elephant's Back," which is now being readied for vaudeville. Six other people, special scenery and props will be carried.

Fred Marshall, manager of the Jefferson, and his assistant, Jerry De Rosa, have arranged to entertain 2,000 disabled soldiers at the Jefferson the evening of May 5. In addition to the regular bill there will be several special features added. Mr. Marshall is an ex-officer of the Canadian Army.

Martin Beck arrives today (Friday) from abroad on the Aquitania.

Fiske O'Hara will close his season in Cleveland May 7.

EVELYN BLANCHARD
1493 BROADWAY NEW YORK CITY
See Me for Big Time Restricted Material, Sketches, Comedy Acts, Singles, Etc., Acts Rewritten, Rehearsed and Openings Arranged.

ATTRACTIVE SUMMER RESIDENCE FOR SALE

Beautiful residence on Lake front, near Litchfield, Conn.; 3 acres, 11 rooms, 1 bath, 2 toilets, electric light, telephone; wide stone veranda, vegetable garden, fruit trees; shore plot has stone wall on Lake with runway to combined boathouse and garage; private driveway bordered with maples; 1 mile from express station; 3 hours from New York; Lake 4 miles long, good fishing. \$15,000.00 Telephone: MULLEN, Riverside 8650.

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL LAUSIG & SON 104 East 14th St. New York Phone: Stuyvesant 6136-6137

TECK

IRIS

MURDOCK AND KENNEDY

LATE FEATURES FROM MUSICAL COMEDY

OPENING May 28 at DES MOINES for a Tour of the Pantages Circuit
Exclusive Management—EDDIE RILEY

DAVE BEEHLER

REPRESENTING HIMSELF AND PARTNER

BILL JACOBS

CHICAGO'S STANDARD AGENCY

IN NEW YORK NOW

CARE LEW GOLDER, PALACE THEATRE BLDG.

WILL SEE ANY GOOD ACT ANYTIME, ANYWHERE

SHUBERTS BOOKING AGENTS

(Continued from page 1)

tain that the theatres do not swing to the Syndicate in the transfer.

It has been an open secret for some time that the Shuberts desired to remove the hazards of the theatrical producing business and theatre management from their risks as far as possible, and the projected vaudeville chain is looked upon as one of the various avenues they have opened up within the last few months to accomplish this purpose.

The senior member of the firm, Lee Shubert, has been interested in vaudeville for a long time, and his promotion of a \$20,000,000 concern is the culmination of a scheme that has occupied much of the manager's time and thought for the last year.

From the inception of their business, in the days of the late Sam S. Shubert, the Shuberts have looked upon the producing and house management ends of the business as one, their sympathies being essentially with the brokerage phases of the business, both in real estate and booking aspects.

Another development actuating the younger managers to get out from under and devote their time to a sure thing, has been their troubles with some of their biggest allies. It is known that several managers associated with the Shuberts on long term contracts will not renew, and the reorganization of the business is regarded as a Shubert self-preservation stroke.

With some one else holding the bag for property and productions, and with the same bag being controlled by franchise contracts, the Shuberts stand to win without taking a chance with their own money. The present booking office, routing upward of 75 attractions a year, is the apple of the Shubert eye, and with a vaudeville booking office handling several hundred acts a week, the combined revenue from this branch of the brokerage business assumes huge proportions.

Equity's Effect.

It was also pointed out in connection with the deal that the Shuberts were paying the way to free themselves from the producing end of the business before the A. E. A. closed shop principle becomes operative in 1924. The recent Equity attack upon the firm, when the actors' association tried to have the Shuberts expelled from the P. M. A., is still a sore, and it is reported that the managers would never participate in the closed shop principle.

William Fox is mentioned as the new lessee of the Central theatre, the date said to be about Sept. 1. During the last 10 years Fox, on short term leases for special feature pictures, chiefly the Lyric theatre, has paid the Shuberts enough rentals to build two or three houses on Broadway. It is the intention of the film producer to take over the Central for his own productions from time to time and to rent it to other picture producers when available.

What theatres the firm will retain for their vaudeville in New York has not been divulged, although both the 44th Street and Century have been mentioned, together with the Winter Garden, along with the new house to be completed at Seventh avenue and 59th street.

Meantime the Shuberts are not burning their bridges behind them. Until they have interested friendly tenants for their various houses, productions will go on to keep the houses open. Four or five new productions are now in rehearsal, with as many more waiting in the offing.

The failure of several feature pictures which were regarded as potential road attractions for next season has changed the whole booking outlook, and with the allies making plans cautiously the Shuberts are forced to make productions themselves for next season, or at least to commence the new season. So far the allies, including A. H. Woods, who has heretofore been the backbone of the office, have not shown any exciting activity in the producing end, which may or may not mean a backward start.

NEW ACTS.

Robbins & Brown open for Fox May 2. The team is a new comedy combination, Robbins having been formerly with Estelle and Robbins and Brown of Brown and Robbins.

Eulalie Young (C. R. Maddock's "Sirens" act) and George Jinks.

Lola Brada, with a girl and man in a dancing turn.

Bob Ferns, formerly Ferns and Lynn, in a comedy sketch with two men and a woman.

Miner and Evans, Evans formerly of Wyer and Evans, a mixed team from the west.

Valle Rand and Sam Wilson's Syncopators, singing and dancing, with special scenery.

Gus Edwards' latest act for

vaudeville is titled "News of 1921." It holds six boys and two girls. Bugs Baer, the Evening World humorist, wrote the act.

Bugs Baer, the morning American's humorist, wrote the act.

Pauline Saxon, formerly Pauline Saxon and Sister, has teamed with C. Elliott Griffin. They will do a musical skit by Rance Gray. Act will be known as Saxon, Griffin and Saxon, and will carry four people and special scenery.

Frank Ford has taken over one of the former Valerie Bergere sketches.

Mona Hungerford in a comedy playlet by Harlan Thompson and Larry Schwab. Five people (Larry Schwab).

Phil Adams' new act, three people, by Harlan Thompson. (L. Schwab.)

Pat Barrett and Norah Cunens in a comedy talking and singing act in "one."

McMaster Sisters, formerly of Merle Price and Girls, with four women in a comedy singing turn in "two," with special scenery.

Fiske and Lloyd, new comedy talking and singing.

Meyer and Walker, formerly a duo now a trio, wire specialty.

Cecil Grey impersonations.

Clayton Drew Players in a Shakespearean travesty.

Sherman and Rose in "Dance Creations," with 10 people and three sets of scenery. (Rose and Curtis.)

Eddie Richards (Bennett and Richards) has doubled with Billy Walsh. They are doing the former blackface Bennett and Richards turn.

Ralph Robbins, last with "Blue Eyes," in a single.

Steed's Syncopated Septet, with Anna Maybelle, Ralph Hertlein and five piece jazz band.

Marion Harris, singing, assisted by Fred Hoff's Symphonic Jazzists.

I. Robert Samuels was back in New York last week after twelve weeks at Atlantic City. He will leave for the mountains next month and will not resume his booking duties at the Keith Exchange until August.

Winthrop Ames on the coast for three months' returned to New York this week with his wife and infant son.

"Rosener's Pan" is the title of a volume issued quarterly by Geo. M. Rosener, the vaudevillian. It is described on the cover as "The Black Sheep Among Magazines." Among

the stories featured for the initial issue are "Female Impersonators," "Let Us Hope God has Whiskers" and "The Man that Married an Ostrich." The volume retails at 25 cents.

Mignonette Kokin and Fred Galletti are rehearsing a new novel act which will be ready in four weeks. No animals will be included.

Bird and Bernard left "Broadway Brevities" at Cincinnati.

Clarence Jacobson has resigned as treasurer of the Casino. Charles Workman moved over from the Crescent, Brooklyn, to succeed him.

SHOWS CLOSING

"Hilthy-Koo," with Raymond Hitchcock, closed for the season April 23.

"Jim Jam Jams" ended its season at Cleveland April 23.

"Ziegfeld Follies" (1921) closes in Baltimore tomorrow.

"Jimmie" will close at Pittsburgh May 7.

"Blind Youth" (Lou Tellegen) closes April 30 in Northampton.

TRUNKS

ALL MAKES ALL SIZES
FOR THE PROFESSION.

AT BIG DISCOUNTS

RIALTO LUGGAGE SHOP

239 West 42d St., Near 8th Avenue.

OPEN EVENINGS

If You Don't Advertise

in VARIETY

Don't Advertise

LETTERS

When sending for mail to VARIETY address Mail Clerk.

POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.

LETTERS ADVERTISED IN ONE ISSUE ONLY.

Alls Roscoe
All Slayman
Anger Al
Ardell Lillian
Atkins Jack

Belmont Tom
Berrens Fred
Bissett Mr
Black Helen
Blondell Fred
Blossom & Ingrid

Bowler Richard
Boyd Warren Mrs
Brantz Selma
Buckner Arthur
Bussey Wilma

Capozzole Francis
Caprice Miss
Cassy Stuart
Chase Collin
Clark Chas
Cleary Virginia

A. RATKOWSKY, Inc.


SPRING FURS

Scarfs, Coatees, Stoles and novelty fur pieces, including the very popular one, two and three skin scarfs in all the latest styles and all the most fashionable pelts. Just the thing you need to add the perfecting touch to your spring costume is here at a marked price saving.

Buy direct from the manufacturer and save at least one-third less than the wholesale price.

Special Discount to the Profession

34 West 34th Street
NEW YORK CITY



STAGE DANCING

Taught by
WALTER BAKER

Assistant to Ned Wayburn and formerly dancing master for Ziegfeld Follies and Capitol Theatre.

Call now to arrange your new dances for next season. I specialize in creating new dances and original ideas for all acts.

Call, Phone or Write **WALTER BAKER, Dept. V.**
939 Eighth Ave., near 55th St. Tel.: 8290-6130 Circle

VARIETY'S PUBLICITY PLAN

Variety has evolved a publicity plan of promotion in Variety, for the player, aimed to keep his name or her name before the professional public the year around.

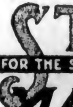
It is not expensive for the publicity that may be obtained through it, from display announcements to cuts.

The constant plugging of a name in type will make it as much of a by-word in showdom as a commodity is thusly made commercially.

Write or inquire at any Variety office. Details of the plan will be furnished.

Those preferring a six months' campaign along similar lines may have details concerning it.

WRITE FOR
COLOR CHART
AND BOOKLET
HOW TO MAKE-UP



STEIN'S MAKE-UP

FOR THE STAGE FOR THE BOUDOIR

M. STEIN COSMETIC CO.
430 BROOME ST., NEW YORK

JUST OFF BROADWAY AT TIMES SQ.

The Langwell Hotel

123-129 West 44th Street, New York

EUROPEAN PLAN

(WITHOUT MEALS)

\$1.50 Day and Up (1)

\$2.00 Day and Up (2)

AMERICAN PLAN

(WITH MEALS)

\$4.00 Day and Up (1)

\$7.00 Day and Up (2)

ROOM AND PRIVATE BATH

\$3.50 Day and Up (1)

\$4.00 Day and Up (2)

\$6.00 Day and Up (1)

\$10.00 Day and Up (2)

Restaurant Conducted on Both a la Carte and Table d'Hôte Plans.
Real, Old-Fashioned, Home-Cooked Food Served in That Good Old-Fashioned Way.

CLUB BREAKFAST

30c to \$1.00

LUNCHEON

75c

DINNER

\$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.)

A LA CARTE SERVICE, 7 A. M. TO 8:30 P. M., AT MODERATE PRICES

"FOOD THAT SATISFIES"

IN AN ATMOSPHERE THAT REMINDS YOU OF HOME

Use the Magnavox and be Heard



Increase the volume of your voice or musical instruments so that every one within blocks will hear. The Magnavox offers opportunities for a hundred and one novelty acts. Be among the first to use it. You have a band or orchestra at your disposal when you use the Magnavox—ideal for dancing acts.

The Magnavox equipment will remedy the acoustic qualities of the theatre. Every one thruout the audience will be able to follow the act without ear-strain. No theatre can afford to be without a Magnavox.

Send for Bulletin No. 25

J. O. Morris Co., Inc.

1270 Broadway, New York

EASTERN DISTRIBUTORS

Magnavox

The Magnavox has been used with success for the following:

Concerts and Entertainments
Lectures and Public Speaking
Playgrounds
On Recreation Piers
To take the place of Band or Orchestra
For Dances
For Church Entertainments
For Social Gatherings
Hotel Paging
For Shopkeepers to attract attention to their stores
To demonstrate Records
For Beaches
For Skating Rinks
For Fairs and Exhibitions
For Train on Open Air Announcements
Y. M. C. A., Y. W. C. A. and Lodge Entertainments
For Schools

Clinton Bert
Clucas C Carroll
Coleman Harry
Cook Will Marion
Creditor Betty
Curson Miss Lee

Deane Phyllis
De Hoch Frank
Deinos Australian
Dever Bobbie

Edge Mr F L

Faber King
Faulkner Rex
Fields Al
Follette & Wicks

Garrett Lloyd
Gaylord Bonnie
Gayster Mrs

Gibson & Price
Gleason Lew
Gordon & Germaine
Green Bille

Hall Bob
Haskell Jack
Helvey Neal
Hendricks Duke
Hilton Lew
Holmes & Riley
Humphrey John S

Iverson Fritzle

Johnson Genevieve
Johnson Harold
Johnson Paul
Johnson Robert
Jones E A
Joyce Jack

Kane Dora
Kerville Josie
Kerwin A J
King Armand
King Dot

La Follette Geo
Lane Russell
Lee Mildred
Leona Hazel
Leonard Jim
Lester Bert
Linn Ben
Livingston Mildred
Long Tack Sam
Lowrie Renie

M'Donald Margaret
Mahy Fleurette
Manford Dane S
Maxon Mrs
McPadden Edw
McNamara Teddie
McNeil Dixie
Mercer Vera
Miller Bertie
Morgan Mr Les
Morok Anna
Morris Richard
Morrow Wm
Morton Ed
Mueller Eldridge W

Nash Mr Lee

Natross Yvonne
Newkirk Billy
Noblette Venza

Oakley Edith
Orton Myron
Paquette Arthur
Paten Peggy
Plebert Chas W

Ramsey Edna
Reavis Ruth
Reynolds Jas A
Rice Eddie
Richard Mrs
Robinson Lida
Rosana Jean
Rose & Moon
Ross S & B
Russell Bijou
Russell May
Rutterman Peter
Ryan Ben
Ryan Tom C

Sax & Woods
Schaefer R P
Schuyler Elise
Startup Harry

Tavares Virginia
Thomas Billy
Thompson Richard

Trevelte Irene
Turner Chas S

Velde Anna
Vilk Annette
Wanamaker Dot
Warren Edith

White Kitty
Wilson Wm
Winona Miss
Woods Helen

York Florence
Zarkin Seymour

CHICAGO OFFICE

Anderson Lucille
Armstrong & Grant
Armento Angelo
Adams Geo W
Ashworth Leah
Adams Nip
Arnold & Sobel

Braase Stella
Baggett Jim
Bernet Sonnie
Bell Jessie
Berry Lydia
Brooke James Ten
Byron Bert
Belmont Belle
Blessing Chas Mrs
Bucker Bert
Bolin Carl
Bernard & Lloyd
Bayle & Patey
Bernard Mike
Belmont Joe
Ball Leonette
Berry Irene
Byron Ben
Benny Jack
Brooks Frank F
Burke Helen
Browning Art
Belle Nada
Badie A

Cashner Otto Mrs
Clighton & Crton
Clifford Ruby J
Cassell Sydney
Cummings Ray
Clinton & McNm's
Cooper "Pitch"
Casady Eddie
Conway Chas E
Curry Eugene
Kervin Dan

De Vries Dot
Dare F R
Dawson Marie
Dayton Sylvia
Dawson Sis & S
De Lea Chas J
Duffy James J
Davenport Earl
Davenport Orin
Davis & McRoy
DeVale Jewell
Dale Billy
DuNord Leo

Ellsworth Fred
Elko Mr
Evol
Edmunds Glen
Earl & Lewis
Flanders Leo R
France & Hamp
Faber Earl
Flek's Bert Band
Foster May
Fluhner & Fluhner
Francis Al
Ford Chas H
Faber & McGowan
Foley Thos J

Gordman Joe
George Fred
Gordon J Players
Glenmar Pauline
Gordon Leon
Gray Bee Ho
Gue & Haw
Gonne Lillian
Goldberger Arthur
Germain Jean
Gish Leo

Haywood Harry
Henlere Herschel
Harris Honey
Harrison Chas Mrs
Hart Chas Co
Harris Dave
Hass Geo M
Hazelton Blanche
Henderson Norman
Hale Sue
Harrison Chas
Hayatake Marie
Halle Eunice
Harty Bob
Harrah Roy
Hagans Danling
Harris S & G
Humbert Scott

Jordan Marion W
Joyce Jack
Jones Helen M
Jinke George W

Kelce Nettie G
Killy Florence
Kitt Madeline
Kean Richard
Kneke Herman

Knight Frank M

Lingard Billy
Leroy Dot
Lazar Liza
Loftin Dixie
Lubin & Lewis
Levy Ethel
Lathen Mr
Lackey Evelyn
Lowerie Glen
Lloyd Wilkes
Lewis Margarette
La Follette Jack
Lorraine C A
Lund Chas
Lewis & Norton
Lubin & Lewis
Lee Bryan

McKay George
McKay & Ardine
McGuire Anthony
Murray Edith
Marion Marcelle
Moran F & B
Mansfield & Riddle
Martin Felice Mrs
Mudge F M
Morgan June
Marilyn Maude
McFarland George
Mabel & Maife
Mannard Virginia
Muschik Gertrude
Mayes Jack
Mac & Macher
McQuiber Dorothy
Miller Dixie S Mrs
Mitchell A P

Narder Vike
O'Dea Jimmy
O'Mar Cassie

Perry Alice
Perry Dot
Pickard H E
Phillips George

Richer R Keith
Regan James
Rohler Jack
Renard & Jordan
Rolls & Royce
Richards Lawrence
Ramanas Lottie
Roberts Peggie
Rehan Estelle
Riggs Mary
Rogers Frank Mrs

Smith John W
Stacy Della
Seymour Dot
Scott John George
Smith Oliver Co
Schrein Bert
Sperling Philip
Single Billy
Schroeder Wm C
Sackett Albert
Skinner J J
Simmons Helen
Stratford Comedy 4
Sully Lew
Somerville Jennie
Spashman Albert
Stafford Edwin
Seamanns Mabelle

Tucker C G
Tracey Sid
Thayer Chas Ellery
Thiele Otto
Temple Joe

Valyda Rosa
Vox Valentine
Vincent Jewel

Weeks Leroy
White Bob
Wilson Misses
Williamson Geo
Willbur Elsie
Williams Connie
Wilson John Mrs
Winn Al C
Williams Claudia
Wells Marie

Burlesque Routes.

(May 2-May 9.)

"Best Show in Town" 2 Columbia
New York.
"Bostonians" 2 Empire Albany 9
Casino Boston.
"Flashlights of 1920" 2 Hurtig &
Seamon's New York.
"Girls from Happyland" 2 Gayety
Buffalo 9 Hurtig & Seamon's New
York.
"Hip Hip Hurray" 2 Gayety Boston
9 Columbia New York.
"Hits and Bits" 2 Casino Brooklyn.
"Jingle Jingle" 2 Gayety St Louis 9
Columbia Chicago 16 Gayety Buf-
falo.
Kelly Lew 2 Casino Philadelphia 9



The world's largest
manufacturers of the-
atrical footwear

We Fit Entire Companies
Also Individual Orders

1040 Broadway at 48th St. Chicago
New York State and Monroe Sts.

EDWARD GROPPER, Inc.

THEATRICAL WARDROBE TRUNKS

HOTEL NORMANDIE BLDG.,
B. E. Corner 38th & B'way, N. Y. City.
PHONE: FITZROY 3848

EDDIE MACK TALKS:

No. 28

A Parallel—

One of the best and most popular teams in vaude-
ville is at the Palace and Colonial, New York, this
week—

VAL and ERNIE STANTON

The best and most popular clothes in America—

EDDIE MACK

They're teamed—

VAL & ERNIE STANTON with EDDIE MACK clothes.

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

Save 10 per cent. here with your N. V. A. card.

RETURN ENGAGEMENT AT PROCTOR'S 5TH AVE., NEW YORK, NEXT WEEK (MAY 2-4)

SECOND APPEARANCE AT THIS HOUSE WITHIN TWO WEEKS

JOE DARCEY

Week of May 9—B. F. KEITH'S, PHILADELPHIA

Week of May 16—KEITH'S ROYAL, NEW YORK

Direction MORRIS & FEIL

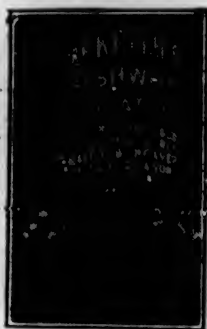


Week April 4th

Nathane Bros.
Walsh and Edwards
Whipple and Houston and Co.

BILLY GLASON

Chas. Withers' "For Pity's Sake"
Intermission.
Maybelle Sherman
Frisco
Hilton and Norton
Mari Lo and Co.
Exit.



Week April 11th

The Parkers
Matty Lee Lippard
Lou and Jean Archer
Frank Gaby
Chas. Withers' "For Pity's Sake"
Intermission
Weaver Bros.
"The Viol-Inn"

BILLY GLASON

Daley, Mac and Daley
Exit



Week April 18th

Don Beyer
Walsh and Edwards
Whipple and Houston and Co.
Vernon Stiles
Wm. Kent in "Shivers"
Intermission
Belle Baker
Tom Wise and Co.

BILLY GLASON

Kokin and Galletti
Exit

BILLY GLASON

"JUST SONGS AND SAYINGS"

By BILLY GLASON and NEAL R. O'HARA, Staff Humorist, N. Y. World

Songs Written in Conjunction with EMMY ADELPHI

Note:—I have some good songs that may be worthwhile to some Publishers

B. F. KEITH'S RIVERSIDE, Now, Week of April 25

Direction LEW GOLDER

Miner's Bronx New York.
"London Belles" 2 Empire Providence 9 Gayety Boston 16 Casino Brooklyn.
"Maids of America" 2 Empire Brooklyn.
"Million Dollar Dolls" 2 Gayety Detroit 9 Gayety Buffalo.
"Powder Puff Revue" 2 Casino Boston.
"Roseland Girls" 2 Columbia Chicago.
"Sporting Widows" 2 Gayety Washington.
"Step Lively Girls" 2 Empire Newark.
"Town Scandals" 2 Gayety Kansas City 9 Gayety St Louis 16 Columbia Chicago.
Williams Mollie 2 Miner's Bronx New York 9 Casino Brooklyn.

ALBANY, N. Y.

By THOMAS S. BURKE.

HARMANUS BLEECKER HALL.—This week, Fassett Players in "The Acquittal." Next week Fassett Players in "Up in Mabel's Room."
EMPIRE.—This week, "Hip, Hip, Hooray." Next week, Frank Finney with "Bostonians."
GRAND.—Keith vaudeville and pictures.
MAJESTIC.—Popular priced vaudeville and pictures.
MARK STRAND.—First half, Eugene O'Brien in "World's Apart."

PRICES REDUCED

ON ALL

H & M TRUNKS

Write for New Catalog or See Our Agents

NEW YORK

S. NATHAN, 531 Seventh Ave.
CHICAGO

BARNES T. CO., 75 W. Randolph

HERKERT & MEISEL T. CO.
916 WASHINGTON AVE.
ST. LOUIS

FRED AND ELSIE BURKE

"The Girl and the Dancing Goof"

Touring Loew Circuit

Direction MARK LEVY

RIALTO, CHICAGO, WEEK OF MAY 2

Last half, Bert Lytell in "A Message from Mars."
CLINTON SQUARE.—First half, Mary Miles Minter in "Eyes of the Heart." Last half, Bebe Daniels in "She Couldn't help It."
ALBANY.—All week, "Madonnas and Men."
LELAND.—First half, Roscoe Arbuckle in "The Life of the Party," and "The Silent Barrier." Last half, "The Thirtieth Piece of Silver" and "East Lynne."
COLONIAL.—Daily change.

"Passion," starring Pola Negri, the Continental star, had its premier presentation in Albany at the Clinton Square last week and drew record-breaking crowds. The theatre was packed nightly and it is reported the Clinton Square will book the film for a return date.

Morris Rodesk, Capitol correspondent for the Universal News Service, who annually is the hit of the show given by the Legislative Correspondent's Association at the end of the bill-making session, in his characterization of an East Side Jewish type, may not be back in Albany next season as a reporter. He is contemplating a career on the stage.

"The Passing Show" is booked at the Hall for matinee and night, Monday, May 9. Gypsy Bellaire, an Albany girl, is one of the principals in the show. Alumnae of the Sacred Heart convent, where she was educated, are planning a reception for her.

Helen Neff, sister of John Neff, a widely known news editor of the Knickerbocker Press, has joined a stock company at Summerville, the Boston suburb, for the summer season. Miss Neff was with "Jimmie" this season, leaving the company when the show played Detroit.

BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—"Mary Rose." Ruth Chatterton in Barrie's play doing excellent business.

SHUBERT TECK.—"Connecticut Yankee at King Arthur's Court." Fox film on two weeks' booking.
PICTURE HOUSES.—Shea's Hipp, "The Easy Road"; Shea's Criterion, "Sentimental Tommy"; Strand, "The Oath"; Palace, "A Perfect Crime" and "Made in the Kitchen."

With the "Fanchon and Marco Satires of 1920" booked for the week of May 1 the Majestic will close for the regular season, reopening on May 16 with Bonstelle Stock. Bookings at the Teck are uncertain, though Guy Bates Post in "The Masquerader" is slated for the week of May 9. A number of films will probably fill out during May. The Gayety (burlesque) closes next week, after several weeks of declining receipts. Shea's Court Street continues steady with no definite closing plans in sight. Picture houses continue to move along with business sluggish.

The Academy reopened this week under its new summer policy of vaudeville and pictures. "Girls of the Folies," a tabloid, and "Trumpet Island" underlined.

Margaret Anglin will give a number of performances of Emile Moreau's "Trial of Joan of Arc" at the Canisius College open air amphitheatre during August.

Some indication of the slump in business here may be gathered from the fact that the Olympic, one of the most consistent money getters in the town, has taken to the billboards and is using about a hundred eight sheets featuring its weekly bill.

Buffalonians watched with interest Jim Doyle's solo appearance with "Hitchy Koo" minus Harland Dixon, who was called to replace Fred Stone at the Globe in New York. All of the reviews of the show mentioned Dixon's switch, and Hitchcock in his introductory remarks asserted proudly that they had come to his show when they wanted real talent. Doyle doubled, playing his own and his partner's roles, scoring heavily in his dances and stopping the show at one point.

Professor George P. Baker of Harvard, speaking before the local Harvard Club on Friday, stated that three plays, the products of his playwriting course, have been accepted by Broadway managers for production within the past six months, and that two more have practically been contracted for. He said that the managers were con-

stantly asking him for plays and pleaded for more adequate facilities at Cambridge with which to carry on his work, particularly along the lines of the new lighting and stage design experiments.

"The Lost Lamb" (Yiddish) played by the Toronto National company at the Majestic Sunday drew close to capacity at \$1.50 top. The takings were \$1,500, due partly to the fact that the date was a Jewish holiday.

CALGARY

By FRANK MORTON.

GRAND (M. Joiner, Mgr.).—Week of April 25, John E. Kellard in Shakespearean repertoire.

ORPHEUM (R. MacLeod, Mgr.).—Ray Samuels, Lew Dockstader, Sultan Curzon Sisters, Vadie and Gylgi, Morton and Glass, David Soperstein.

PANTAGES (D. G. Inverarity, Mgr.).—"The Stage Carpenter," Edna Rigdon, Thornton and Flynn, Barton and Sparling, Green and La Feil, Ambler Brothers.

PRINCESS (J. Clarke Belmont, Mgr.).—Harris-Proy Co. in stock musical comedy. Also pictures.

ALLEN, REGENT, BIJOU, EMPRESS, LIBERTY.—Pictures.

M. M. Stewart, advance agent for the D. W. Griffith's "Way Down East," has arranged bookings which gives the big feature to the Grand on May 2, 3, 4.

In advertising the feature picture in which a dog plays the important part a local manager offered prizes to the children who would present the largest dogs at the theatre. After the matinee hundreds of children assembled with all sorts and sizes of canine wonders, which were lined up for a parade in the principal thoroughfares. It was a good

publicity stunt and going well until several of the dogs became mixed in a free-for-all fight. Several of the children were severely bitten.

CLEVELAND.

By J. WILSON ROY.

HANNA.—"Pitter Patter." Next, "The Masquerader."
OHIO.—"Just Suppose." Next, "The Tavern."

SHUBERT-COLONIAL.—Cleveland Opera (second week). Next, Thurston.

OPERA HOUSE.—"Twin Beds." Next, Fiske O'Hara.

PROSPECT.—"La La Lucille." STILLMAN.—Films, "Sentimental Tommy."

STATE.—Films, "The City of Silent Men." EUCLID and ALHAMBRA.—Films, "Extravagance."

ALLEN.—Films, "A Small Town Idol." STRAND and METROPOLITAN.—Films, "Jim the Penman."

CAPITOL.—Films, "Black Beauty." ORPHEUM.—Films, "Power."

HRIGHTS.—Films, "Big Happiness."

SHOE *Jackie* SHOE

154 West 45th St.,
New York
NEWEST

FRENCH SHOES

ALL MATERIALS
\$11.95
ORIGINALLY \$15.00.

REMOVAL NOTICE

GEORGE SOFRANSKI

—TO—

New Loew State Theatre Annex

160 West 46th Street

SUITE 205

PHONE 7695 BRYANT

NORMAN J. THEISS'

SPRIT OF MARDI GRAS

HEADLINING STATE-LAKE, CHICAGO, WEEK OF MAY 2

FEATURING MARDI GRAS SEXTETTE

Direction HARRY WEBER

The Star closes for the season Saturday.

Luna Park opens Thursday. Five vaudeville acts are on the bill.

After an extensive advertising campaign, the Allen was compelled to cancel the film "Passion," to be featured this week. Legal complications were given as the reason, the recent decision in favor of Loew being the real cause.

Some of the houses here are suffering with "summeritis," the hot spell and general business conditions, and many empty seats may mean a reconsideration of summer plans.

CONEY ISLAND.

By D. KALKER.

The State enforcement law of the Volstead act has put a crimp in things local in regard to cabarets and dance halls. The biggest dance hall, Stauch's, has a large sign over the main entrance warning the patrons entering that they will be searched for all liquor. Three of the cabarets have already felt the wrath of the law in this vicinity. Saturday and Sunday nights the local police go through Stauch's, searching the occupants.

The Hotel Shelburne is alternating its dance floor for the event of its vaudeville shows which it will run this summer. At present Lieut. Tim Brynn's Band is being featured.

The Palace of Joy, the largest swimming pool in the world, is about to open its doors after two years of construction. The enter-



Make-up comes off almost as easily as Bottom's head. In Midsummer Night's Dream, when you use

McKAR

ALBOLENE

Cuts right into the grease and does the skin good instead of harming it, preventing make-up poisoning. Has practically superseded the sticky or watery old-fashioned creams.



In 1 and 2 oz. tubes for the make-up box; Also in 1/2 lb. and 1 lb. cans for the dressing table.

At all druggists and dealers

Sample free on request

McKESSON & ROBBINS

Manufacturing Chemists

91 Fulton Street, New York

C. B. MADDOCK

wishes to announce the removal of his offices, on May 1st, in the Fitzgerald Bldg., to the

PLAYHOUSE STUDIOS

141 West 48th Street
NEW YORK

prise failed before it was finished, but with the advent of new capital it progressed rapidly until now the opening date is announced. It is understood that Samuel Gumpertz is one of the large stockholders in the new corporation.

The left wing of the old Sea Beach Palace is to be made into a fight club which will seat 4,200 people when completed. The opening date has not yet been announced, but from inside information it is learned that May 30 the first show will be staged. S. Schwartz, former State Senator Kenneth F. Sutherland and William Dangleman are the parties interested in the above venture.

Steeplechase has been open for the last two Sundays and got all of the draw, as Luna has not yet opened its gates. The park is the same as last year, with a few changes.

The city of New York is suing the Parkway Baths for lost ground, the said Parkway Baths having taken from the city the grounds from high water mark to low water mark on the Parkway Baths' front. The issue came up when the Park Department placed signs up last season stating "No ballplaying," and the Parkway Baths' owners tearing them down. The suit will come up next week, as one of the many in which the city is at odds with the bath emporium.

DAVENPORT.

The finish of the broken agreement argument between J. Harry Blanchard, who opened the big new Capitol under a long-term agreement with the local capitalist who furnished the money, is told in the payment of \$11,000 to Blanchard and the payment also of a \$10,500-note to him as a settlement of his old contract when he conducted the Elite theatre.

THE BURTIS.—(C. Kindt, manager) has Alexander and his show of wonders all this week, and is getting ready for a season of summer stock with the Princess Players, beginning May 1. Theodora Warfield, leading woman; Easton Yonge, playing opposite. They are announcing "Parlor, Bedroom and Bath"; "Some Baby"; "Safety First"; "Good Gracious, Annabelle"; and "39 East."

THE COLUMBIA.—(Chappelle, manager) Orpheum, Jr., is tuning up a little to meet the different oppositions and has Bothwell topping a good bill.

DES MOINES.

By DON CLARK.

Princess stock company closes its season here Saturday night, and the entire company will go to the Burtis theatre. Davenport, for a summer engagement, opening May 1. The final play in Des Moines was "That Girl Patsy" and the Davenport opener is "Polly with a Past."

WANTED

To buy cyclorama Velvet or Satin with or without front drop. State price, color and size. Address: K. HOFFMAN, 341 West 38th Street, N. Y.

Theodora Warfield and Charles Wilson are playing the leads. One musical comedy will be presented during the summer season and Des Moines girls will be taken to Davenport for the chorus. The Adams Theatres Company, lessors of the Princess, will manage the summer engagement at Davenport.

B. F. Elbert, local theatre owner, has been appointed one of the three arbiters to settle the wage dispute between the street car company and its employees.

Berchel this week, "Robin Hood," return engagement, and "A Knight for a Day," staged by local post American Legion. Next, Georgia Minstrels. The house played its last Columbia burlesque show for the season last week.

Films this week: "Small Town Idol" at Des Moines; "The Nut" at Strand; "Paying the Piper" at Rialto; "Out of the Chorus" at Garden.

DETROIT.

By JACOB SMITH.

SHUBERT.—DETROIT.—Eddie Cantor in "Midnight Rounders." Two weeks.

GARRICK.—"Four Horsemen." Second week. Business very good. NEW DETROIT.—"Call the Doctor." Next, "Just Suppose."

"Way Down East" is all set for an indefinite run at the Shubert-Detroit, starting May 17.

Eva Tanguay headlining at Regent and big drawing card.

At the Photoplays.—"Sacred and Profane Love," Broadway; "A Small Town Idol," second week, Majestic; "Jim the Penman," Adams; "Sowing the Wind," Madison; "Gulls of Women," Colonial; East Lynne, Washington.

Contracts were let last week for the Capitol theatre, to be erected by John H. Kunsky.

Thomas W. Penniman has completed arrangements for the building of a theatre, seating 3,500, at the corner of Grand River and the Boulevard, to play vaudeville and pictures.

Emmett S. Flynn has succeeded Eddie Crane as Detroit manager for the Associated Producers. J. O. Brooks has also resigned from the Detroit branch of the A. P.

DULUTH.

By JAMES WATTS.

ORPHEUM.—June Elvidge in "The Crystal Gazer" and vaudeville. NEW GRAND.—"Nine o'Clock," farce comedy; vaudeville pictures. NEW GARRICK.—Symphony concert Sunday, Mary Pickford in "The Love Light."

Following the two poorest weeks' business of the year, the Orpheum theatre jumped into the limelight last week with the best record for ten years. With Singer's Midgits headlining the house sold out for the entire week, and it is estimated that thousands were unable to get tickets. A special supper show was given from 6 to 9.30 Saturday evening and capacity business was done.

Amateur nights, instituted by Manager Stan Brown of the New Grand, are scoring a great success. Friday night brought an overflow crowd with many turned away. Ten amateur acts were given between the two evening vaudeville shows.

On Friday final papers were signed whereby the Duluth Theatre Company, Finkelstein & Ruben, managers, associated with the Cook Bros, become owners of the St. Louis hotel property for a consideration of \$350,000. The property

was leased by the Duluth Theatre Company a year ago.

GRAND RAPIDS, MICH.

By HARRY D. KLINE.

POWERS.—"Turn to the Right," with Joseph Stryker, opened Sunday to turn away business. Splendid production and fair cast.

EMPRESS.—Frank Van Hoven, Alleen Bronson, Natli Billalita, Harry and Grace Ellsworth, "The Intruder," Dave Roth, Potter and Hartwell, Grace Sisters.

ORPHEUM.—Buch Brothers, Marion Gibney, Miller and Young, Charles Martin, the Dancing Kennys and Harry Carey in feature film, "Hearts Up."

TEMPLE.—Feature film, Tom Mix in "Hands Off," and three vaudeville acts.

MAJESTIC GARDENS.—George Fitzmaurice's production of "Paying the Piper," with Dorothy Dickson and Alma Tell.

ISIS.—Clara Kimball Young in "For the Soul of Rafael."

STRAND.—Ethel Clayton in "The Price of Possession." Griffith's "The Fall of Babylon" follows.

IDLE HOUR, LIBERTY, ALCAZAR, DIVISION, MADISON—Pictures.

Lakeview Gardens, a resort on Reed's Lake here, was closed by the police last week and the manager, John McMeal, was ordered to appear in court Wednesday to show cause why an order enjoining him from further use of the premises should not be issued. Prosecutor Hoffus said the place had been watched for some weeks, but only recently had sufficient evidence been obtained to close it up. The place maintained a floor show which was pretty strong. Chief of Police Carroll said liquor had been served openly there.

Manager Harvey Arlington of the Orpheum has announced that his house would start showing musical comedies beginning May 1. The policy of the house will be four shows a day. Bert Smith's Ragtime Wonders will open the house under the new policy. In the cast will be Billy Allen, Buddy Clark, Harry De Grace, Chuck Hoback, Lew Luther and a chorus of 16 girls.

Grand Rapids is in the throes of amateur productions. Three are scheduled for the coming month.

The Mystic Chutes Co. of East Grand Rapids, with Ramona Park as the place of operations, has filed papers of incorporation at Lansing. The company is capitalized at \$30,000 and will operate several amusement devices on Reed's Lake.

The Majestic Colonial Theatre Co. of Jackson, Mich., has purchased the Arcade theatre at Charlotte from F. Ray Hancock. The new owners take possession May 1.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

The Rialto, vaudeville, and Park.

ACTS — PLAYS — SKETCHES

WRITTEN

CALL, or TERMS FOR A STAMP

E. L. GAMBLE

"THE CHICAGO WRITER"

201 LOOP END BLDG., CHICAGO

burlesque, changed policies for the summer on April 24, the former going to photoplays and pop vaudeville and the latter to feature movies. The Rialto is charging 35 cents top and the Park has dropped to 25 cents.

The Loomis Realty and Amusement Company and the Loomis Amusement Company of Peru have filed preliminary certificates of dissolution with the secretary of state at Indianapolis.

KANSAS CITY.

By WILL R. HUGHES.

GRAND.—William Collier in "The Hottentot." Ruth Chatterton in "Mary Rose" to follow.

EMPRESS.—Hi Jinks Musical Comedy Co. in "The Mountaineer Girl."

Photoplays.—"Bob Hampton of Placer," Newman; "Scrambled Wives," Royal; "The Plaything of Broadway," Twelfth Street.

Saturday evening, April 23, saw the finish of the regular season at the Shubert and the Century theatres. The former closed with "The Greenwich Village Follies" and the American wheel house with "The Whirl of Mirth." The Shubert will, however, be open the last half of next week, when Joseph Kessler and Co. will be seen in "The Jewish Heart," "When It Is Too Late" and "The Price of Love." All of the plays to be in Yiddish. This is a return engagement.

The Grand will close its season the week of May 2, with Ruth Chatterton in "Mary Rose."

Although the National Electric Show has been running in Convention Hall all week and hundreds of visitors were in from surrounding towns the business at the theatres failed to show much increase. The "Greenwich Village Follies," at the Shubert, got the cream, and well-filled houses were the rule. At the Grand "Eileen" fared badly. The company was a strong one and the production elaborately staged. The Electric Show management reports nearly 100,000 admissions on the week. The show will be made an annual affair.

The lobby frames used by the "Jingle Jingle" company, playing the Gayety this week, are the most elaborate and costly ever seen in front of a burlesque house in this city. They cost \$350 each, and the flash shown here represented an outlay of \$2,100.

Extra advertising, street bands—in fact, most everything—was done by the management of the "Eileen" company to boost business. The management, in a signed advertisement in the local press, guaranteed the attraction would please, and offered to return their money to any

E. Galizi & Bro.

Greatest Professional

Accordian

Manufacturers and

Repairmen.

Incomparable Special

works. New

1000 Patent

Shift Keys.

Tel. Franklin 526

New York City

215 Canal Street

ALTON AND ALLAN

Just closed with Annette Kellerman's Revue

PERMANENT ADDRESS

VARIETY, NEW YORK

HELD OVER 8 MORE WEEKS AT WINTER GARDEN, CHICAGO

MARY REILLY

Gowns by LESTER

"Ernie Young's Latest Find"

WHAT VARIETY SAYS:

"Mary Reilly, a local sensation, late of Edelweiss Gardens, a singer of jazz numbers, par excellence."

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

one dissatisfied with the performance.

Through some personal arrangements with the members of "The Whirl of Mirth" company, which closed its season at the Century this week, I. M. Weingarden, who owns the production, did not take them



Beautify Your Face

You must look good to make good. Many of the "Professionals" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. For reasonable

F. R. SMITH M. D.
347 Fifth Ave., N. Y. C.
(Opp. Waldorf)

out of town as a company. The members scattered to different cities.

Eddie Britt, assistant treasurer at the Grand, will go to Fairmount Park again this season as assistant auditor.

William M. Gray, resident man-

JAMES MADISON says

As competition becomes keener, vaudeville performers need better material. I have written many good acts for good people and am ready to repeat past performances. Just renewed my lease (11th year), at 1493 Broadway, New York City.

ager of the Grand theatre, will leave soon after the season closes, May 7, for a combined business trip and vacation to New York.

NEW ORLEANS.

By O. M. SAMUEL.

SPANISH FORT.—Schilling's Band and Oscar Babcock.

Gripping Playlet For Sale

Four parts; good lead for either man or woman. Detective mystery with startlingly new twist. Emotional situations and comedy relief; suspense held throughout, with good dialog and an "O. Henry" ending. Address—E. A. W., 515 Rose Court, Santa Rosa, Calif.

LYRIC.—Bennett's Colored Carnival.

STRAND.—"The Penalty."

The question of the extra act at the Orpheum and the request of the local musical union was amicably

MINERS MAKE-UP

Est. Henry C. Miner, Inc.

settled by arrangement with Ben Piazza, manager of the theatre.

Trina Varela was married the other day to Pierre B. Roy, Jr.

Manager Ziblich of the No Name theatre has purchased the old Elysium, maintained by Lester Loner-

WARDROBE PROP.

TRUNKS, \$10.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor and Bal Trunks. Parlor Floor 22 West 51st Street, New York City.

gan, Herbert Brenon and others in the old stock days.

Suzanne Lehmann, wife of Don Phillipini, has been seriously ill at a local hospital, but is on the way to recovery.

Dave Frank, southern representative of Leo Feist, is to be married in

COVERS FOR
ORCHESTRATIONS
ART. BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY

AMALGAMATED VAUDEVILLE AGENCY

1441 Broadway, New York

PHONE BRYANT 8935

Booking First Class Acts in

FIRST CLASS THEATRES

ARTISTS MAY BOOK DIRECT

THE ORPHEUM CIRCUIT

MARTIN BECK,
PresidentMORT H. SINGER,
General Manager,CHARLES E. BRAY,
General Western Representative

FRANK VINCENT,

S. LAZ LANSBURGH,

GEORGE GOTTLIEB,
Managers' Booking Dept.BENJ. B. KAHANE,
Sec'y and Treas.E. H. CONWAY,
Publicity and PromotionJOHN POLLOCK,
Press Dept.O. R. McMAHON,
Manager Auditing DepartmentGENERAL OFFICES,
PALACE THEATRE BUILDING, NEW YORK CITY

Longacre Engineering and Construction Company

INC.

Specializing theatre financing and construction

CHICAGO OFFICES NEW YORK OFFICES
American Bond & Mortgage Bldg. 562 Fifth Ave.

June to Miriam Fink, daughter of a local millionaire.

Cunning, who hiked hither and yon as a vaudeville jail breaker, is now one of those "Seez All—Knows All" and is bringing his entertainment for a week at the old Orpheum, beginning May 1.

The Lyric is offering this week what it styles "Vacuum Vaudeville," which may mean clean divertimento or may not mean anything.

Loew's was getting the play of the town the first part of the week with a snappy, zestful bill. Babe La Tour, who has disported in burlesque these many years, was the prize bon mot, and although not headlined was entitled to the position. She sailed right in and made every post a winning one. Willie Karbe was the opener. He is a foreigner with upside down work. His main strength, a finish on a swinging trapeze, brought tumultuous applause, which was deserved.

Dell and Ray swung along quietly at first and, gaining as they pro-

ceeded, accomplished the impossible by getting something with "blues" when it was thought they were all through for this town, which has listened to an avalanche of them.

Grazier and Lawler looked like an act that was trying. With their neat wardrobe, setting and general endeavor the crowd appreciated the striving and rewarded them graciously.

Lyndall, Laurell and Co., three hefty girls in athletic work, made an apt closer. The burlesque wrestling at the end bringing salves,

Rain in torrents played havoc with attendance at the Palace Tuesday night. The few that were in were a kindly gathering trying their best to be amused, but there was



Guerrini & Co.
The Leading and
Largest
ACCORDION
FACTORY
in the United States.
The only factory
that makes any set
of Reeds — made by
hand.
277-279 Columbus
Avenue
San Francisco, Cal.

Marcus Loew's BOOKING AGENCY

General Executive Offices

Putnam Building, Times Square

New York

J. H. LUBIN

General Manager

Mr. Lubin Personally Interviews Artists Daily

Between 11 and 1

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

NOTICE

Feiber & Shea

AFTER APRIL 28th WE WILL BE LOCATED AT

1540 BROADWAY, LOEW BLDG.

TELEPHONE BRYANT 5330

BERT LEVEY CIRCUIT VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO.

BEN and JOHN FULLER AUSTRALIAN CIRCUIT

VAUDEVILLE, MELODRAMA AND PANTOMIME

American Representative, A. BEN FULLER

DELGER BLDG., 1005 MARKET, ST.

SAN FRANCISCO

PHONE PARK 4332

The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

little in the first-half entertainment half reciprocal enough for their indulgence. The show was very small timey.

Brown and Spencer began it. They are still in "one," with Spencer at the piano and Fleta Brown vocalizing. They were slow in starting, but managed to roll up a healthy score.

Chung Wah Four received premier consideration because they veered from the conventional. Travers and Douglas are not playing their sketch, "Morning Glory," naturally now and do not seem intent enough. They

did not do nearly so well as when last here.

Lazar and Dale had only a beginning and a finish. Between was nothing but puncheless talk.

Happy Harrison's Animal Circus had as its main proponent an undesirable donkey that failed to arouse laughter when the plants carried tried to force matters.

The final bill at the Orpheum was a quiet affair. Booth and Nine were watched attentively as they went through their bike and banjo paces. The act rivets the eye with enough

107 DEWITT'S SUITE, 401 CHINGLIS

NEW YORK THEATRES

CAPITOL B'way & 51st St.
BEGINNING SUNDAY
D. W. GRIFFITH'S
"THE BIRTH OF A NATION"
CAPITOL GRAND ORCHESTRA
BINO RAFFEL, Conductor
Presentation by S. L. ROTHAFEL

STRAND
"A National Institution"
Direction, Joseph Plunkett
MARSHALL NEILAN'S
Bob Hampton of Placer
With WESLEY BARRY
STRAND ORCHESTRA
CARL EDWARDS, Conductor

SAM H. HARRIS Thes., 43d. Eves. 8:30.
Matinee Wed. & Sat.
SAM H. HARRIS Presents
"The Popular Success"—Eve. World.
"WELCOME STRANGER"
A New Comedy by AARON HOFFMAN
With GEORGE SIDNEY

John Golden
Hit and Run Series
GAIETY Broadway, 46 St. Eves. 8:30.
Mat. Wed. & Sat. 2:30.
FRANK BACON in
LIGHTNIN

REFUBLIC W. 42d St. Eves. 8:30.
Mat. Wed. & Sat. 2:30.
GRACE LA RUE and
HALE HAMILTON
IN
DEAR ME

LITTLE West 41 Street. Eves. 8:30.
Mat. Wed., Thurs. & Sat. 2:30.
The 1st YEAR
By FRANK CRAVEN

ELTINGE THEATRE. W. 42d St.
Eves. 8:45. Mats. Wed. & Sat. 2:30.
"LADIES' NIGHT"
A Farce Comedy in Three Acts, With
J. CUMBERLAND ALLEN KING CHARLES RUGGLES
EVELYN GOSNELL

LIBERTY West 42 St. Eves. 8:15.
Pop. Mats. Wed. & Sat. 2:15.
MITZI
In the Musical Comedy Hit "LADY BILLY"
BEST SEATS WED. AND SAT. MATS. \$2.00

City Council by Chief of Police W. H. Searing is carried out police matrons will be on the job in every public dance hall in the city.

Cabaret operators will be compelled to submit to city regulations designed to eliminate objectionable features in their resorts and to pay an annual fee to the city for a license if the Council passes an ordinance to be introduced by Robert B. Hisketh Monday.

SYRACUSE, N. Y.
By CHESTER B. BAHN.

EMPIRE—All week, Knickerbocker Players in "Smilin' Through." This stands out as the best dramatic offering the Knicks have given in their six years at this playhouse. In fact, it's one of the best repertoire attempts in 15 or 20 years. Jack MacFarlane, leading man, makes his John Carteret very human, and the transition from old age to youth and back to old age is done very smoothly. Florence Eldridge, leading woman, is at her best in the Jane Cowl role. Next week, "Adam and Eva."

BASTABLE—Last half, "The Meanest Man in the World." This George M. Cohan production was born at the Empire here early in the season. The advance sale indicates good business.

Walter Gilbert, leading man of last season, will rejoin the Knickerbocker Players at the Empire Monday, replacing Jack MacFarlane, who returns to Rochester as leading man of the Manhattan Players at the Lyceum there. The latter company is also owned by Howard Rumsey, lessee of the Empire and the Knicks' manager. With MacFarlane also goes Florence Eldridge (Mrs. Rumsey), who resumes her place as leading woman of the Manhattan combination. Lotus Robb, who has been with "Tollo's Wild Out" in New York, opens with Mr. Gilbert in "Adam and Eva" as the Knicks' permanent leading woman.

THOMAS J. KEOGH
REAL ESTATE AND INSURANCE
OCEAN BEACH, NEW YORK

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.

Hudson W. 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
AUGUSTUS THOMAS
NEMESIS
NEW AMERICAN DRAMA
Management of GEORGE M. COHAN
DISTINGUISHED CAST INCLUDES:
EMMETT CORRIGAN AND OLIVE TELL

GEO. COHAN THEATRE. B'way at 43d St.
Eves. 8:15. Mats. Wed. and Sat. at 2:15
TUESDAY at 8:15

A. I. ERLANGER Presents
THE NEW MUSICAL COMEDY
"Two Little Girls in Blue"

"TIP-TOP"
BRIM FULL OF FUN WITH THE DUNCAN SISTERS, 6 BROWN BROTHERS, 16 PALACE GIRLS, & HARLAND DIXON as "TIP-TOP"

GLOBE THEATRE
BROADWAY and FORTY-SIXTH ST.
MATINEES WEDNESDAY and SATURDAY

TIMES SQ. Eves. 8:30. Matinee, 2:30.
Thurs. & Sat. 2:30.
CHARLES PURCELL in
"THE RIGHT GIRL"
A New Musical Play

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. & Sat. 2:30.
GOOD SEATS AT THE BOX OFFICES

Donald Foster, juvenile, at first expected here next week, will join the Knicks later. The Manhattan Players have been rehearsing this week at the Empire here.

Manager W. Dayton Wegfarth, of B. F. Keith's, sprang a new one this week, holding a "Thimble matinee" on Wednesday. Every woman attending the performance received a thimble, the inscription assuring her that "Keith's sews smiles."

Phillip Goldman, superintendent of the Wieting opera house, has assumed charge of the theatre. The managerial post was recently vacated by H. N. Holde, who went to the Colonial at Cleveland for the Shuberts.

The Barnum & Bailey-Ringling Bros. circus hits Syracuse June 11. Advance billing is being placed.

The Somerville Players opened their second stock engagement at the Stone on Monday. Incidentally, Frances Savage, who is the company's leading woman, furnished a decided surprise to Binghamton folks by taking quarters at the Y. W. C. A.

The Robbins Amusement Co. of Utica is floating a new issue of \$100,000 serial 8 per cent. gold notes dated May 1, 1921. The notes are in \$1,000, \$500 and \$100 denominations, and the marketing is being handled by the Utica Investment Co.

Joseph Latham, of Elmira, who has just finished a film contract, appearing in the support of Vivian Martin, will join the Poli stock company at the Palace, Springfield, May 16. Harry McKee, who formerly directed the Mozart Players at Elmira, is directing the Poli combination.

Marion Tucker Joel, another Syracuse amateur vocalist, was presented under the "inspirational

BEAUMONT STUDIOS
VELVET, SILK, SATEEN SCENERY
PRODUCTIONS, REVUES AND ACTS
THEATRE & STAGE DECORATIONS
230 W. 46th ST., N. Y. CITY

Charlie Wilson

"The Loose Nut"

Junior Orpheum Circuit

SKATING MACKS

Artistic Whirlwind Oddities.
Booked Solid Loew Circuit.
Direction MANDEL & ROSE

MILTON WALLACE
Operatic Versatile Comedian
What Variety thought of me in 'Frisco:
JIFF, FRISCO.
San Francisco, March 2.
"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.
LOEW CIRCUIT—NOW

RUTH HOWELL DUO

"AMERICA'S PREMIERE AERIALISTS"
NOTE: The only lady doing the toe-to-toe catch.
Playing KEITH and ORPHEUM Circuits.
Direction, JOE SULLIVAN.

plan" at Keith's here Tuesday night.

Not until the chief of police at Susquehanna, Pa., a brother of Sadie Belgrade, owner of the Belgrade Stock Co., at the Richardson, Oswego, motored to the Starck City from his home, did Charles W. Ockstadt, leading man, accused of polygamy and perjury on Boston warrants, supply bail. Ockstadt's father in Boston put up one bond, but the Lean City authorities demanded another in Oswego. The stock company's owner's brother sought to wire cash to cover the bond, but the telegraph company, it is said, declined to transmit the \$1,000. Hence, the auto trip was necessary. The Susquehanna chief arrived in Oswego with \$10,000 in cash, checks and drafts.

Arthur G. Forbes, manager of the Avon, Watertown, since the middle of December, will sever his connection with the theatre Saturday, when Hartley F. Joy, head of a local restaurant company, will assume the duties of manager.

VANCOUVER, B. C.

By H. P. NEWBERRY.
EMPRESS—"The Miracle Man," with Eddie Lawrence in title role, supported by Edythe Elliott and all the Empress favorites.

AVENUE—"Way Down East," D. W. Griffith's film, for one week only. Two performances daily.

ROYAL—Kelly's Comedians in musical comedy.

ORPHEUM—William Hall in "A Man of the People" headlines vaudeville.

PANTAGES—Lottie Mayer and diving girls headline vaudeville bill.

COLUMBIA—Film, "The Kentucky Colonel."

CAPITOL—Mae Murray in "The Gilded Lily."

MAPLE LEAF—"Shepherd of the Hills" (film).

DOMINION—Hugh Ford's production, "The Great Day."

ALLEN, COLONIAL, GLOBE, REX, BROADWAY—Pictures.

"A Message from Mars" will be staged by local talent shortly.

It was recently reported that Thomas Wilkes would establish a new stock company in Vancouver. If so the only probable house for the company would be the Avenue Theatre during the summer. The Wilkes company played for four weeks at the Empress Theatre about five years ago, but business was not good.

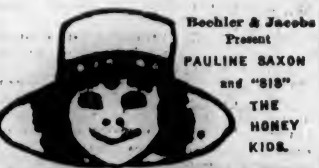
WASHINGTON, D. C.

By HARDIE MEAKIN.

The New National held a splendid audience Monday night (the 25th) to welcome Robert B. Marshall in Shakespeare. His opening bill was "Richelieu." Genevieve Hamper is again his leading woman, and his list of plays this season has, in addition to "Richelieu," "Hamlet," "As

THEATRE FOR SALE

Central Illinois City showing successfully road shows, vaudeville and pictures. Drawing population fifty thousand. Owner's representative: M. J. DIXON, 205 East 31st St. New York City.



THINGS WORTH HAVING

Frank Donegan's contract with Geo. Cohan.
Sammy Berk's baby boy.
Frank Gaby's personality.
Claude Anderson's bank roll.
Dick Rath's disposition.
Billy Glason's route.
Dave Thursty's act.
And a room and bath at

HOTEL JOYCE

31 West 71st Street
CENTRAL PARK WEST

KITTY PAUL
REECE and EDWARDS
LOEW CIRCUIT

"Dance Diversions of 1921"

Direction, ABE THALHEIMER

LAURIE ORDWAY

IRENE FISHER, At Piano

You Like It, "Richard the Third," "King Lear," "Macbeth," "Merchant of Venice" and "Julius Caesar."

Poli's is also delving into the higher order of offerings this week in presenting the San Carlo Opera Company with a Monday night opening. The organization always does well here and this engagement will, from all indications, be equally successful. They, too, are presenting a different bill for each performance, "Mme. Butterfly," "La Boheme," "La Tosca," "Martha," "Cavalleria Rusticana," "Pagliacci," "Rigoletto," "Carmen" and "Il Trovatore."

Another return engagement for Richard Walton Tully's "The Bird of Paradise," Florence Rockwell playing the lead. Business good.

The Shubert-Garrick, after four weeks with the Fox film, "Over the Hill," is dark.

Cosmos—"Echoes of Broadway," Joe Detzell and Carroll Pete in "The Sound Cure"; Simpson and Deane in "The Tea Party"; "W. S. B."; The Florzies; Nord and Belmont; feature films.

Moore's Strand—Odiva and her Trained Seals; King and Cody; Miss Lynn Cantor; Walter Fenner and company in "Show Me"; Anger and Adelon in "Slapped"; feature films.

Loew's Palace—Nazimova in "Billions."

Loew's Columbia—Marion Davies in "Buried Treasure."

Moore's Rialto—Rosemary Theby in "Good Woman."

Moore's Garden—Doraldina in "The Woman Untamed," with a

GUY RAWSON
and
FRANCES CLARE
BOOKED SOLID

Bed sheets, and news paper sheets are pretty much the same. A good many people lie in them. We know of a lot of Agents in the "Thousand Thieves Building" (Putnam Bldg.) who lie too, but not so much in Bed sheets, or News Paper sheets.

MENNETTI & SIDELLI

Direction, NORMAN JEFFERIES.
KEITH TIME

"Tew Funey Buoys"

PAUL HARRY
MOHER and ELDRIDGE

IN

"I DON'T CARE"

Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

ELSIE

FOLLETTE

PEARL

AND WICKS

LOEW CIRCUIT, 1920-21

Direction LEW CANTOR

feature act headed by Signe Patterson, 2d week.

Crandall's Metropolitan—Norma Talmadge in "The Passion Flower."

The Gayety closes its burlesque season earlier this year by several weeks, Manager Jarboe giving as the reason that no repeat dates were played by any attractions of the wheel (Columbia).

Tommy and Billy Spence, professional minstrels, headed the cast of the St. Andrews boy minstrels at the benefit performance given for the welfare of the boys' work in Washington.

Ringling Brothers and the Barnum and Bailey combined shows reach here again this season on about the same dates as usual, May 16 and 17.

IMPORTANT NEWS! PRICES REDUCED!

PROFESSIONAL H & M THEATRICAL WARDROBES TRUNKS

FAMOUS HERKERT & MEISEL MAKE, OF ST. LOUIS
CAN NOW BE BOUGHT IN N. Y. CITY
\$55 to \$90

MAIL ORDERS FILLED F. O. B. NEW YORK CITY

USED TRUNKS AND SHOPWORN SAMPLES
EVERY MAKE Hartman, Indestructo, Belber EVERY
Taylor, Oshkosh, Murphy, STYLE
Neverbreak, Central, Bal

SAMUEL NATHANS

SOLE AGENTS FOR H & M TRUNKS IN EAST

Times Square 531 7th Ave., New York Between 38th & 39th Streets
Section

PHONE GREELEY 0620

BEAUMONT STUDIOS

NOW THAT SPRING IS HERE, WHY NOT SPRING A NEW SETTING ON YOUR AUDIENCES? WE HAVE SOME VERY SEASONABLE NOVELTIES BUDDING IN OUR STUDIOS WHICH WE EXPECT TO BLOOM INTO REAL HOT HOUSE BEAUTIES IN THE VERY NEAR FUTURE. CONSULT US NOW FOR YOUR NEW SPRING STAGE ATTIRE. WE ARE PAST MASTERS IN THE ART OF STAGE DECORATIONS. SETS FOR RENT, ALWAYS—RENTALS APPLYING ON PURCHASE.

230 W. 46th ST., N. Y. CITY Bryant 9448 Opp. N. Y. A. CLUB HOUSE

BEAUMONT STUDIOS

COLLEGES, CLUBS, EXHIBITIONS & WINDOW DISPLAYS, TO ORDER OR SUPPLIED ON RENTAL BASIS

STUDIOS

PECK'S BAD BOY.

Peck's Bad Boy..... Jackie Coogan
The Man in the Case..... Wheeler Oakman
The Girl in the Case..... Doris May
The Village Grocer..... Raymond Hatton
Pa Peck..... James Corrigan
Ma Peck..... Lillian Leighton
Jackie's Pal..... Charles Hutton
Jackie's Girl..... Gloria Wood
"Queenie"..... By Herself

"Peck's Bad Boy" as a picture will not go down in history as a great achievement. It is just a picture, and it is more than likely that the producers of it didn't expect to do more than present simply a picture. They had Jackie Coogan, and in figuring that he was enough they were probably right. Those who are familiar with the old "Peck's Bad Boy" plays will be disappointed if they expect to see any of the old-time fun in a grocery store. There is a grocery store without the comic storekeeper, the policeman, the pin in the chair and the "take-one" on the basket of apples. This is a modern grocery store, with everything up to date, and is used as a hang-out for the kid, who takes things as he pleases with the permission of the storekeeper, who charges everything up to "the old man" as the boy takes it.

There is very little fun derived here and the action is a bit slow, as it is throughout the picture. The one big comedy bit is the scene in church, where the boy's dad begins to feel the effects of the ants which the boy has placed in his lumberbox pad. This carries a good five minutes of continuous laughter.

Jackie is accompanied through the film by a half-breed mut that does very well, and if there is anything like grabbing off second honors they go to the dog. The animal several times shows signs of almost human intelligence and must go down as one of the very best of the animal actors. There is a little love story carried through the picture. It involves the Bad Boy's sister and a struggling young doctor. The latter becomes deeply involved in whatever plot there is through being suspected of stealing important papers, but it all falls back on the kid, who slipped the papers into his pocket as a joke.

He also gets into the big action punch at the finish. Jack steals a handcar and is off down the tracks before he can be stopped. The young Doc jumps on another handcar and overtakes the boy just before a train crashes into the car he was on, smashing it to pieces. This is worked up well and is a great thriller, especially for the children.

Those who saw Jackie Coogan in "The Kid" and predicted that he would be a star without Chaplin may feel reasonably assured after seeing "Peck's Bad Boy." Whatever any one may think of the picture, all will admit that this kid is a wonder. There may be other kids just as clever roaming about, but it is safe betting that they are few and far between. This boy goes about his work in a manner that would put the oldest and most experienced of screen stars to shame.

Not only is he the mischievous, fun-loving boy, but when a few tears are demanded, and there are one or two spots that call for the sob stuff, Jackie goes to it in the most natural manner. Many a tear he will bring with his touch of pathos when they are taking his dog off in the dog-catchers' wagon. All the time it must be remembered that he is only six years old. A baby, nothing more than that, may be the answer to his naturalness and his unassuming manner.

It does seem that a few more closeups of the kid could have been given, for the little fellow is so very small that, except in a closeup, it is hard to catch his expressions.

As we judge pictures today, "Peck's Bad Boy" is not a great picture, but it will please the grown-ups and be a real joy to the "kiddies."

HUSH.

Vera Stanford..... Clara Kimball Young
Jack Stanford..... Frank Glendon
Isabel Dane..... Kathryn Williams
Hugh Graham..... Jack Pratt
Herbert Brooks..... Herman Grubb
Grace Brooks..... Gerard Alexander
Maid..... Beatrice Le Plan
Butler..... John Entchill

A loose narrative play devoid of form or structure and disastrously overladen with elaborate titles, is the starring vehicle of Clara Kimball Young, this week at the Capitol. It is sponsored by Harry Garson and the authorship is ascribed to Sada Cowan. A well-worn but interesting enough theme is worked out understandably, but the whole thing is artificial and mechanically theatrical. One never for a moment gets the illusion of real life in the characters or incidents. It is always a group of puppets moving through manufactured episodes at the behest of a moving picture director.

The fiction devices are transparent and the tools of the scenario carpenter are always in plain sight. Old man Fictitious Coincidence works overtime, while many of the discursive titles are so long they have to be put in such small print that reading them is a strain from midway of the enormous Capitol. It is a question whether the story would be more complete if the action was dispensed with and the titles alone given, or the other way about.

Watching the film is almost like reading a book.

The title and the story hinge upon a woman, Vera Stanford (Miss Young), who before her marriage committed an indiscretion and whose conscience troubles her because she has not made a "clean breast of it" to her husband. The man in the case has married since the old affair, and by unhappy chance turns up at a seaside resort where Vera and her husband are spending a vacation. The chance meeting and the wife's harrowed conscience drive her to confess to the husband after a spiritual struggle which is amply set forth in the titles, together with the advice against her course by her women friends.

With the disclosure the husband's love grows cold. He insists upon knowing the identity of the man in the case. The wife refuses to tell and the husband's suspicions are directed to the wrong man. He develops violent jealousy, mistreats his wife, accuses her of deceit and infidelity and drives her to rebellion. In these passages there is some pretty intimate by-play involving separate bedrooms and such details of the domestic arrangement. At length the pair separate, but are reconciled by the good offices of a woman friend, and apparently live happily thereafter, although neither one deserved it.

The moral is "Don't tell," of course, and it is sent home by one of the few clever bits of the picture. Upon the reconciliation Vera is about to explain to her husband what she has been doing since their separation, but catches herself just in time when the parrot shrills "Hush!" The whole piece is done in the "society play" style, which in the pictures seems to mean demonstrations of nouveau art furniture and the display of good breeding by being rude to the servants. The interiors are so artistic and in such good taste that no one could possibly live in them outside a film studio, and everybody's manners are polished beyond perfection. But the costuming is undeniably beautiful and the photography excellent.

It should be mentioned that Kathryn Williams, as the woman friend of the heroine, gave a capital performance, playing a society woman with an air of ease and natural, unaffected poise such as you would look for in a woman of the world.

Sunday night business at the Capitol was unusually brisk, and all that has been said does not take away from the fact that Miss Young doubtless has a large and loyal following among the fans. It is also probable that the fans will be attracted by her latest picture, although it is not her best. *Rush.*

DIANE OF STAR HOLLOW.

Pat Scott..... Bernard Durning
Diane..... Evelyn Greely
Orsini..... George Majeroni
Father Lorenzo..... Fuller Mellich
D. Crisp..... George Romalin
Harrison..... Freeman Wool
Hanscom..... Al Hart
Sheriff..... Louis J. O'Connor
Pietro..... Joseph Grand
Carolina..... Sonia Marcelle
Dr. Ogden..... Charles Mackay
Jessie's mother..... May Hopkins
Julia Neville

The pietization of David Potter's famous story, "Diane of Star Hollow," is a new contribution to the screen and should jump into instant favor because of its being a subject seldom touched upon in the film world.

The director, Ollie Sellers of "When Bearcat Went Dry" fame, has gone in for thrills, believing the public wants action in pictures rather than atmosphere. And no doubt he is right, particularly in the case of Diane.

The story is of an army of black-handers being run to earth by a dashing young officer of the mounted police.

Diane's father, Orsini, was a man of fabulous wealth whose affluence and power surrounded him with a band of associates that was ever ready to follow his dictates. This band, including Orsini, was what is commonly known as the Black Handers. Sergeant Scott of the mounted police suspected Orsini. Diane, the daughter, arrives home from Paris to learn of the accusations against her father. She backs out the sergeant in defense of her father, and her beautiful simplicity wins the love of the officer at first sight, but duty commands him to continue his investigation.

Through Hanscom, a mountaineer, a former member of the band, Sergeant Scott learns the truth about Orsini's crimes against society, and during a raid on his country home Scott is seriously injured. Orsini jumps into the river and supposedly is drowned, but safely reaches the opposite bank.

After the sergeant recovers from his gun wounds he seeks out Diane, thinking that her father is dead. He proposes marriage to Diane, and as the girl accepts him Orsini plunges through the door and covers the sergeant with a gun, threatening to kill him. When learning of the proposed marriage Orsini retreats to his room and turns the gun upon himself, thus paying for his sins with his own hand.

The picture is a thriller in every sense of the word. Scenicly it is a gem.

Bernard Durning as Sergeant Scott is very acceptable, and Evelyn Greely gives a refreshing performance as Diane. Great things may be expected from this little star.

George Majeroni is good as Orsini and Al Hart as Hanscom, the mountaineer, is splendid. "Diane of Star Hollow" should be a good box-office attraction. *Jolo.*

QUO VADIS.

Paris, April 14.

One of the very best shows presented in a motion picture establishment now occupies the stage and screen of the Hippodrome. The famous Cines reel is interrupted at the scene of Nero's feat, which is resumed on the stage with an operatic company and over 100 supers and chorus, including athletes, acrobats and dancers, accompanied by the music of Jean Nougués.

Jean del Borsio impersonates Nero, Geo. Elvel as Petrona, Mlle Simone Logier sings the role of Lygie and M. Zocast that of Vinclius. The set is elaborate, the scenery of the opera from the Theatre des Champs Elysees being used, while the lighting effect is splendid. It is an innovation for Paris, highly appreciated by the public. The immense Gaumont Palace is crowded before the curtain rises for the first films. The orchestra is increased to 80 instrumentalists for this big show. *Kendric.*

THE TRAVELING SALESMAN.

Rob Blake, a drummer..... Roscoe Arbuckle
Beth Elliott..... Betty Ross Clarke
Franklin Royce..... Frank Holland
Martin Drury..... Wilton Taylor
Mrs. Babblitt..... Lucille Ward
Julius..... Jim Blackwell
At. At. Richard Wayne
John Kimball..... George Pearce
Pierce Gill..... Robert Dudley
Bill Grabb..... Gordon Rogers

Lasky probably set himself back little more than \$15,000 for this production, but it is adequate, nevertheless, with Fatty Arbuckle starring and holding up honors at the Rialto this week, with Charlie Chaplin in a revival of "The Floor Walker." The screen story holds faithfully to the main outline of the stage play by James Forbes, and what Walter Woods as scenario writer and Joseph Henabery as director have added by way of "business" is sure-fire screen stuff for Arbuckle fans. The story starts with three drummers on a railroad train and some amusing horseplay, with Fatty left at a railroad crossing in a rainstorm.

The next day he makes the big town and starts in selling his goods, not before falling in love, however. The victim of this woman hater's first affection is Beth Elliott, station agent at the town. She is somewhat leery of drummers, but in the end her sympathy is enlisted. Meanwhile the plot to rob her of some land she has to let go for taxes develops. It seems the railroad company wants this land for improvements, and Fatty, of course, saves the girl's fortune and wins her hand. So ends a series of laughs and a show with no mean love interest.

Much of the feature's success is due to the simplicity and straightforward appeal of the cast. We have here the later Arbuckle, a regular fellow, though fat. His chief support is Betty Ross Clarke. Instead of trying to play a big-town cutie she made good as the kind of girl one really finds in the smaller towns, and she was particularly convincing in a shy, charming way when it came to playing the love scenes. Lucille Ward as an old maid held up the comedy end, and the minor parts were creditably handled.

Particular credit should go to Walter Woods for the way he developed suspense toward the end, though why a marriage should be the question at issue when the girl signed the paper before she was married remains a question. *Lead.*

SCREEN GRAND GUIGNOL.

Inspired no doubt by the success of the Little Theatre, British Exhibitors (Screen Plays) is making a series of one-reel horrors. Percy Nash is the producer and the stories are all by well known authors, experts in the horrible. In some cases their identity is more or less thinly veiled, for instance, everybody at the recent trade show seemed to identify George Saxon as that doyen of sensational journalism, George R. Sims. All the stories already shown are well told, without showing any great originality. "The Gentle Doctor" tells of a nihilistically inclined Russian medical man who is betrayed to the authorities by his worthless wife and her lover. Escaping from Siberia, he settles down in the London slums to alleviate the sufferings of the poor.

Meanwhile his wife and her lover, also in London, have fallen on evil times, and after he has chivalrously told her that "Any woman can get money," and pointed out the way to fortune, they quarrel. He stabs her but not fatally, and the "gentle doctor" is called in. Recognizing her, he completes the lover's work, carefully stabbing her in the original wound. The lover is arrested, and in due course hanged, while the nihilist one is left still "gentle" but gloating over a newspaper account of the execution.

"The Flat" centers round a young man who wins a lot of money in a newspaper competition. After a vivid day he falls into bad company and is taken to a flat, where he is left with a beautiful decoy duck.

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, April 27.

Harry I. Garson and Bertha Fenwick were severely cut and bruised last Thursday night when the automobile in which they were riding collided with a Glendale electric at Lake Shore and Berkeley avenues. Miss Fenwick sustained a fracture of the left knee.

Edna Folsom, the U. S. social star, is back to two-reelers again. He is to appear in a series of Westerns in which he will revive his character of "Cyclone Smith."

Josephine Hill and Ruth Toyce, former U. favorites, have returned to the lot and will be seen in two-reel westerns.

Harold Miller is again supporting Gladys Walton in a new U. feature, "What Can You Expect?"

Carter De Haven has started on the third production which he is to release through First National. Lloyd Ingraham is directing. In the cast are Helen Raymond, Thomas G. Lingham, Helen Lynch,

The lady pretends to be insulted at his amorous overtures and leaves him. He cannot find an exit from the room, but he does find a man who has been done to death hidden behind a curtain. The gang returns and he is accused of the crime. In terror he hands over all his money and is allowed to escape. Then the "corpse" sits up, and police, confidence trickster and decoy drink to the success of their next enterprise.

In "The Woman Upstairs" we have a young rake married to the "purest girl in the world." One night an old demi-mondaine flares at his calls. She is half-starving and he helps her, all the time in terror lest his wife should catch them together. He hears his wife coming, and, panic-stricken, hides behind a curtain. Entering, his wife recognizes the demi-mondaine, as an old pal—she's put it over badly on her husband when she persuaded him that she was a model of purity—and they compare notes about the good old times. In the end the husband shoots himself, but it is the demi-mondaine and not the wife who weeps over his dead body.

"The Final Appeal" carries the very hackneyed story of the judge who has betrayed a girl in his youth. Years after he condemns his own son, the child of the intrigue, to death. At the last moment the old sweetheart comes and pleads with him, disclosing the condemned man's identity, but before he can act the clock strikes the fatal hour.

"The Oath" is historical, and in it a parish priest accepts the blame for a crime committed by his younger brother. The youngster has killed the wicked nobleman who was responsible for his betrothed's downfall, and the priest-brother takes the blame because he's promised their dying mother to protect the lad.

The stories are all well produced. In some cases exceptionally so, and Percy Nash is to be congratulated upon getting more meat into one reel than many producers contrive to obtain in five or six. These are the first turned out from the studio and were not specially picked for showing. *Gore.*

THE FREEZE-OUT.

This poker-title covers a Universal feature, with Harry Carey as the star. It has no excuse in a picture theatre accustomed to program features of merit, and as viewed by a Stanley audience failed to stimulate interest. The reason is only too apparent. The incidents in it are developed from a stereotyped plot. For a group of actors to participate in a picture that does nothing more than try to imitate some of the early Hart pictures that were put out by Triangle invites failure. "The Freeze-Out" is a western.

Its action covers the vicissitudes of a "stranger" who comes into a town unannounced and then makes a place for himself by threatening to build a new gambling palace, much against the wishes of the proprietor of the established one and against the wishes of the moralist ma'am, who hopes to exert a good influence on that particular town. The hero, becoming thoroughly imbued with piety, transforms his saloon into a library, bookcases and all, and appoints the town drunk as librarian.

The story and scenario are the result of an original effort by George Hall. The "art director" who should be any demand for one is hard to explain—is E. E. Sheely, while the photography is by Harry Fowler. Jack Ford is the director.

The cast includes J. Charles Le Moyne, Joseph Harris, Helen Ferguson, J. Farrell MacDonald and Lydia Yeomans. Thus, Star or no star it was Mr. MacDonald who romped away with the acting honors as the town drunk. A better screen interpretation of a man saturated with wood hutch hasn't been seen in a long time. *Step.*

Lincoln Steadman, May Wallace, Hazel Howell, Ruth Ashby and Clara Morris.

During the last fortnight Hal E. Roach "got it twice in the same place." Last week while at a stag party his \$3,000 auto was stolen from the street and a week prior to that his ocean-going cruiser, "The Pax," valued at \$25,000, was destroyed by fire in San Pedro Harbor.

May Allison quits Metro in July. She has been with the company four years. While her plans are indefinite at present, she may return to the specking stage. Her original contract with Metro carried an option for an additional year, which was foregone by mutual consent.

The former Griffith Studios have been rechristened Gooden Studios, Arthur P. Gooden having taken them over. Neil Hart is the star.

Charlie Chaplin has qualified as a ladies' barber. He bobbed the hair of May Collins just before the opening of "True to Form" at the Egan last week.

Marie Prevost, for a time one of the comedy queens of the Senrett lot, has been placed under contract by Universal.

Ethel Grey Terry has been especially engaged by the Selig-Rork combination to play the lead opposite Lewis Stone in two of the James Oliver Curwood two-reel features.

Betty Compton has the measles, and work on "The End of the World" at the Famous Players has ceased. Penrhyn Stanlaws, who has been directing the star, is spending his time while waiting in drawing pictures of making them.

S. R. Kent, general manager of distribution for F. P.-L., is here on a visit.

Norman K. Whistler, who has been production manager at the California, has resigned. Claud Rader succeeds him at the house.

Gareth Hughes is building a home in the Hollywood foothills, joining the Laurel Canyon contingent.

The Screen Writers' Guild will give a supper and ball at the Ambassador in a couple of weeks in aid of its building fund.

The city of Los Angeles is starting to keep a motion picture history of the events of importance in the city.

Charlie Chaplin celebrated his 32d birthday on April 16. The occasion was marked by a party at the Fairbanks-Pickford home in Beverly Hills, at which the comedian was the guest.

Eric Kenton, who was engaged by the Warners to direct "Money Flies," quits after completing that picture. It is a two-reeler for Educational release.

Agnes Ayres has gone east to play the lead in support of Thomas Meighan in "Cappy Ricks."

Anita Stewart is offering a reward of \$2,000 for the information that will lead to the return of the jewels that were stolen from her home on Northwestern avenue ten days ago. One of the rings contained a heart-shaped diamond on which a value of \$10,800 had been placed by a local jeweler.

Victor Hermann, former vaudeville booking agent and more lately a director for Selznick, and Sara Mason, a scenario writer, were married last Thursday in Hollywood. Hermann returned to the coast a few months ago and has been in almost constant companionship of Jack Pickford. Miss Mason was also connected with the Selznick forces at one time.

Mack Swain has been placed under contract by Charles Chaplin. Swain will make his first appearance in "Vanity Fair." He popularized the characterization of Ambrose in the films for several years. The late Eric Campbell, who worked with Chaplin, was of practically the same proportions as Swain, who stands six feet four inches and weighs about 250 pounds.

Joe Martin, the Universal chimpanzee, was reported dead last week, but later a denial was secured from one of the executives of the company. Charles Hertzman, the publicity promoter for the organization, who has lately recovered and returned to the job on the lot, stated that if the monk had died he would have felt certain that it was because of chagrin at his return and the failure of the monk to get the job of press agent.

NEWS OF THE FILM WORLD

A branch managers' convention of Goldwyn officials will be held at the Goldwyn studios at Culver City the second week in May. Executive of the corporation and the managers of 22 branch exchanges will be present. Samuel Goldwyn is due back from Europe May 1 and will leave New York May 4 with others to attend.

General Manager Al Lichtman this week announced six appointments to branch office managerships. These appointees are now at work in their respective territories. They are: George S. Jeffrey, Boston; Ben W. Deadell, Chicago; M. C. Levees, Dallas; E. S. Flynn, Detroit; S. E. Fried, Minneapolis; F. C. Bonistall, Pittsburgh.

Lois Wilson has been chosen to play the lead opposite Wallace Reid in his latest Paramount picture, "The Hell Diggers," work upon which has just begun at the Lasky studio. Agnes Ayres, originally scheduled to play the part, is to leave in a few days for New York to take the feminine lead in "Cappy Ricks," starring Thomas Meighan.

Knute Erickson, the original Yonson of the legitimate stage, will make his debut as a screen actor in Roscoe Arbuckle's "Gasoline Gus," now under production.

"The Cup of Life" has been announced by Thomas H. Ince as the release title of his Associated Producers' special production, which was recently completed under the working title "Pearls and Pain." It will be released in June.

Ralph Ince has started directing Conway Tearle and Zena Keefe in their next Selznick special, "Ye Shall Pay."

Allen Holubar has signed to do six specials for the First National, two of which will be "all star" features and four starring Dorothy Phillips.

The Quality Film Productions has signed Roy Stewart for a series of western subjects.

Franklin Farnum has signed with the Westart Film Co. to make a series of western special productions for them. Production will take place in Tulsa, Arizona. Mr. Farnum recently completed a contract with the Canyon Pictures Corporation.

J. A. Brady has been appointed publicity and advertising chief for the Associated Exhibitors, Inc.

"Idle Hands," the forthcoming Pioneer special feature, will have an all-star cast. It includes Gail Kane, Thurston Hall, J. Herbert Frank, Mlle. Dazie, Ted Lewis.

Jerome Storm has been signed to direct for the new E. W. Selig-Sam Rork picture combine. The first production will be a picturization of E. E. Rose's "The Rosary," starring Lewis Stone. Plans for four specials a year have been set. Ethel Grey Terry and Wallace Beery will appear in the support. Bertram Bracken has also been signed by the same concern to direct a series of twin reel features.

J. R. Grainger, eastern manager

of Marshall Neilan productions and sales representative for Charlie Chaplin, has closed with Allen Holubar to pass on all contracts under his new agreement with First National.

Marshall Neilan has issued a statement to the "trade press" that he is about to start work on the most elaborate production of his career that will take six months to produce and will involve extensive travel for his organization to insure the proper settings.

Norbert Lusk, representing Hugo Ballin, leaves on the Aquitania May 3. By appointment he will meet in Cornwall a famous English author. This writer, whose identity is withheld, has been studying the screen for the past year and is negotiating with Ballin for the translation of his books to the celluloid.

The King Amusement Company of Troy has been dissolved. Michael, Hattie and Benjamin Apple were the directors and owners of all the stock in the company, which operated the King theatre in Troy. The house is a small one, playing pictures.

PRESSING PUBLICITY

Philly Sees Ad War Over Play and Film.

Philadelphia, April 27.

A neat little war development here this week in connection with the double appearance of "The Passion Flower," as a straight drama and as a picture.

The Stanley people got the jump on the Shuberts by a week with a presentation of the Spanish drama at the Stanley where it received good words from all the critics.

The Shuberts, in their advance ads in the Sunday papers for this week's opening at the Walnut street, made the following statement:

"This production has not been subjected to the pruning hook of any film censor board, nor has it been altered one iota from its original form."

The fact that it was a stage play and not a picture was also blotted in big type.

The Stanley people who had seen their opportunity and had booked the picture for a second week at the Palace downtown, couldn't let the Shuberts get away with this, so the ads in the Monday papers carried the bottom line:

"Note—More complete in every detail than the stage production."

Most of the dailies gave space to a comparison between the picture and spoken play, and were inclined to hand it to the former for story interest, and to the latter for the artistic stuff.

It looks as if both sides would benefit, the picture people getting the big end.

FRENCH PICTURE NOTES

Paris, April 14.

The managers of the moving picture halls in the counties of Nord and Pas de Calais recently met at Lille, when M. Barthelmy, a member of the Chamber of Deputies, occupied the chair, to voice their discontent at the inequitable taxes imposed on the movies by the law of last June. The exhibitors of these devastated regions have created a separate union, with M. Delnatte as president. Barthelmy explained to his constituents the measures proposed to relieve the cinemas of the devastated towns, but warned them the trade had adversaries in Parliament to be convinced the industry is united in seeking redress. He promised to introduce some measure on behalf of exhibitors which he trusted would be acceptable to the government. M. Delnatte then visited Paris and has been in conference with M. Bockanowsky, the sponsor of the new bill to be voted soon, and also sought the assistance of the Parisian Exhibitors' Syndicate.

"Socor de Lait," scenario by Leonce, a new film, is now in hand by the Eclipse Society for the Christian Victory series. It is rumored William Farnum may play for a Fox production while in France. The Paramount people intend executing a reel in Paris from the French play by Pierre Frondaie, "Montmarque," for which a producer and the principals will come here specially if the project materialize.

A new French company has been formed, the Société d'Entreprises Cinématographiques, divided into

two branches—the J. H. Productions, at the head of which will be found Jean Herve of the Comedie Francaise, and the Ignis Film, of which Robert Saldrean is the chief. The last is issuing its initial reel, "L'Etrange Aventure de Dr. Work," with Jean Herve, Maria Russlana, Marthe Ferrari, with Henri Poulner as general manager.

Regina Dumien, who was noticed in "Petit Angel," is now appearing in a film for A. Legrand, the title of which is not yet announced.

The Babylonian episodes of Griffith's "Intolerance" is to be released here as a separate film.

The installation of shooting galleries with motion pictures as the target has long been mooted, but the drawback was the flying bird or running deer did not stop even when struck in the heart by the sportsman's bullet. The Pathe people are perfecting a device in their Vincennes studio by which film shooting will afford some gratification. Instead of the quarry being halted by the operator, as arranged in similar devices, there is a mechanism whereby the picture comes to a standstill as soon as the shot hits the screen. The new instrument has been inspected by the French military authorities and will be used for target practice, and the possibility of a commercial use is now being studied. Hunters can now stop at home and pot off lions in the jungle. The animal will not fall, but he will stop his caper as soon as the gun is fired (unless the bullet should get into his eye).

NO NEW LOEW SYRACUSE

Building Rumor Denied by Both Parties to It.

Syracuse, April 27.

Reports that Marcus Loew, New York Theatrical Manager, had started negotiations to purchase a site for a new theatre here were denied today by both the Loew Company and those owning property considered the site.

The report had it that the New York producer was to purchase the Burns estate at the northeast cor-

ner of South Warren and Harrison streets. The estate includes two pieces of property, a large rooming house and a smaller home.

Burns Lyman Smith, part owner of the property, denied he had received any offer from Mr. Loew and later a denial came from the Loew offices.

Lasky Due In New York.

Jesse E. Lasky arrives tomorrow (Saturday) from the coast. He will remain east, according to present plans, about six weeks.

PAGE RENEWS WITH FOX.

William Fox has renewed his contract with Will A. Page for three weeks longer, commencing this week, arranging to have Page handle the publicity for "The Queen of Sheba" and "A Connecticut Yankee."

Page sails May 12 for England on the Mauretania, taking with him prints of "A Connecticut Yankee" to be presented in London. Arrangements have already been made to present the picture in Paris at the Opera House.



STRAND

Broadway, at 47th Street



Beginning Sunday, May 1

One of those pictures of rare quality that exhibitors are privileged to show in first runs when they hold an Associated First National

FRANCHISE

Ride back today to the Frontier days—

- with Bob Hampton, the two-fisted gambler,
- with Buddy, the freckle-faced cyclone in chaps,
- with the Kid, the white girl snatched from the Indians and transplanted into the hearts of two men.

- See —hundreds of Indians and scouts in prairie conflict.
- great scenes of frontier strife directed and photographed from the air.
 - the scenic grandeur of Glacier National Park.
 - the story of a gambler's love for a boy and a girl.
 - such heart-touches as only Neilan can achieve.
 - such humor as only Wesley Barry can bring to the screen.

Look at This Cast

James Kirkwood
Wesley Barry
Marjorie Daw
Pat O'Malley
Noah Beery
Tom Gallery
Dwight
Crittenden
Frank Leigh

A First National Attraction

MARSHALL NEILAN
presents Randall Parrish's
Bob Hampton Of Placer

Scenario by
Marion Fairfax



"I guess they've got me, Bob," Buddy whispered. A moment of magnificent drama in the portrayal of Custer's last stand.

COAST PRODUCTION LAGS AS SALARY DEADLOCK CONTINUES

Studio and Production Work at Low Ebb—Robertson-Cole Plant Out for 90 Days—Schedule of Current Activities.

Los Angeles, April 27. The general slackness in production at practically all of the bigger studios in Los Angeles continues. Likewise the wailing and ranting against the producers by the people of the professional colony because of their cutting of salaries goes on, but there is little hope of relief in sight for the players. The producers, for the greater part, insist that they are either up to schedule or away ahead of releasing dates on production and they are going to wait for money to loosen up before they start producing again. In the mean time, the actors and actresses are hanging on by their eye teeth and hoping against hope that something will happen to lighten their burdens.

There is but one studio that is actually closed down for the time being. That is the Robertson-Cole plant, where, according to official statement, it will be practically 90 days before production begins again. But at the other big celluloid plants work is going on at a slow pace. A further layoff took place at Universal City within a week when an additional half dozen camera men and assistant directors were placed with the 150 odd members of the working staff who went on the retired list a fortnight ago. The initial saving at the Laemmle plant was \$10,000 weekly by the first layoff and practically another \$1,500 was added by the second layoff.

At the Universal the explanation is that the plant continued to work at double time during the period when the other studios here were idle earlier in the year.

Irving Thalberg, the youthful head of the west coast activities of Universal, is going East in a few days and will be in New York at least three weeks. In the meantime the only work that is going on is the making of six pictures. Of course the big thing at U. still is the Von Stroheim picture, "Foolish Wives," now in its fourth week of constant "night shooting" on the big Monte Carlo set; "Fanny Herself" is a special that is being directed by Tod Browning, while the program pictures in making are "What Can You Expect," which is being directed by Harry B. Harris, with Gladys Walton starred; "The Gossamer Web," with Edith Roberts, directed by King Baggott; "The Shark Master," with Frank Mayo, directed by Fred LeRoy Granville and the last Harry Carey regular program picture, "Christmas Eve at Pilot Butte," with Jack Ford behind the "holier horn." Within a week or so Stuart Patton is to start on a new Priscilla Dean picture, entitled "Conflict."

Miss Compson's Illness. At the Famous Players-Lasky work on the first Betty Compson picture, "At the End of the World," has been stopped because of the illness of the star. Cecil DeMille is working on a special as yet unnamed; George Melford is directing "The Great Impersonation," with James Kirkwood as the principal player; Sam Wood is directing the first Elinor Glyn story, "The Great Moment," with Gloria Swanson as the star and Wallace Reid is on location doing "The Hell Diggers." Ethel Clayton has just finished a picture and is now laying off. "Fatty" Arbuckle likewise.

Frank O'Connor is on the lot doing a picture for Realart, while over at the Realart lot there is a Wanda Hawley production in work at present. Bebe Daniels, who was released from the Santa Ana Jail on Sunday after serving a ten-day sentence for speeding, is expected to start work early next week.

At Goldwyn there are but three companies working. Will Rogers is busy on "A Poor Relation," with Clarence Badger directing; Tom Moore on "Beating the Game," directed by Victor Seltzer, while E. Mason Hopper is in the fourth week on "The Glorious Fool." Wallace Worsley has just completed "The Ace of Hearts," while Frank Lloyd left for New York with "The Grim Comedian" company to take the final scenes for that production there. Reginald Barker is supposed

to start on a new production in about ten days. The stories in preparation at Goldwyn are "The Christian," by Hall Caine, for which Charles Kenyon is doing the screen version; "The Poverty of Riches," an original by LeRoy Scott; "From the Ground Up," by Rupert Hughes; "The Man from Lost River," by Katherine Newlin Burt, which is being adapted by Lambert Hillyer, who will direct it, and a Chinese phantasy which Gouverneur Morris is writing.

Fox Has Eight.

At the William Fox studios there are eight companies working. Emmett J. Flynn is starting on a new super special; Charles Giblyn is directing William Russell; Lynn Raymond handling Tox Mix in "After Your Own Heart"; Howard Mitchell directing Shirley Mason; Berney Durning with "Buck" Jones in "Honor of the Force"; Philo McCullough directing "The Canyon Kid" with Eileen Percy and Edward Sedgwick on "Live Wires" in which Johnny Walker and Edna Murphy are co-starred. W. K. Howard, who has been an assistant director on "Buck" Jones' pictures, is to be given an opportunity to direct and will start this week. On the comedy lot there are five companies working, the directors being Eddie Cline, Jack Blystone, Al St. John, William Watt and Sinclair.

In the last 90 days the work on the Fox lot has been cut tremendously in cost, and efficiency and speed are the watchwords there now. Within a week one director on the lot working on location shot 101 scenes in a single day. The previous best record was 76 scenes in a day by Carl Harbaugh. These are record-breaking performances, for the general average that is considered fast work is from 15 to 20 scenes a day.

At present the Fox lot is the only one where anything like normal production is going forward.

At the Ince lot, out Culver City way, John Wray is handling "Hail the Woman," but Maurice Tourneur is supposed to start on a new production in about two weeks and Ince expects to have Douglas MacLean, who has just come back from the east, started in about three weeks. Working on the same lot at present is a Hobart Bosworth production which is being directed by Rowland Lee.

Walsh Alone.

On the two big leasing lots there is little or nothing stirring. At Brunton R. A. Walsh is the only director busy at present. Mary Pickford is supposed to start on "Little Lord Fauntleroy" in about 10 days. The Hollywood studios have but Marion Fairfax working at present, but Marshall Neilan is expected back in about three weeks to start work there on a new First National production. Douglas Fairbanks is busy shooting "The Three Musketeers" and expects to be able to finish the picture in six weeks' time, although this is doubted about the studio.

Over at the Mayer lot Edwin Carewe is finishing the Anita Stewart picture, "The Price of Happiness," and the only other activity is the work of the Carter De Haven company which is now leasing there. John Stahl has just finished a production and the Morosco company is idle at this time, having completed "The Half-Breed."

Of course the short subject studios are running along and grinding, but not entirely with their usual speed. At the Christy studio the comedy grind goes along full force. At the Selig studios the two-reel Curwood stories being made by Col. Selig and Sam Rork are going forward and a screen version of "The Rosary" is to be shortly started. At Special Productions studios the Warners are making three different series of comedies and the Winnet Hallroom Boys comedies are also working there.

The salary question stands just about where it was in January, with the exception that some of the "holdouts" are now ready to weaken and take a job wherever they can at whatever price offered, while those who have been in the habit of playing bits and atmosphere are the hardest hit and a great many actually in want.

PICTURES

PA. DUPLICATE LAW FOR CALIFORNIA?

Proposal Comes Up Before Legislative Committee

Sacramento, April 27. With several amendments proposed by the author, the motion picture censorship bill, fathered by Assemblyman R. W. Colburn of San Diego, is expected to come up before the Committee of Public Morals for action any day now. Since the introduction of the bill in the legislature a stiff fight against its passage has prevailed and whether its defeat will be a certainty or not cannot be told until after the Public Morals committee has given a decision.

The proposed amendments would except from censorship films "purely educational, charitable, fraternal or religious purpose by any religious association, fraternal society, library, museum, school or corporation of the first class."

The bill proposes appointment by the Governor of a censorship board composed of two men and one woman. The chairman would receive an annual salary of \$3,000; the vice-chairman, \$2,500; and the secretary, \$2,400. The salaries would be paid from fees collected by the board, which would charge \$3 for the first inspection of a picture and \$1 for each inspection of a duplicate of the picture.

The author of the bill asserts that it is a duplicate of the law now in force in Pennsylvania.

150 DAYS' SENTENCE FOR DISTURBER

Syracuse Woman Sent Away for Dropping Capsule.

Syracuse, April 27. For the next 150 days Lena Leinward, of 228 Cleveland street, will have occasion to think whether it pays to drop an odorous capsule on the floor of a film house. She is going to serve that time in the Onondaga Penitentiary. Judge Shove ordered it should be so.

One day last week Lena thought she was having a grand time. She threw on the floor of a theatre one of those innocents looking pink capsules with such force it broke. Immediately there arose a groan from the gallant 400 patrons. Some thought it was the film on fire, others weren't sure, but all made a hurried exit. Handkerchiefs and flying skirts were the most conspicuous. The matinee hero at that time was shooting some score of Indians.

Had Lena been caught then and there Salina street would probably have witnessed a scalping or shooting similar to that on the screen, but Lena wasn't. Syracuse sleuths, however, nabbed Lena and she confessed.

SPORTS

Continued from Page 11

Artie Root and others. Another good bout will be the Jack Sharkey-Midget Smith return. These little fellows will mingle for the third time. Sharkey's followers claimed Jack should have received the decision in their last bout, which was given to Smith. Smith has been improving right along and should give Sharkey a good stiff workout. Eddie O'Dowd, the Columbus flyweight, will meet the American title holder, Johnny Buff, and Johnny Howard, the Bayonne copper, will have it out with Eddie O'Hare, whoever he is. The last pair are heavyweights.

Al Wagner of Philly has joined Mickey Curran's string and will be on hand Monday night at the Garden to challenge the winner of the Chaney-Sieger tilt. Wagner received a newspaper verdict over Chaney last Saturday night at the National A. C. of Philadelphia and is regarded as a comer among the featherweights. Morris Kane, the Hurtig & Seamon publicity man, is ready to post \$10,000 to go as a side bet for a Wagner-Johnny Kilbane bout for the title.

Kansas City, April 27. Governor Hyde's veto of the boxing bill this week came like a bolt

LONDON FILM NOTES

By IVAN P. GORE

News from roundabout but reliable sources tells of the cutting down in expense at some studios and great changes in personnel. At the Stoll Studios Sam Hardy, the studio manager and brother of Jeffrey Bernard, the managing director, has been engulfed in the reconstruction and is said to be thinking of producing on his own. Work there is also apparently hindered by the "floor" being overcrowded, and George Ridgwell, who has been out to Switzerland to make some exteriors, was hung up for some days because he arrived at his destination without sufficient negative film to carry on.

George King, who represented Stoll in America, is the London manager of the "Big Four." The Stoll company now acknowledges that their American affairs were badly muddled.

Despite rumors the Stoll company announces another big program, the pictures all being adaptations from "best sellers." Among them are "The Four Feathers," "The Broken Road" and "The Truants," by A. E. W. Mason; "The Experiment" and "The Knave of Diamonds," by Ethel M. Doll; "A Dear Fool," by "Artemas," in which G. K. Arthur, who appears as Kipps in the Granger-Binger version of H. G. Wells' novel, will be featured; "Expiation" and "Man and His Kingdom," by E. Phillips Oppenheim; "Downunder Donovan," "The Melody of Death" and "The Four Just Men," by Edgar Wallace; "Half a Truth" and "The Pointing Finger," by "Rita"; "The Walls of Chance," by H. G. Wells, featuring G. K. Arthur, and "Frailty," by Olive Wadsway. Also more stories from "The Adventures of Sherlock Holmes," several of this series being already completed. The principal Stoll producers are George Ridgwell, Rene Plaissetty and Maurice Elvey.

The film version of George Eliot's "Daniel Deronda" is nearing completion and will shortly be shown by Butcher's Service. W. Courtney Rowden is the producer as well as the adaptor, and great care has been taken to reproduce London life as it was in the sixties. A feature of the production will be the introduction of famous people of the period, including Thomas Carlyle, Whistler and "George Eliot" herself. These celebrities, however, will be mere "extras" seen in the scenes which have been made around Chelsea, where they lived. Many of the exteriors have already been made at Venice.

Walter West, not content with directing the Broadwest racing films, has now gone in for the genuine article and has made his turf debut with Flying Duck. The horse won its first race the other day at the Wye meeting. In the intervals allowed to an owner of race horses Walter West is finishing "The Sportsman's Wife" at Epsom. This is the screen version of an original story which it is hoped will run concurrently with the showing of the picture. Another Broadwest feature under construction is Charles Reade's "Christie Johnstone."

The Gaumont company has just completed "The Adventures of Christine McNab." Will Kellino is the producer.

The next Granger-Binger film will be an adaptation of May Sinclair's novel, "Kitty Talleur," the producer being Franklyn A. Richardson. The

company is at present on the Italian Riviera making Santa Margherita its headquarters. Marjorie Hume, lent by Famous-Lasky (British), plays the title role, and others in the cast are Ivo Dawson, who is just back from California, and Nora Hayden. Granger-Binger, are also making "The Fifth Form" at St. Dominic's, one of the best English school stories ever written.

"Love Maggie," the Samuelson sequel to the much-discussed and not too nice theatrical or alleged story of theatrical life, film "The Honeyput," is now completed and will shortly be shown to the trade. Peggy Hyland once more plays the heroine and Fred L. Granville is the producer.

Louis Mercanton, the producer of "Miarka, the Child of the Bear," was at one time manager for Sarah Bernhardt, who is now one of his backers, and later for Gaby Delys. He was responsible for the screen debut of Rejane, Jean Richepin (the author of "Miarka"), Ivor Novello and Phyllis Neilson Terry. He has just completed making Anthony Hope's "Phroso" at Cannes. Malvina Longfellow plays the title role.

The other evening Percy Nash was busy in the restaurant of the Hotel Victory (once known to infamy as London's chief underworld haunt, the Cafe Europe) making a scene for the British Exhibitors film, "Ships That Pass in the Night," filmization of Beatrice Harraden's novel. The company included Daisy Markham, Irene Rooke, Joan Ritz and Francis Roberts. A full course dinner was served in the early hours of the morning, but six "goes" of soup were necessary before Nash was satisfied with that part of the meal.

Sir Phillips Gibbs' story of newspaper land, "The Street of Adventure" is being done for the screen with Kenelm Foss as the producer. Already a good deal of historic Fleet street has been transferred to celluloid, including "Ye Olde Cheshire Cheese," which is probably the world's most famous hostelry. The newspaper office interiors will be "shot" on the premises of one of the big daily papers.

Great efforts are being made to revive the Alliance Film company. Ernest Reed, late managing director of Fox Films in London, is the new controlling power and Harley Knoles will probably return from America to produce again. Whatever happens, though, it is certain that the firm will never do any good with such features as their last film, "The Door That Has No Key," a picture on a pedestal of its own for nastiness. Even "Carnival" is a little fresh in places.

Screen Plays, a merger with British Exhibitors, who are responsible for the Screen Grand Guignol, are at work in their Clapham studios on more one-reel thrillers. Three are being made at the moment: "Icicles of Death," "The Voice from the Dead" and "The Burglar," this last from the pen of that past master in horror, George R. Sims. It is the intent of Screen Plays to provide one reel of tabloid thrill for every week in the year.

Famous-Lasky (British) are at work on Cosmo Hamilton's "The Princess of New York." Donald Crisp is the producer.

there with the consent of the county attorney and the chief of police, and that they will be continued. The word from St. Louis says: "Fortunately the police chief, the president of the board and the prosecuting attorney are fistie fans and never miss a bout."

At the opening of the baseball season at Atlanta, Doraldina, who was making personal appearances locally with her film, appeared in the uniform of the Atlanta club, throwing the first ball on the field.

Christy Mathewson is not almost well, as was reported from Saranac Lake last week. His doctors say that he is making slow but sure progress and that they expect to restore him to health in time, but he is still very weak. The story was the wish being father to the thought.

Edward H. "Benny" Beaver, a football, basketball and baseball star at Union College a few years ago, died at Raybrook last week after a long illness. Beaver was one of the greatest athletes ever developed at the up-State college. He and his brother were "the Beaver twins," who created a sensation on the basketball courts throughout the country. The deceased, who was a member of the 1919 class at Union, contracted the disease which resulted in his death soon after leaving college.

HIMMEL CONFESSES FRAUD IN \$100,000,000 FILM DEAL

**Admits Fleischmann Letters Used in Promotion
Were Spurious—Dalimier Promised Fat Job
When World Trust Was Formed.**

Paris, April 27. Andre Himmelfarb, the young manager of the Franco-American Cinematograph Corporation, arrested on the charge of defrauding M. Rivory of 1,250,000 francs, has been questioned in the presence of his lawyer, Andre Hesse by the investigating magistrate, who ordered an inquiry as to whether two documents in Himmelfarb's possession were false. These consist of a letter purporting to be signed by Fleischmann, chairman of the American corporation, in which Himmelfarb was informed half of the capital had been paid by the American stockholders, and another communication alleged to be from the same corporation authorizing the French branch to collect the second half of the capital. The accused protested the documents were genuine, and they were submitted to experts for further investigation.

He was again examined a few days later, and in tears admitted that the accusation was exact. He recited the circumstances of the birth of the Franco-American Cinematograph Corporation in October, 1919, at which time Garibaldi and Roumagnac (the latter describing himself as Mexican ex-Minister of Finances) claimed to represent an important Italian film company, known as Guazzoni. Himmelfarb, who was at the head of a small cinema company, with a capital of 150,000 francs, transferred his concern into a corporation with a capital of 15-

000,000 francs, being joined by Garibaldi and Roumagnac in the enterprise. Himmelfarb proposed buying out Pathe, and with this object went to Nice with Dalimier in order to interview Charles Pathe.

Tries America.

However, the funds promised by Roumagnac and Garibaldi were not forthcoming and the former suggested that Himmelfarb should go to America to raise money. In March, 1920, furnished with a letter of introduction from the French Ministry of Fine Arts, they both left for New York, where the French High Commissioner hinted to Himmelfarb he was in bad company, Roumagnac being suspected as a Germanophile.

"By patriotism," concluded Himmelfarb, "I separated from my associate and commenced negotiations with American financial men. Mr. Fleischmann being the representative on whom I counted, but who ultimately failed me."

Dalimier, the former Minister of Fine Arts, who was associated with Himmelfarb, and was to have held a fat position in the proposed trust, has also been examined. At the request of the plaintiff, Rivory, the balance of the funds deposited at the Equitable Trust Co. in Paris, withdrawn by Himmelfarb and paid into French banks in his own name, is being centralized by an official trustee and will be converted into French war loan bonds until a final decision is reached in this affair.

TOM MIX TURNS DOWN OFFER OF WILD WEST

**Erlanger and Dillingham Said
to Have Made Proposal.**

Los Angeles, April 27.

Tom Mix, the William Fox Western star, has turned down an offer of A. L. Erlanger and Charles B. Dillingham that was presented to him by Fred Wyatt, manager of the Mason Opera House here and the local Erlanger representative. The offer to the screen star was for a circus and wild west proposition. Last year the Miller Brothers made him a proposition of \$100,000 for 26 weeks to head a wild west aggregation for them. This Mix likewise turned down. He states that in the event he does go into the circus game it is going to be under his own management and that he has his plans all dotted out to that end for some date in the future.

"Over the Hill" Baltimore Takings.

Baltimore, April 27. The Fox feature "Over the Hills," is not drawing as well as was expected, judging by the takings in this city. It closed Saturday after a three weeks' run here, playing to about \$4,200 the first week; \$3,600 the second and \$2,900 the third week.

FOREIGN FILMS REJECTED.

**Too Frank Sex Discussions Bar
Italian and German Plays.**

That Famous Players-Lasky has rejected a number of both Italian and German films on which it had secured options was made known by an official of that concern.

The number of films rejected was indicated as a "considerable quantity." Among these, this official declared, were some Italian films on sex subjects that were held to be too frank. Famous Players feared they would never get by the censor.

"The Cabinet of Dr. Caligari" was specified as having been rejected, but for other reasons.

MINNEAPOLIS BACKS DOWN

Withdraws Ban on "Outside the Law" After Forcing Out Two.

Minneapolis, April 27.

The Mayor's Censorship Committee has withdrawn its ban on "Outside the Law" with Priscilla Dean. Recently it forced the withdrawal from local playhouses of "Midsummer Madness" and "The White Moll."

"DECEPTION" FOR BOSTON

"Deception" will be shifted to Boston opening a week from next Sunday, May 8. The Colonial will house it, while Hugo Reisenfeld is to stage a special show to precede the film.

PICTURE PLAYERS GET WARRANT FOR BISHOP

**Actors Say They Were Not
Paid for Film Work**

San Francisco, April 27.

A warrant for the arrest of Dr. Wilbert Leroy Cosper, motion picture producer and Bishop of the Christian Philosophical Institute, was issued in the police court here last week following charges made by Judith Reusch, actress, that her salary and the salaries of several fellow dancers, who entertained between reels of "The Kingdom of Human Hearts" film at a local theatre, were not paid by Dr. Cosper, producer of the film. Dr. Cosper is visiting in Los Angeles on behalf of his production.

Joined by other dancers, twenty musicians and several stage hands, Miss Reusch is awaiting action by the State Labor Commission.

GOLDWYN DUE ON COAST.

Los Angeles, April 27.

Samuel Goldwyn is expected to join F. J. Godsol here immediately after his return from Europe the latter part of this week. There is to be a convention of the Goldwyn sales force held here beginning May 9, and the head of the company will be certain to attend.

GEORGE LOANE TUCKER MAY NEVER RECOVER

**Producer's Case Discouraging
to His Physicians.**

Los Angeles, April 27.

Little hope for the ultimate recovery of George Loane Tucker is expressed by his intimates. Tucker has been ill for several months and has undergone a number of operations. Some time ago he was appraised by his physicians they did not believe he would live for 10 days.

Last week an announcement was made that Tucker would produce his next picture in Hawaii, but one of his close associates stated late in the week that there seemed little chance of that coming to pass, as he did not believe that "G. L. T." would ever direct another picture.

Word has been received here that Famous Players-Lasky would release Tucker's latest Mayflower production of "Ladies Must Live" as a ten-reel special and that the release date would be announced during the summer.

CENSOR-PROOF COMEDIES.

Samuel Schwartzberg's New Producing Company.

Samuel Schwartzberg, theatrical attorney, has organized the H. C. R. Productions, Inc., in which Alfred P. Smith (last with Fox); Patrick C. Hartigan (formerly Pathe); and Harry D. Krause are the directors. The new company will produce twin reel "censor proof" comedies and two and five reel westerns. The Italian Metropolitan Club, headed by Judge Freschi, is financially interested in the new corporation.

SIX SCENARIOS IN 10 WEEKS.

Los Angeles, April 27.

John Montague, who lately joined Charles Emerson Cooke in the Fox scenario department, has hung up a record on the lot by doing six stories in 10 weeks that he has been there. Of the six, two were originals and four adaptations.

They were "Big Town Ideas" for Eileen Percy, "Honor of the Force" for Buck Jones, "Children of the Night" for William Russell, "The Mediator" for "Buck" Jones, "The Canyon Kid" for Eileen Percy, and "After Your Own Heart" for Tom Mix.

"BIRTH OF A NATION" GENERALLY REVIVED

**Repeating in Principal Cities
During Summer.**

Following the engagement at the Capitol, where it will open Sunday afternoon, "The Birth of a Nation" will be revived in all the principal cities late this summer. Announcing the booking for one week only, it is said the big feature will play two and possibly four weeks on Broadway, thus breaking down the policy and establishing a new record at the Capitol. The show is playing on a percentage basis.

Griffith and his associates interested in the "Birth" are said to have brought forth the spectacle at this time because of the long list of picture flops now on Broadway. Shelved about five years ago to await a new generation to develop into another audience, originally regarded as a period of about ten years, the producers moved the revival forward and are cashing in on the wave of feature picture advertising now filling the daily newspapers, most of which has overstated the real draft of the specials. On this comparison Griffith expects \$50,000 a week for the Capitol engagement, the capacity at the existing and regular house scale.

1ST NAT'L GETS "BAD BOY"

**Distribution Deal for Jackie Coogan
Film Closed.**

On Tuesday an agreement was reached between Irving and Sol Lesser and the Warner Brothers and First National whereby "Peck's Bad Boy" will be released through the latter.

The contract calls for a percentage on the rental basis. Instructions were also issued that the name of Sol Lesser is to be eliminated from all billing, but that the names of Irving Lesser and Warner Brothers are to appear in conjunction with First National.

New Theatre in Minneapolis.

Minneapolis, April 27.

A new picture house seating 1,000 is planned for opposite the Curtis Hotel. This is not a Finkelstein & Ruben project.



"Deception"

Adolph Zukor presents
A Romance of Love Behind a Throne

The Biggest Week in Broadway History

LAST week at the Rivoli, New York, "Deception" broke all records for that or the Rialto Theatre.

54,254 people paid to see this mighty spectacle in the first seven days of its run. The record week before was 53,873 paid admissions.

The newspapers were unanimous in calling "Deception" a masterpiece.

This is the first picture in history to be held over for a third week at the Rivoli.

The money-making powers of this great love drama are limited only by the size of your theatre.

Directed by Ernest Lubitsch

(This is the three column press ad. Mat or electro at your exchange.)

A Paramount Picture



ZUKOR HAS BOUGHT SO FAR 129 GERMAN FEATURES FOR FAMOUS

Insiders Declare Ban on Imports Would Come Too Late—Future Master Productions Can Afford to Pay Tariff—Auerbach's Statement.

News that Adolph Zukor has bought for the Paramount shelves and time-to-time release at least 129 features should set the opposition, now in full fling here and on the coast, agog. Insiders, aware of this situation, declare a prohibition on imports would come too late in any case.

They point out that master productions made in future, whatever the outcome in Washington of attempts to get anti-dumping legislation, can afford to pay their way, tariff or no tariff. In the meantime, a hearty campaign in press and public continues the discussion.

With Gillmore on the Coast, Louis Auerbach, vice-president of the Export and Import Film Co., Inc., issued a statement this week covering the opposition's case fully. He said:

"The agitation against the importation of foreign films, especially those of Germany, is ill-timed, ill-advised and illogical.

"Perhaps the agitators do not know that ninety-five per cent. of pictures shown throughout the world, whether it is the darkest part of Africa, China, Japan or the Indies, are American pictures. The producers in America when making a picture expects his foreign sales to carry a great deal of the production cost, and if through some ill-advised action this source of revenue is reduced or taken away it will so reduce the income that many American companies will have a hard time existing.

"In the exportation of films we have time and again encountered serious opposition from other countries who complain, because their pictures are not being shown in the United States. England is agitating today against our pictures. We have assured them over and over again that, whenever their pictures come up to the standard of the American product we shall bring them before the American public. Although there are in this country today hundreds of pictures from England, Italy, Scandinavia, the Central Powers, etc., produced in the last four years, only three pictures have been shown, only three out of hundreds have been of the quality demanded by patrons of American motion picture theatres.

"Certainly the American producer can make no complaint that this is an invasion. On the contrary, it is just as much to his benefit to see what other countries are doing as it is for other countries to see what America is doing in the production of the great public amusement. Competition from other countries inspires Americans to increase effort whether in motion pictures, painting, authorship, music or any other arts.

"All countries have tried to refuse the importation of all commodities, including films, so as to keep their money at home. This applies to all parts of the world, and although the statement was made that Germany allows motion picture importation or only two per cent., this is not a fact. They allow fifteen per cent. at the moment, and that is to be increased considerably. If any one wants to take the time and patience to look through the German motion picture publications, they will see pages and pages advertising stars like Pickford, Nazimova, Clara Kimball Young, Viola Dana, and the entire list. There are today in Germany probably twenty American pictures for every foreign picture that is in the United States. Famous Players-Lasky Corporation

has already opened exchanges in Germany.

"The American exporter is making every effort to open up the big foreign market for American productions so as to keep the American producer of motion pictures busy and to give him again a new outlet for his product and increased income which for years, on account of the war, has been shut off. It is unfair, and illogical, therefore, to hinder him at this late date with an agitation against foreign pictures.

"Unless a foreign picture comes up to the high standard set by our super-features it finds very little market in this country, and therefore the fear of this foreign invasion is a dream, and not a reality and based on facts.

"The exporter and importer of pictures has his work cut out for him. Years ago, for instance, in South America, five per cent. of American pictures were shown in that country. These conditions have been reversed and ninety-five per cent. of the pictures being shown there today are American. Although today we are meeting greater competition than we have ever had before from foreign countries, still it goes without saying that the American product as a whole cannot be superseded by that of any nation in the world.

"An article in regard to pictures being propaganda is far-fetched. The greatest films ever produced were historic films based on facts and history. First among these was 'Quo Vadis' based on the Christian era; then came 'Cleopatra'. Mr. Griffith made 'The Birth of a Nation', which deals with history, and so on down the line. Certainly no man can claim that 'The Cabinet of Dr. Caligari', which lately closed at the Capitol, is a propaganda film. No one ever has accused Shakespeare of being anti-British because he wrote plays that were bitter attacks upon Henry VIII., Richard III, and other characters of history."

ROY STEWART STAR

Starting Work Under Revier In San Francisco.

San Francisco, April 27. The newest addition to the constellation of motion picture stars in San Francisco is Roy Stewart, who is starting work on the first of four pictures to be filmed in this city, all of which will find him in the steller roles.

A new organization, the Quality Films Production, Inc., of which George H. Davis, former manager of the Alcazar Theatre, is president, is producing the pictures. Harry Revier will be the director-in-chief. Del Claussen is chief cinematographer.

The first picture is adapted from a play of the Northwest. Stewart plays a dual role in this production. The snow covered country around Truckee and other parts of Northern California will be used as the background.

WISCONSIN CENSOR BILL UP.

Madison, Wis., April 27. The censorship hearing before the Legislature was begun today.

10,000 5c. CHECKS FOR FILM'S PUBLICITY

"Mother Eternal" Does Something New to Gain Notice.

Bona fide checks for five cents, drawn on the 125th street branch of the Chatham-Phoenix bank and signed "Mother Eternal" were sent out this week. In total 10,000 of the jitney checks were ordered, each one enclosed with a letter from the signer who desires to "share her wealth and happiness," attention being called to the film now showing at the Casino. Each check was made out in the name of the individual addressed, the list including the names of J. P. Morgan, John Rockefeller and Thomas Fortune Ryan.

"Mother Eternal" is presented by Ivan Abranson, but is backed by E. A. Spitz, who has studio interests. The Casino is under rent for six weeks and is being operated at a weekly expense of \$3,000 weekly. That includes rent and orchestra expenses, the latter item reaching \$2,500 weekly. The first week the picture drew less than \$1,000.

Publicity splurging, however, was ordered. The idea of the checks was put over by L. B. O'Shaughnessy who is press agenting the picture.

CENSOR O. K. BEFORE SALE

Penn. Exchange Makes Rule After Jam Over Guinan Film.

Pittsburgh, April 27. The decision by the Pennsylvania Board of Censors condemning Victor Kromer's production starring Texas Guinan, called "I Am the Woman," has caused the independent exchange owners to announce that hereafter all films to be marketed for Western Pennsylvania and West Virginia will have to receive the Board of Censors' stamp before sale.

It appears that the deal for the picture "I Am the Woman" was negotiated before it had been approved by the Pennsylvania board. Its criticism declared the picture showed "too much crime."

"RICHARD III" FILM

Walter Wanger Reported Looking After It

Walter Wanger and his wife (Justine Johnstone), sail for Europe May 3 on a month's vacation.

While the trip is primarily a vacation, it is understood Wanger goes to England to pass on certain research work that has been quietly carried on for some time in connection with a stupendous production of "Richard III," which Famous Players is about to undertake.

Encouraged by the success of the two German costume pictures—"Passion" and "Deception," the directors of Famous Players propose to experiment in this direction themselves. It is designed to make the Shakespearean film production in London, using the original locations, and there is some talk of sending Walker Whiteside over to appear in the title role.

"Deception" is being held over for third week at the Rivoli.

ARLISS WITH "BIG 4."

"Disraeli" First Released Under New Arrangement.

A deal was arranged this week, whereby the George Arliss productions are to be released hereafter through the United Artists Corporation.

The first will be "Disraeli." The Arliss pictures are made by Distributive Pictures, Inc.

NAZIMOVA BOUND FOR N. Y.

Los Angeles, April 27. Nazimova, Metro star, completed her contract last week and left for New York Monday.

Jerome Storm has been placed under contract by Col. William N. Selig and Sam E. Rork to direct the screen version of Edward E. Ross's "The Rescuer."

CLOTHES IN PICTURES

"Flush," which in other words means "Should a Woman Tell" husband of any indiscretions on her part before they met. It reminds one of the old saying, "What the eyes doesn't see, the heart will never grieve for," or words to that effect. As always Clara Kimball Young is charming and well gowned. One of her evening gowns consisted of silver sequins that shaded in jet. Black velvet bands that started from the waist line formed the shoulder straps.

As Salome Miss Young looked beautiful.

"Made in Heaven" is one of those delightfully light affairs that tells an amusing as well as a love story. Tom Moore is capital as the droll Irishman. The picture holds a screen romance. During the filming of it Mr. Moore took unto himself a wife, by name Rene Adoree, who is as attractive in person as her name would have one believe, but Miss Adoree does not play the wife on the screen. That falls to Helene Chadwick, and splendid she is.

Miss Adoree looked like a great big kiddie in her white stockings and black strapped low heeled shoes worn with a blue silk dress that had frills on the full skirt edged with white.

GERMAN FILM INVASION SPELLS STARS' RUIN, IS TEARLE'S PLEA

Income Threatened Actor Tells Court in Ex-Wife's Suit—Selznick Declares Players' Salaries Must Come Down 40 to 60 Per Cent.

Conway Tearle, through his attorney, Frederick E. Goldsmith, of 160 West Forty-fifth street, this week filed answering affidavits to those submitted by Josephine Park Tearle, his first wife, on a motion to increase her \$25 a week alimony award, under a final divorce decree of November 21, 1912, to \$500 per week, contending that Tearle is now the recipient of a \$1,750 weekly income. At the time of the divorce, Mrs. Tearle alleges Tearle was only earning \$4,000 a year. Argument on the motion has been adjourned until May 3.

Tearle's affidavits are interesting as is a supplementary affidavit annexed sworn by Lewis A. Selznick. Tearle for his part answers that he has been punctual in paying his alimony debts weekly excepting for a period of time in 1913 when he was out of work and ran \$400 in arrears, charging that his first wife showed him no leniency and that "she knew well at that time of my financial condition although she was able to support herself, yet, in order to gratify her spirit for revenge, she had me thrown into jail, which had the effect of nearly ruining me and which did affect my capacity for earning more money for some years because it gave me notoriety of a kind which caused managers to refuse me lucrative engagements, and opportunities were lost which I could have taken advantage of if I had not been in jail."

He claims this motion for an increase is not being brought in good faith; that it is for the purpose of harassing and annoying the defendant because of undue and unpleasant notoriety; that the plaintiff lives in luxury at the Commodore Hotel and can well support herself, but does not want to work; that she is an actress of great ability and had worked for Belasco in 1914 in "The Homerang" at \$75 per week, but had refused to go on the road with the show, preferring to stay in New York and that Mrs. Tearle is the recipient of an ample income from her father who the

defendant alleges to be a man of great wealth.

Four Months More.

Tearle continues that his contract expires in four months on September 8, 1921, and that Mr. Selznick has notified him he will not re-employ him under the stipulated renewal options because the salary is too large. Tearle has it that he was compelled to desert the legitimate stage for motion pictures because of the unpleasant publicity attendant upon their divorce and even in pictures his income is comparatively modest. Mrs. Tearle's allegations to the contrary notwithstanding. He says salaries are dropping and that the film business is collapsing, which allegations Mr. Selznick in a separate affidavit supports with the statement that in justice to the defendant he is going into detail as to the reason why artists' salaries must be cut from 40 to 60 per cent., and for that reason could not and would not take advantage of the renewal option stating that "among the various factors causing this condition I may mention the over production of motion pictures and the influx into this country of foreign films and the inflation of prices and the general business depression which has personally affected the amusement field."

Tearle says that although he did deposit over \$25,000 in 1919, his bank account at the end of the year showed a balance of \$333.43 and in 1920 when he had deposited some \$50,000 he had \$1,545.44 left at the end of the year; and that his total cash on hand is only \$5,000 which he must husband to support himself and keep up the alimony payments. His apparent "fabulous" incomes dwindle to a modest sum after deducting a 10 per cent. agent's commission and paying expenses in keeping with his position as a star.

In closing he adds he could not pay his alimony awards at times because of the fact Mrs. Tearle purposely kept her address secret even from her lawyers thus causing him to default.

Five Groups of Comedies Now Ready FOR THE STATES RIGHTS BUYERS

CHARLIE CONKLIN COMEDIES

DIZZY DUMBBELL COMEDIES

"DARKTOWN AFFAIRS" (Colored Players)

CHARACTER COMEDIES

JACQUELIN COMEDIES

TERRITORIAL RIGHTS BEING SOLD BY

Mount Olympus Distributing Corp.

110 WEST 40th ST.

NEW YORK CITY

CHICAGO OFFICE:
Peoples Gas Bldg.

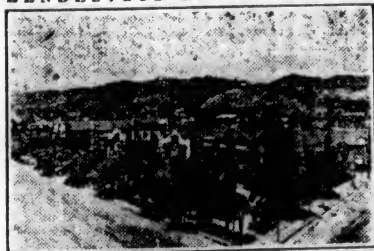
LOS ANGELES OFFICE:
323 Pacific Finance Bldg.

WM. H. ENGELMAN
Western Div. Mgr.

HALSEY H. TOWER
Resident Manager

HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

GOV. MILLER TO SIGN BILL CREATING CENSORSHIP HERE

This Prediction Made After Hearing at Capitol—Decision Reserved Awaiting Briefs—Judge Jenks and Paul D. Cravath Speak—Attempt Is to Let Executive Down Easy with Fans.

Albany, April 27. After a long hearing on the Lusk-Clayton Picture Censorship Bill before Governor Nathan L. Miller, veteran legislative observers at the State capitol last night predicted the Governor will sign the measure which creates a board of three members to pass on films to be shown to 10,000,000 residents of New York State.

Throughout the arguments on the legislation, Governor Miller refrained from intimating his intention. Close friends, particularly those who have helped him jam through his legislative program, declare he will affix his signature to the bill.

The Governor had promised Senator Lusk and Assemblyman Clayton that he would sign the measure if it passed the Legislature, it was reported. The same report said that the executive hearing was granted so that the proponents of the bill could give the opponents a "stiff argument" on censorship. "This scheme was mapped to let the Governor down easy before the thousands of motion picture patrons throughout the State," a veteran observer remarked tonight.

Action on the bill will be deferred until Tuesday or Wednesday so that briefs may be filed, one of which will be submitted by former Supreme Court Justice Almet F. Jenks.

In a last minute effort to save the picture industry from censorship, the producers, through Paul D. Cravath of New York, urged the Governor to appoint an investigating commission, which would report back to the Chief Executive their recommendations for protecting "the industry and the public against objectionable films and advertisements." The producers offered to bear the expenses of such an agency, but Governor Miller did not commit himself.

Luminaries of the picture industry opposed the Lusk-Clayton legislation, included Augustus Thomas, William A. Brady, H. D. Connick, Benjamin B. Hampton and Charles L. O'Reilly.

Those who spoke in favor of censorship were Senator Clayton R. Lusk of Corning, Republican leader in the upper house and Assemblyman Walter F. Clayton, Republican of Kings, sponsors of the bill; Canon William Sheafe Chase of Brooklyn, a representative of the International Reform Bureau of Washington, D. C.; Mrs. Clarence S. Waterman of Brooklyn, Dr. William O. Stillman, president of the American Humane Society and Charles J. Tobin of Albany, and Howard Barber of New York, representing the Society for the Prevention of Crime.

Unconstitutional?

Branding the bill as "unwise legislation," Justice Jenks, in presenting the main argument against the bill, called the Governor's attention to the unconstitutionality of the act in its infringement on property rights.

In submitting the producers' proposition, Paul D. Cravath of New York said he was "not there to claim the motion picture industry does not need reformation." Admitting the "existence of evil and the necessity for its correction in the motion picture field," he said that a board of censorship "would not accomplish the purpose sought."

It is the intention of the picture industry, he said, to establish at once and maintain a board of review to whom it is intended to submit all films, and to prevent the exhibition of films hereafter released which have not been approved by the new board.

"We are probably not as good as we think ourselves to be," he said. "I think we are not as bad as our critics have persuaded themselves to think we are, and I want to express my conviction that I believe the program of the leaders of this industry will effectively purge the industry of the kind of films and advertising that have brought so much discredit to it and that has been the occasion of the movement that has finally taken concrete form in this bill."

When Mr. Cravath said that he would not take the Governor's time to state the fundamental inherent objections to censorship, the Governor interrupted, saying:

"I realize that just as fully as anybody else. Censorship in itself is to my mind a thing to be avoided, unless some greater evil results by its avoidance."

Mrs. Waterman, representing the Women's Association for Better Motion Pictures, was one of the principal advocates of the bill. Mrs. Waterman is credited with winning over the Governor to the censorship plan.

"The question," she said, "is whether you want the standards of the people made by the motion picture people or by a commission appointed to take care of this job and this job alone."

"I object to the standards of Russia being placed on the screen in the name of American womanhood in America," she declared, after having given a synopsis of a picture she described as "indecent."

Taking up the proposal of the producers for an investigation, she referred to the proposition submitted by the producers for a probe of the industry as "old stuff," saying "it has happened before many times."

For the first time since the censorship bill was introduced in the Assembly, the name of a religious creed came up at the hearing when Mr. Tobin, an Albany attorney, said he represented Catholic interests. Mr. Tobin declared Archbishop Hayes of New York City, and the six other respective Bishops of the Catholic Church in New York State, wish to be recorded "in favor of clean pictures and to reaffirm petitions filed by the Rt. Rev. Edmund F. Gibbons, Bishop of the Albany Diocese, on behalf of the Catholic Bishops in New York State for corrective legislation on the subject."

The petition presented by representatives of the picture industry to Governor Miller set forth the belief that the "most effective means of ridding the industry of objectionable productions cannot be adequately devised until the matter has been fully studied not only by producers and theatre owners, but also by some competent commission charged primarily with the protection of the public."

It further declares that the industry would welcome the appointment of such a commission and would co-operate with it in every way.

"We therefore respectfully request you to appoint a commission

of five distinguished persons qualified by their experience and their interest in public affairs," the petition reads, "to make a thorough and sympathetic investigation of the moving picture industry and report to you their recommendations as to the best means of protecting the industry and the public against objectionable films and advertisements."

The text further stipulates the industry's willingness to provide funds for compensation and expense of such a commission.

Admission Made.

Most of the films exhibited in American theatres are free from objection, it declares, but the admission is made that a certain few films and advertisements of films have been so objectionable as to bring discredit on the entire moving picture industry. It admits that the moving picture industry has not thus far wholly succeeded in working out effective measures to prevent the exhibition of objectionable films and advertisements, and agrees that the public interest requires that effective measures be taken to this end.

The petition further declares the industry's willingness to establish and maintain an Editorial Committee supported by the principal producers of moving pictures, to whom "we will submit all films of our own production and whose direction we will follow."

"It is intended that all other producers in this country will be afforded an opportunity of submitting their films to this Editorial Committee."

"We propose to do everything in our power," the text reads, "to prevent the exhibition of films hereafter released which have not been approved by the new Editorial Committee. As a means of accomplishing this end, the producing companies whom we represent will pursue the policy of withholding their services from theatres that insist on exhibiting films hereafter released that have not been approved by the new Editorial Committee. We believe that by these means we will soon be able effectively to protect the industry against the exhibition of objectionable films and advertisements."

"If you will act upon our suggestion of appointing a commission we will be guided by its advice as to the organization and procedure of the new Editorial Committee."

"We very much hope that the commission you appoint will reach the conclusion that the interests of the public and of the moving picture industry can effectively be protected through the voluntary machinery we propose to create along the lines above outlined. If, however, the commission should report that other measures are necessary effectively to protect the public against objectionable films and advertisements without undue interference with the legitimate operation of the moving picture industry, we pledge our co-operation to carry such measures into effect."

"We earnestly hope that after considering the program we propose and our assurance of co-operation you will conclude that the public interest does not require that the censorship bill enacted by the Legislature should become a law."

NEW BALTIMORE HOUSE.

Baltimore, April 27. C. E. Whitehurst, owner of the Garden, playing vaudeville, and several local picture houses, will open the newly erected Century today (Friday) playing straight pictures. The opening attraction will be "The Gilded Lily," with Mae Murray.

ZUKOR BACK LATE IN MAY

Cable advices to H. D. H. Connick state that Adolph Zukor is now in Paris. At the New York office it was said that he is due at the end of May.

WIN BY LAW PROMISED FIRST RUN RIGHTS

Baltimore Theatres Re-establish Claim to "The Kid."

Baltimore, April 27. Judge Stump of Baltimore Circuit Court No. 2 April 26 granted Loew's Hippodrome, represented by Geo. McDermott, Garden theatre, represented by Chas. Whitehurst, and Nixon's Victoria theatre, represented by Fred G. Nixon-Nirdlinger, an injunction restraining the First National Exhibitors as distributors from distributing and other theatres in Baltimore from using any print of the Charlie Chaplin picture, "The Kid," in violation of contract for exclusive first run for aforesaid three theatres for the past four years, and thereby establishing priority rights of first run and the exhibitors' right of assentative.

Guy Wonder, who is also manager of the Rivoli theatre, at which the Charlie Chaplin picture was advertised as part of the double feature in opposition to the aforesaid three, declined to give the print to the three theatres holding the rights, and performances at the Victoria were held up for over an hour. Finally additional papers were filed and he was instructed to deliver the print to the entire satisfaction of exhibitors throughout the city.

STARS EAST FOR REST.

Many Planning Vacations on Atlantic Side of Continent.

Los Angeles, April 27. Plans for summer vacations in New York on the part of the screen stars are already going forward. Anita Stewart, who has just completed "The Price of Happiness," is to do one additional picture and then sit for the East. She will again summer at Bayshore, Long Island, and perhaps make her final picture under the Mayer contract there.

Carter De Haven, who is working on "His Lady Friends" at present, will also go East on the completion of the picture.

Mary Pickford may be compelled to take the trip across the continent in the event that the Wilkenning case comes up in the near future, and in the event that Doug is not finished on "The Three Musketeers" at the time the pair will have their first parting since they were married.

NEW WEST VA. HOME.

Charleston, W. Va., April 27. A new theatre is to be built in Charleston by the Washington Amusement Co., which was granted a charter of incorporation by Secretary of State Houston G. Young. Work on the structure, to be located on Washington street, near Maxwell street, will start at once. It will cost approximately \$75,000. The seating capacity of the new theatre will be approximately 900.

Those active in completing preliminary organization of the company were: E. R. Custer, E. T. England, E. T. Chrystal, H. H. Smalridge and O. B. Bobbitt, all of whom are the incorporators.

NEW KANE SALES HEAD

Arthur S. Kane is in Los Angeles conferring with the picture stars in whom he and his company are interested, and various business associates.

John C. Ragland, general manager of Arthur S. Kane Pictures Corp., has announced the appointment of Henry E. Wilkinson, manager of the Olympic, Pittsburg, as general sales manager of Kane Pictures, a newly created post.

WIFE GETS \$5,000

San Francisco, April 27. Mrs. Frances Mylechreest, widow of Howard Mylechreest, picture actor, who died from injuries sustained by being thrown from a horse while the Marshall Nellan Production Company was filming in a brogue-busting scene in Arizona, was last week granted an award of \$5,000 from the insurance carrier of the picture concern by the State Industrial Accident Commission.

\$2,500 Fire

Winchester, W. Va., April 27. A fire which for a while assumed dangerous proportions wrecked the projecting rooms of the Strand theatre on North Main street, and sent the audiences scurrying to the street for safety. A loss of \$2,500 to building, films and motion picture machines, was incurred when it was only partly covered by insurance.

CLARA HAMON FILM IN RAW STOCK DEAL

Producers Make Giddy Promises to the Unwary.

Kansas City, April 27. According to circular advertising, the Texas company which signed Clara Smith Hamon up for the movies immediately after her acquittal of the murder of Jake Hamon, is attempting to raise the money for the exploitation of its "star" by the sale of stock which is being offered at thirty cents a share. The circular, which is in the shape of a multi-graphed letter, makes some of the wildest promises ever seen in a trick promoters prospectus. Some of the paragraphs read:

"Three hundred or more films of her first picture will be released simultaneously throughout the United States, as well as a limited number in foreign countries."

"One day's profits from the 300 negatives of this picture will pay the cost of the production."

"Never, in our opinion, at any time, has a girl—remember that Clara is only 23, going on 30—entered the movies with an income as assured and insured as is Clara Smith Hamon."

"Two hundred and eighty dollars a year is a fair amount to estimate as yearly profits on each investment of \$50.00 in this company for twenty years; the life of the corporation. Even this small investment represents a big earning, for it is over \$5 a week, and the possibilities are greater. This company will not stop with Clara Hamon pictures. They will produce them now, as business men, for their success is assured."

RUMBLINGS OF GOODMAN DEAL

It is understood Daniel Carson Goodman, who made "Thoughtless Women" with Alma Rubens, will shortly conclude a producing contract of big import with one of the most important money interests in New York. There has been considerable speculation along Broadway as to whom Dr. Goodman would ally himself with for future work.

He has been much sought after since his small cost production made its startling success.

MAYER-CAREWE ROW OVER.

Los Angeles, April 27. Edwin Carewe and Louis B. Mayer will enter into a new arrangement after the completion of the present Anita Stewart picture if the director remains with the organization.

Carewe and Mayer had a misunderstanding during the last week, and it was reported that the director would quit. It is understood that the differences have been patched up, however, and Carewe is to direct First National specials, which was part of his original understanding with the producer.

NEW CRITERION OPENS.

Oklahoma City, April 27. The new Criterion theatre, costing over \$700,000, opened today to capacity business.

The Criterion is one of the largest moving picture theatres in the United States and is modern in every particular, seating about 2,500.

An 18 piece orchestra will furnish the music, supplemented by a \$25,000 pipe organ, which alone can produce a full orchestra effect.

First run pictures will be shown. The stage is large enough to accommodate the large traveling attractions. Ten, 35 and 50 cents will be the scale.

TO WED A LAEMMLE?

Los Angeles, April 27. Irving G. Thalberg, the youthful former secretary to Carl Laemmle, who has been the general manager of Universal City for about six months, is going to New York this week.

He is to remain east for at least three weeks. At the U. I. is rumored that he is to wed Rosabel Laemmle while in New York, and that she will return to the coast with him.

Re-Editing "Dream Street."

When D. W. Griffith's "Dream Street" moves to the Town Hall for a run starting May 1, the new version will be a re-edited affair differing from the original print now being exhibited at the Central. The Town Hall will be employed to exhibit motion pictures for a period until October 1. John Wenger is designing the settings for the picture palace.

GRIFFITH ON BROADWAY

Beginning next Sunday night D. W. Griffith will have three features playing simultaneously on Broadway, with "Way Down East" at the 44th Street; "Dream Street" at the Town Hall, and "The Birth of a Nation" at the Capitol. This is a distinction that has never flattered any other motion picture director. Fox has three features current on Broadway, but they are all by different directors.

It is said "Dream Street" has unlimited time in its second choice location, and having what is regarded as a very fair arrangement there is a possibility that it

continue throughout the summer in Times Square.

HORWITZ'S EIGHT A YEAR

Joseph Horwitz Productions, which entered the State right distributing field recently with "Dollars and Destiny" as its initial offering, is to release a minimum of eight multiple reel features a year.

The New York State and Northern New Jersey rights for "Dollars and Destiny" have been purchased from Horwitz Productions by the Trump Film Co. Cosmopolitan Film Co. of Boston, have purchased the New England rights.

Friday, April 29, 1921

WM. BRADY OUTLINES
TRADE'S CLEAN-UP PLANPressure Used on Minority, the
Objectionable Film Makers.

In an address before the Listerns Club, composed of clergymen and educators, according to a statement issued by the National Association, William A. Brady declared that 90 per cent. of the motion picture industry "is clean," and that "we are now cleaning the other 10 per cent."

The meeting was held at the Yale Club, and among the more important persons present were E. R. Emerec, secretary of the Rockefeller Foundation; Dean Swift of the Union Theological Seminary; Rev. Frederick Eastman, director of the Educational Department of the Presbyterian Home Missions Board; Rev. Edward Brunner, Country Church Secretary of the Federated Council of Churches, and Rev. Harry Huntington, Jr., editor of "Christian Work."

Mr. Brady declared, in part, that while Governor Miller, in the event that he signed the bill favoring censorship, would appoint a capable executive, at the same time the motion picture industry had no assurance that the next Governor would act wisely. "Who knows but ex-saloonkeepers may be sitting in judgment on the morals of the community and dictating what should be shown in public in motion pictures?" said Mr. Brady. "The political element in State censorship is a dangerous one and it is one that cannot be avoided in appointment of censorship boards."

He said further that the trade paper advertisements reflected the cleaning power of the association, and it was suggested that the Allied Churches of the United States could co-operate with the motion picture interests by having a representative inspect all films released and having the seal of the organization placed upon films that meet with the approval of the church.

PICTURE WITHDRAWN.

Fox Feature Unsited for the Road,
It Is Reported.

After four tryouts in Hartford, New Haven, Baltimore and Washington, William Fox is said to have withdrawn his picture, "Over the Hill," as a potential road attraction for next season. The company which closed in Baltimore last Saturday grossed about \$12,000 in three weeks at the Lyceum, and the other engagements are said to have been at the same ratio, except Hartford, where the picture played to good business.

Another Fox feature, "A Connecticut Yankee," opened at the Teck, Buffalo, Monday for a limited engagement, regarded by the producer as a test of this picture as road material for next season.

An opening out of town being sought for "The Queen of Sheba" for the same reasons.

PLAYWRIGHTS DEMAND LIGHT

The demand for legitimate playwrights as picture scenarists has dropped to zero. This week a prominent playwright offered to contract with a picture producer to deliver three original scenarios in a year for a minimum sum, but the proposition was rejected.

The author was told to submit any stories he wrote and they would be judged on their merits, irrespective of his name.

ELMO LINCOLN DIVORCE UP.

Los Angeles, April 27. Mrs. Saide M. Linknhelt, after three attempts, finally brought a divorce action against her husband, known to the screen as Elmo Lincoln, to a hearing in court. Two suits previously started were withdrawn on reconciliations being effected. Lincoln, of the screen, is Otto E. Linknhelt in private life. She named another woman in her action. Lincoln is represented by Philip Cohen. The star is allowing his wife alimony of \$255 a month, giving her a car and the furniture of their home. The court complimented him on his liberality.

New Chicago Firm.

Another arrival among the large colony in "film row" is the firm of Gollis & Gollis, formerly located in the Masonic Temple, who have opened offices at 806 South Wabash avenue.

REMEDY IN FRIENDLY DEALING,
EQUITY'S FILM ACTOR PROPOSALAUSTRALIAN SHOWMAN
IN COOPERATIVE PLANFirst National Links Up with
Group in U. S.

Sydney, Australia, April 2. The registration of the First National Exhibitors of Australia, Ltd., with a capital of £100,000, brings showmen of Australia into closer contact with the great film world across the Pacific, the new company signaling a linking up with the showmen comprising the First National Exhibitors of America.

The first directors of the new company are: Harry Musgrove, formerly general manager Union Theatres, Ltd., and Australian Films, Ltd., and Mr. G. E. Dickenson. Mr. Dickenson resigned from the position of secretary to Amalgamated Pictures, Ltd.

The First National Exhibitors of Australia, Mr. Musgrove says, will give the showmen interest in the control of the films they offer on the co-operative basis, the middleman being eliminated. The scheme, he adds, is a protection for all showmen—big or small—the amount contributed to the cost of each picture by the exhibitors being based on the rating of his theatres, just as the hiring amount to be exacted from him will be based on the ability of his theatre to attract business, the figures being arrived at through study of local conditions of competition, population and number and seating accommodation of theatre, such sums being fixed by a board, over which the exhibitor has elective control.

The old Tivoli theatre, this city, and the Tivoli theatre, Melbourne, have been taken over by First National for the showing of their films. Both these theatres were owned by Harry Rickards Tivoli Theatres, Ltd. It is reported that Ber. Fuller has bought into the new company. From good authority it is learned that Hugh J. Ward is interested with Harry Musgrove in the new venture.

EFFECTS FOR "DREAM ST."

To Try Synchronized Music At
Town Hall.

When "Dream Street" goes into Town Hall for a run following its engagement at the Central the experiment of mechanical synchronization of certain portions of the picture will be tried out.

The singing of the prize fighting leading man, the violin playing of the evil spirit and the exhortations of the spirit of good will be heard as well as visualized.

\$5,500 FOR TRAVERSE

A jury verdict for \$5,500 was awarded Richard Traverse, star of the "Determination" film, in his breach of contract suit against the U. S. Photoplay Corporation, in the Bergen county (Hackensack, N. J.) Circuit Court early this week. The defendant corporation was headed by Capt. F. F. Stoll, who recently disappeared so mysteriously. It is in bankruptcy at present but there is a \$15,000 bond posted.

Mess & Kahn, New York theatrical attorneys, who acted for Mr. Traverse, are also trying Harry McRae Webster's \$50,000 suit against the same corporation, also on breach of contract grounds. The case is up for trial all this week.

MORRIS QUILTS GOLDWYN

Los Angeles, April 27. Gouverneur Morris and the Goldwyn film outfit have come to the parting of the ways. A controversy over the last Morris picture the concern made is the cause of the split.

Rob Mrs. Mastbaum.

Mrs. Jules Mastbaum accompanied her husband to West Baden last week for the First National convention and while there about \$22,000 worth of jewelry was stolen from her room. She is covered by burglary insurance.

WEST STILL IN SLUMP.

Unemployment a Factor—St. Louis
Has Too Many Theatres

The slump in the amusement business in the Middle Western cities has not abated since the unemployment depression of six months ago, is the opinion and observation made by an official of Famous Players, who recently returned from that territory.

Kansas City is singled out as being included among the cities that are off in the amusement business, and while there was a prediction locally that spring would see a return to normalcy this is not the case.

In Detroit the small activities of Ford in comparison to war and pre-war industries is still a factor in the slump in legit and picture houses. With a population of 800,000 Detroit has 150,000 unemployed, while Kansas City with a total population of 700,000 is declared to have only 40,000 unemployed. St. Louis is normal, it is said, the amusement business holding its own, although there are too many theatres for the demand.

CINCY OPERATORS WALKING

New Demands in Effect May 1.
Strike Expected.

With the exception of Ascher Brothers' new Capitol picture operators at every theatre in Cincinnati are scheduled to walk out May 1, when their agreement expires. The Capitol pays higher than the union scale, its chief operator getting \$50 and his assistant \$40 a week. The managers are advertising for non-union operators.

Under their present scale the operators' wages range from \$31 to \$45 per week. Their new demand is for from \$34 to \$50.

The managers say that unless the union relaxes its demand and shows "a more accommodating disposition" the open shop will be introduced in Cincinnati and vicinity. They contend that "crank turning" cannot be called a skilled craft.

The men say operators in the Cincinnati territory are getting only 85 cents an hour, while in other cities the wage is \$1.40 an hour. Furthermore, they complain at having to work seven days a week.

EXPLOIT WASHBURN FILM

Kansas Exhibitor Has Indian Band
and Star as Ballyhoo.

Kansas City, April 27. Manager Frank L. Newman, of the Newman theatres, will give his patrons a run for their money next week and is making the other film managers sit up and take notice of the way he is circling his attractions. For his Newman theatre, where the film "Bob Hampton of Placer," is the picture, he has secured a band of eight Blackfoot Indians from the Glacier National Park reservation, who will be at the theatre during the run of the film.

These Indians are from the tribe shown in the film and are in charge of an agent from the reservation. At his Royal theatre Mr. Newman announces the appearance, in person, of Bryant Washburn, who will remain for the week and discuss questions of interest concerning motion picture production.

FOX HAS LEFTY FLYNN

Goldwyn Signs Jack Gilbert for Two
Years.

Los Angeles, April 27. Jack Gilbert, who has been with Goldwyn, has been placed under contract by William Fox for six months, and is shortly to be seen as a Fox co-star with a feminine lead still to be selected. "Lefty" Flynn has also been placed under contract by the company for two years.

On the Fox Sunshine comedy lot Lewis Siler, who has been casting director, will start making pictures while Monte Brice, former song writer, who has been the Fox "gag man" for the comedies, will take over the casting department.

Failure of Loew to Participate in Rise Renews Merger
—Lays Off Strike Talk and Puts Stress on Conservatism—Says Producers Will Meet "Equity Shop" Conditions.\$20,750 JUDGMENT
FOR KITTY GORDONCourt Rules Against Weber &
Anderson

Kitty Gordon was awarded a judgment for \$20,750 Monday by Justice John Ford against L. Lawrence Weber and G. M. Anderson. The action was based on the allegation of breach of contract. The jury was out but ten minutes. Though the plaintiff is now in vaudeville the case was relative to moving pictures, Miss Gordon having been engaged to make a series of eight pictures, only one of which was completed. Her contract called for salary of \$1,250 weekly and 25 percent. of the net profits.

Miss Gordon's attorney, Frederick Goldsmith, sued the principal officers of the Kitty Gordon Photo Play Corporation, of which Anderson is president. William Klein appearing for the defendants, contended the individuals were not responsible, since it was a corporation matter and the company was a New Jersey concern.

Mr. Goldsmith sprung a surprise by showing a letter over the signature of Governor Edwards of New Jersey that no such corporation ever filed papers in the State of New Jersey. He contended the Kitty Gordon Photo Play Corporation merely used the name as a trade mark.

Justice Ford gave the opinion that where a corporation did not file papers of incorporation, the individuals are responsible. This was included in the charge to the jury.

JACKIE COOGAN TERMS

Releasing Deal on With First
National

Jackie Coogan in "Peck's Bad Boy," current at the Strand was taken over on a 50-50 agreement between the producers and the management, the latter guaranteeing a certain sum if the gross did not come up to an estimated figure.

The future release of the picture is still being negotiated for with First National, and those on the inside declare there is a halt in the proceedings with both parties unable to agree on the terms of the release.

POSSIBLE AS CENSOR.

Syracuse, April 27. Mrs. Florence E. S. Knapp of Syracuse, who has been at the head of Republican organization work among women in Onondaga County since the advent of equal suffrage, may be named as one of three members of the State Motion Picture Censorship Commission.

According to reports in organization circles here today, Mrs. Knapp's name has been suggested to Governor Miller, who, under the Lusk-Clayton Bill, will name the three commissioners to censor the movies.

Mrs. Knapp is at present a member of the executive committee of the Republican State Committee. She was Onondaga's delegate to the Chicago Republican National Convention.

REVIVING "INTOLERANCE"

There is talk of D. W. Griffith reviving "Intolerance" on Broadway for a run. Color is given to the report by the announcement last week that the producer had arrived at a friendly settlement with the creditors of the corporation that financed the proposition. Under the terms of the settlement Griffith is paying the creditors 100 per cent. and interest, giving part cash and the remainder in notes endorsed personally.

Los Angeles, April 27. Conservatism was the keynote of the Equity meeting at the Ambassador hotel Saturday night. About 1,000 attended, half of the crowd Equity members. Two hundred and forty-eight applied for membership after the meeting. The majority of these were small part and "atmosphere" people.

Frank Gilmore, here as a missionary for Equity among the film colony, directed his talk to the benefits to be derived from membership in the actors' organization. He repeated the argument that "Equity shop" is not a "closed shop," and said the association's books would always be open to the membership.

Gilmore asserted that the picture producers would have to meet "Equity shop" conditions once the film organization was perfected in this territory. He carefully avoided talk of a strike or the employment of force measures, but wove his argument around the idea that negotiations between players and producers conducted in a spirit of good fellowship would be sufficient to bring about a betterment of conditions.

However, the Equity secretary did urge vigorous, concerted action on the part of players toward some movement calculated to meet the invasion of German film productions. He did not develop any constructive program to this end, but his oratory was applauded.

Addresses were made by William H. Crane, Will Rogers, Frank Keenan (who said that only Equity members would be engaged to support him in his film productions), Bert Lytell, Lillian Burkhart Goldsmith, Lawrence Grant, Milton Sills and Sir Gilbert Parker.

Gilmore left Sunday morning and is due in New York next Sunday morning. He is stopping over in Kansas City to open a branch Equity office there.

Mr. Gilmore arrived here last week and joined Frazer Short, who is the local organizer for the Equity. Immediately plans were made for a mass meeting of the professionals which was held in the ball room of the Ambassador Hotel last Saturday night. Admittance was by invitation only. Among the speakers listed were W. H. Crane, Theodore Roberts, Fred Niblo, Charley Murray, Bert Lytell, Wm. M. Cressy, Frederick Warde and Mr. Gilmore. The advance publicity for the meeting stated that an endeavor would be made to enlighten the profession as to the aims and purposes of the Equity as related to the motion picture industry.

R. I. CENSORSHIP DIES.

Closing of Session Finds it Still in
Committee.

Providence, R. I., April 27. Exhibitors and exchange men here breathed a sigh of relief when with the adjournment of the Legislature last Saturday the act "concerning motion picture films or reels and the censoring of the same for public exhibition," introduced by Mr. Kiernan of Providence, died in committee. The act was one of many introduced with the meeting of the Legislature in the January session. Not unlike the Lusk bill, which passed both houses in the State of New York, provisions were made for the board to consist of three resident citizens of Rhode Island, "one of whom shall be a woman, well qualified by education and experience, to act as censors under this act."

RICHES FOR REISENFELD.

Hugo Reisenfeld, for his end in cutting and titling "J'accuse," holds a contract for 15 per cent. on the profits. The principal holders in the American and Canadian rights are Marc Klaw and Abel Gantz, the producer, each holding a 50 per cent. interest.

LOOK WHO'S HERE AGAIN

ON AND AFTER MAY 1

**ARTHUR J. HORWITZ
LEE KRAUS**

INC.

WILL BE IN THEIR NEW HEADQUARTERS

ENTIRE THIRD FLOOR

**Marcus Loew Annex Bldg.
160 WEST 46th ST.**

BOOKING EVERYWHERE

AND ARE IN A POSITION TO PERSONALLY REPRESENT

500 ADDITIONAL ACTS

FOR THE COMING SEASON

THE LARGEST ARTISTS' REPRESENTATIVES IN THE WORLD

NEW YORK

160 W. 46th St.

Bryant 557-558

HARRY SHAFTER, Mgr.

BOSTON

232 Tremont St.

Beach 2503

LOUIE LAVINE, Mgr.

PHILADELPHIA

Colonial Trust Bldg.
13th and Market Sts.

Spruce 7956

ELVIA BATES, Mgr.

CHICAGO

177 N. State St.

Central 5318

GUY PERKINS, Mgr.

Rush Copy for Variety's Marcus Loew Special Number

Scanned from microfilm from the collections of
The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Sponsored by
 **Department of
Communication Arts**
University of Wisconsin-Madison
<http://commarts.wisc.edu/>

A search of the records of the United States Copyright Office has
determined that this work is in the public domain.