

VARIETY

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43 PAGES

ZUKOR'S REMEDY

THEDA BARA'S SENSATIONAL HIT AT LOEW'S CLEVELAND

Headlines at the State at \$5,500 for Week—Shatters House Records—Press Work of Circus Order—Beats Meghan and Reid-Mae Murray.

Cleveland, Oct. 5. Theda Bara is here at Loew's State and is the sensation of the town. The screen vamp is getting \$5,500 for her week's engagement. Monday, her first day, she shattered house records. Beginning yesterday noon and midnight performances were started for the star and they will be continued during the week.

Leo Ochs who is handling the personal appearance tour of Miss Bara, is on the ground. Following her engagement here Detroit and Milwaukee are to be played, but not in Loew theatres. It is possible Miss Bara will return to the Loew Circuit after the two weeks, she has—(Continued on Page 30)

RECORD SERIES

New World Champ Games Would Bring Million and Half to Gate

This world series between the Giants and Yanks will make a world's record also in box office receipts, if the series runs to seven games, as it is likely to do. In that case the gate at the Polo Grounds will see a million dollars pass through.

The estimate if the series goes the limit of nine games is that the gross will be a million and one-half.

The series could be ended with the fifth game, as five out of the nine nominate the winner. Players participate in the first five. The second and third runners up in either league also secure a division.

It is reported John J. McGraw has declared in on the players' share of the Giants, Benny Kauff, who is still on the bench by order of baseball's dictator, Judge Landis. Landis suspended when the later was indicted. Since then Kauff was acquitted of the charge lodged against him, but Judge Landis refused to sanction his playing with the team.

FILM FIRM HAS \$2,000,000 ON SHELF

International's Shut Down Through Large Supply On Hand

The shut down of the International's New York studios last week brought out that that W. R. Hearst picture maker has 11 completed feature pictures on its shelves, ready to release when ready. Most of the films were made by the Cosmopolitan, the subsidiary producer of the International's. As each of the International releases is estimated to cost on an average of around \$200,000, the completed pictures represent an investment of over \$2,000,000.

The International's contract with Famous Players calls for a total of 33 features. Twenty of these have been made. The International-Famous Players contract expires in the first half of next year.

While the shut down by the International is called a temporary one, that concern has not released a picture for some time and is not expected to resume producing before depleting its present stock of finished films.

SAME ROLE FOR 37 YEARS

John Parks has been engaged for the lawyer role in the Broadway revival of "Uncle Tom's Cabin," to be made by John E. Coutts.

Parks originally appeared in the role in 1884 and has played it on the road for 37 consecutive years.

SAYS PROFIT IS IN SKILFUL BOOKING

Individual Theatre and Audience Psychology Determining Factor, Declares Film Man—Prove It By Times Sq. House Figures

RIVOLI TOTAL UP

A compilation of box office statistics for the Times square neighborhood houses for the current season thus far, culminated in more or less of a panic last week at the business offices of Famous Players.

The "final blow" came with a comparison of the takings of the William S. Hart feature shown at the Rivoli. There was no question in anybody's mind of the quality of the feature and one important official stands ready to underwrite it in practically any city in the United States. The fact remains, however, that the receipts fell off markedly—(Continued on Page 32)

CRITIC ABROAD TO STUDY

Minneapolis, Oct. 5. Carleton Miles, Journal dramatic critic, is in Europe for a year to study English and European drama. Paul Bliss is in charge during his absence.

JOE MICHAELS

402 Loew Annex Building
160 West 46th Street, New York
Phone 445 Bryant
BOOKING WITH
MARCUS LOEW
and independent circuits

INDEPENDENT BROADWAY PLAYS DISCLOSE MANY EQUITY ANGLES

James Marlowe, Demanding Lost Salary From Somewhere, Given Equity Permission to Return to "O'Brien Girl"—Equity's "Guarantees" Fail.

'STILLMAN INDIAN' SOUGHT FOR SHOW

"Big Revue," Burlesque Show, Is After Fred Beauvais

The drooping business on the burlesque wheels of late has caused the burlesque managers to seek extra "name" attractions, to bolster up business. In pursuance of his quest, Harry Dixon, manager of the "Big Revue" on the American burlesque wheel, got into negotiations last week with the manager of Fred Beauvais, the Canadian Indian mentioned in the Stillman case.

Dixon met Beauvais' manager, as he so represented himself, Tuesday. No immediate action resulted, but the impression was given the Canadian—(Continued on Page 30)

IRENE CASTLE BOOKED

Dancer Back in Vaudeville Under Keith Engagement.

Irene Castle, after an absence of six years, during which time she remarried, will return to vaudeville, opening for the Keith office week Nov. 7. The dancer's last stage appearance was atop the Century Roof with the Dillingham show of 1915. Since then she had been starring in motion pictures.

The vaudeville booking was arranged by Harry Weber. Three people will assist Miss Castle in a full stage singing and dancing turn.

George Cohan's "The O'Brien Girl" and Hilda Spong's "The Fan," two independent shows produced in defiance of the Actors' Equity Association closed shop, arrived on Broadway Monday. It was common belief among Equity supporters neither show would come to New York, and it is alleged players who withdrew from the companies at the supposed direction of Equity were "guaranteed"—(Continued on Page 30)

PAPERS START 'THEATRE WEEK'

Denver Post Inaugurates Theatre Plug—Kansas City Post to Follow

Kansas City, Oct. 5. Commencing next week the Kansas City "Post" will inaugurate a "Go To Theatre Week" campaign, carrying the injunction on the front page daily, with editorial and other matter on why the public should seek entertainment and patronize the theatres.

The movement was started last week in Denver by the "Post." Both papers are under one direction (Tammen & Bonfils). The Denver "Post" went thoroughly into the subject, quoting what the theatres had done during the war and their work in other commendable directions.

H. H. Tammen has been a showman. He and his partner owned and operated for several years the Sells-Floto Circus. They sold that show about a year ago to the Muggivan and Ballard combination.

"TIMOTHY" BELASCO PLAY DECIDED FLOP IN LONDON

Never Shown in America—William J. Hurlbut, Co-Author — Cyril Maude, Star — Received With Derisive Laughter.

London, Oct. 5. "Timothy" by David Belasco and William J. Hurlbut with Cyril Maude starred opened at the Shaftsbury Oct. 1 and did a decided flop. It is very bad, sentimental, sob stuff and was received with derisive laughter. Even Cyril Maude's personal popularity failed to save the first night. There was a demonstration at the curtain, only laughter.

The verdict of the press was unanimous in agreeing the production was almost unbelievably poor. Most critics extended sympathy to Maude for having to appear in such stuff.

"Timothy" is the first Belasco play ever to be shown abroad before seeing in American stage. The production came about through Cyril Maude's efforts to get "The Return of Peter Grimm" for London. Belasco replied it would be played there by David Warfield and never by anyone else.

In reply to Maude's letter, Belasco sent him the manuscript of "Timothy" without the authors' names attached. Maude was interested, sent his manager across to inquire and bought the play for London, asking Belasco to go there to produce it. This the American could not do.

"KIKI" REVIVED

Paris, Oct. 5. Max Maurey has commenced his third season at the Theatre des Varietes with a revival of Andre Picard's three act comedy, "Kiki," created years ago at the Gymnase and afterwards renewed at the Theatre Edouard VII.

Mlle. Spinelly has the role of the rank, nervous, sincere music hall artiste who passionately admires her director and succeeds in winning his love. Signoret is the director, and claims a sympathetic would-be protector Mlle. L. Mareil is the manager's unfaithful mistress.

This revival met with success. A revue by Rip and Gigoux will succeed the revival with Signoret, Lohu, F. Galipaux, Paulais, Mmes. Spinelly and Lucie Mareil.

AUSTRIA BANS DANCING

Vienna, Oct. 5. The Secretary of the Interior has forbidden dancing in public resorts (theatres and music halls excepted) throughout Austria.

The decree prohibiting it in cafes, ballrooms, etc., mentioning dancing is contrary to the proper development of commerce and industry.

Delinquents will be punished by imprisonment.

ALICE LLOYD AT \$1,250

The Shuberts have engaged Alice Lloyd for their vaudeville in America at \$1,250 a week for 15 weeks, with an option of 20 more.

Alice Lloyd will commence her Shubert vaudeville engagement in December next. Jenie Jacobs placed the booking.

EDEN MUSIC HALL BILL

Paris, Oct. 5. The Eden Music Hall began successfully Oct. 1. The program comprises the Riock Japanese Troupe, Kelly, motorcyclist, Strathmore, steel saw man, Belwin Athletes, Carlton Troupe, mock mesmerists, Manov's Dancers, Reno's Dwarfs, and also French, local comedians and Mme. Genia, the vocalist. "Prince Jack," monkey, also billed.

Sailings From London

London, Oct. 5. Ella Shields sails for Australia Oct. 7, and Kharum sails on the Olympic for New York, the same day to open with the Harry Lauder road show.

BIG SUCCESS IN EUROPE Elkins Fav and Elkins "MINSTREL SATIRISTS"

PLAYING MONS, STOLL, and
Principal Circuits
Direction, W. S. Hennessy

WILD ENTHUSIASM SHOWN FOR ARTISTS

Reception of D'Oyley Carte Season at Prince's Holds Up Show

London, Oct. 5. The D'Oyley Carte season at Prince's began Oct. 4 amid scenes of wild enthusiasm. Receptions to the artists held up the show. Almost every number was encoored. Crowds were waiting all day although most of the house has been booked for the season.

At the curtain, Carte said the season had been extended to April.

FILM'S CAST

Knies Engaging Impelling List of
Players in London.

London, Oct. 5. The cast chosen by Harley Knies for the Alliance Co.'s production of "The Bohemian Girl" includes Ellen Terry, Constance Collier, Gladys Cooper, Ivor Novello, Aubrey Smith and Henry Vibart.

This is easily the most important cast ever gathered for a British picture.

Many of the exteriors will be shot on the banks of the Danube.

OPENINGS AND CLOSINGS

London, Oct. 5. Henry Ainley in Drinkwater's "Oliver Cromwell" will probably follow the Lyceum pantomime. "Lincoln" is still going big.

A ballet will be produced at the Kingsway Oct. 13.

H. D. Waxman, the Anglo American Yiddish actor, will produce "The Skeleton" with Ethel Warwick as leading woman. The theatre has not yet been selected.

"Crooked Usage" finishes at the Apollo Oct. 8.

GLADYS COOPER SUING

London, Oct. 5. Gladys Cooper is suing her husband, Herbert Buckmaster, for restitution of conjugal rights, the usual preliminary here to a divorce action.

They were married in 1918 when she was twenty. Buckmaster was formerly of the Household Cavalry and is a clubman.

DAREWSKI IN VAUDE

London, Oct. 5. Herman Darewski, is going into vaudeville in a musical protean act, supported by his own orchestra.

\$5,000 Nightly for Chalapin

London, Oct. 5. Chalapin sails for America Oct. 19 to play at the Metropolitan New York at \$5,000 nightly, it is claimed. He is due back in Petrograd by Christmas for the Soviet opera season.

"Petite Reine" Revival

Paris, Oct. 5. "Petite Reine," a French version in three acts of Horace Annesley Vachell's "Quinnys," was revived at the Gymnase Sept. 27, with Jane Renouart, Nelly Gormon, Harry Baur and Victor Boucher in the cast.

It scored a moderate success.

DeCourville's Revue Company Sails

London, Oct. 5. De Courville's Revue including Conductor Cowdrick sailed on the Metama this week and had a great send off.

De Courville hopes to convince the Canadian legislature of the injustice of the American musical union's action in barring Cowdrick.

Dolly Sisters Return to Show

London, Oct. 5. The Dolly Sisters returning to the cast of "Pins and Needles" got a big reception.



Wilmington, Del., Oct. 5.

Too busy answering hundreds of English letters and cables congratulating me. Gee, it's great up till now. Can't wait till I get back to New York. Only places in the world are New York, London, Paris and Union Hill.

Johnny Reinhard, good luck to you in "Angel Face." Hope that parcel I gave you at Grand Central didn't make you angry. Buddy sure did ruin my typewriter. Best to Nat Carr. Poor Charlie Nevins, still playing the old tenor, as Robert Kelly would say. There is a girlie that I know; she's not over burdened with rhino. They keep going to Europe but poor old Bert didn't need passports to go to Oshkosh. Boy, he looked like a whipped kid on Broadway, Saturday.

Terrific success last week following Mr. Gallagher and Mr. Shean. Both acts going altogether 45 minutes of solid laughter. Been years since I ever heard of such a thing. Love to fill us.

FRANK VAN HOVEN.

P. S.—Resting next week, the fourteenth week open in six years four months.

"MECCA" RENAMED

London, Oct. 5. Unable to persuade the Lord Chamberlain to grant a license to play "Mecca" under that title, Oscar Asche has renamed the spectacle "Cairo," and has received permission to produce it under that title.

ENGLAND'S WATCH SOCIETIES DEMAND CLEANER PICTURES

Aftermath Abroad of Arbuckle Case — Women's Societies Uniting in Protest—Several Unusual British Special Films.

London, Oct. 5. The American film scandal centering around Fatty Arbuckle in San Francisco here has resurrected the demand for cleaner pictures. The women's societies are uniting to protest against undesirable films including those dealing with sex, marital infidelity, dope, murder, etc.

The watch committees of several cities are demanding censorship by

Legality of Aeroplane Ads

Paris, Oct. 5. Guy Crosswell Smith advertised United Artists films by having an aeroplane fly over Paris Sept. 29 dropping prospectuses.

The authorities are investigating the legality of such advertising.

ENGLISH SOCIETY AMATEURS FORCING IDLENESS ON PROS.

Hundreds of Qualified Picture Players Unable to Secure Engagements—Aristocratic Fad—Kinema Studio Sensationalism Latest Scenario Style.

RUSSIAN PLAYERS IN PRINCE'S CAFE

"Le Charivari" on Special Stage—Refugee Russian Stars in Cast

London, Oct. 5. The Russian show "Le Charivari" opens at Prince's restaurant on the lines of the "Chauve Souris." A special stage has been built. Boris Evelinoff, late director of three Moscow theatres, is the manager. He will be supported by many refugee Russian stars and a Roumanian orchestra will provide music.

The dress rehearsals show promise. Prince's management claims plans for this were made before Cochran opened "Chauve Souris."

ACTS COMING OVER

Paris, Oct. 5. Among the bookings for Pantages Circuit to open this winter in America are the three Pasquali Brothers and Maggie Clifton.

The acts were recommended by the Rigoletto Brothers during their month's stay here.

London, Oct. 5. The fad of English society women and those of titled birth to dip into the realm of pictures as screen stars, is unabated. With the magic of name and money, especially the latter, the interlopers are making it many fold harder for the legitimate players to achieve an engagement. Popular magazines have taken up the picture activities of aristocratic ladies. One treats at great length of the screen debut of Lady Diana Manners, pointing out what a glorious opportunity the picture field presents for others in the upper strata.

It is all very grim for those actresses who have qualified for the camera by hard work. Hundreds of picture players are wearily making the rounds of agents and studios, only to register failure. In London are hundreds of professionals out of work and the indication is the condition will continue for months to come, with the so-called schools adding to the number daily.

Meanwhile society amateurs are driving to the studios in their limousines, there to be fawned on by a servile producer whose eyes are upon the aristocratic bankroll. The society tyro appears to know nothing about her whim in its relation to the possibilities given the bogus picture producer, agent or school. The flattery of the magazine stories, always written in the first person, no doubt adds to the lure but the readers of such stuff are usually the cooks and parlor maids and perhaps the population of the suburbs.

The English screen has "won" a new "blueblood" recruit, to be in the Stoll films. She is the Hon. Charles Melton Ashley, whose brother-in-law is Lord Hastings. She has taken the non-de-film of Vere Tyndale but the Stoll publicity staff will take care the truth leaks out.

The newest film topic is "The Lure of the Kinema," already advertised as a provincial "blood and thunder" attraction. This type of picture play is believed to be a successor to the flood of "disease" and "dope" pictures, which in turn succeeded Mormonism and the White Slave Traffic confessions, which were big provincial draws. Spiritualism and the "black man and white woman" theme were frosts. Artists' models and suffering shop girls have never been greatly exploited but a good film "drunk" can always be relied upon for a bumper Saturday night house. In some cases all that is necessary to bring such dramas to date is to alter the title and slip the printing.

But the limelight has been so remorselessly thrown upon a certain section of the kinema of late, it has acted as an incubator and there threatens the alleged studio wickedness as a basis for sensational melodrama.

MARIE TEMPEST WEDS

Marries Her Leading Man, Graham Browne, in Australia

London, Oct. 5. The marriage of Marie Tempest to Graham Browne, her leading man, in Australia has been announced. She is fifty-five years old. Her former husband who died last year was Cosmo Gordon-Lennox, grandson of the Duke of Richmond. Browne was divorced by Madge McIntosh in 1910. The couple return here in April for a West End production.

SAILINGS

Oct. 5 (London for Australia) Ella Shields.
Oct. 5 (London for New York) Kharum (Olympic).

PEGGY O'NEIL

SAVOY THEATRE,
LONDON
2nd YEAR



RICE and WERNER

FAMOUS QUIET AND STEADY; TRADE TIP OUT FOR ADVANCE

Market Maintains Improvement—Amusements Featureless—Triangle Rehabilitation Attracts Interest—Reason for Griffith Jump.

Trading in the leading amusement stocks was featureless with prices holding at established levels. Famous Players common scarcely moved a point away from 55 although a brisk tip was out in the trade that an advance was in prospect. The "information" did not come from inside sources but grew out of a study of the situation surrounding the stock. Quoted at 55 it pays between 14 and 15 per cent. It has an uninterrupted record of dividend payments. (Continued on Page 31)

'SOUTH SEA ISLE' NOW USED FOR NEW DANCE

Gilda Gray Will Dance It At New Gil Boag Restaurant

When Gil Boag opens his new Rendezvous restaurants Oct. 19 in the former Club Fusher building on West 45th street, Gilda Gray will be featured in a new dance to be called "The South Sea Isle." The dance will be arranged by Frederick O'Brien, the author of a work on the South Sea Islands. Boag has also engaged the Joe Smith orchestra from the Hotel Plaza, for the musical department.

The Rendezvous will occupy the upper floor of the building while a supper club, under Boag's management, will have the floor below. The supper club will cater to a distinctive set and will operate as a club in order the management may regulate the patronage.

Another restaurant this week started heavily in for vaudeville as an attraction. It is the Cafe De Paris (formerly Rector's) of the Salvin-Thompson-Boag restaurant string. Among the De Paris entertainers are Julia Kelety, Harry Rose, Cliff Edwards, Elsie White, Frank Farnum, Foley and O'Neill and Ted and Katherine Andrews, besides a Whiteman Band is advertised.

The Rendezvous restaurants are Boag's own, apart from the three-firm's chain.

CANCELLED 'IN TEXAS

Hirschoff's Gypsies Changed Dancer in Act—Opening Week

Ft. Worth, Tex., Oct. 5. Though Hirschoff's Gypsies act is playing out the week at the Majestic (Interstate Circuit), the act is canceled for all of its seven weeks over the Interstate time. It will probably return to New York after the final performance Saturday.

The turn came in here with another dancer other than the one in the act when the Interstate contract was issued. As a consequence the turn left a poor impression at the opening show with the Majestic's manager wiring to the New York booking office for instructions. The answer came back to notify the turn it had been canceled for violation.

The act carries six people. It jumped direct here from New York and this stand is its first on the Interstate. It cost about \$400 for transportation to get here and will cost as much to return. The act's salary is \$550 weekly on this circuit. Its agent is Paul Durand.

STRAND, HOBOKEN, STOCK

The Strand, Hoboken, N. J., formerly playing pop vaudeville, has been taken over by Corse Payton, who will start a dramatic stock company there Oct. 10. The Payton organization will have as leads Howard Hall and Gladys Malvern with Payton appearing in the "heavy" roles for the between act speeches.

"Bought and Paid For" is to be the opening bill.

"Fair and Warmer" Playlet

"Fair and Warmer," the Ave. Hopwood legitimate farce, has been condensed into a one-act playlet for vaudeville.

M. S. Bentham has the act.

CLEVELAND MGR. ATTACKS KEITH'S

Shubert Local Manager Issues Folder to Audi- ence—"War" On

Cleveland, Oct. 5. While it was assumed that the advent of Shubert vaudeville in Cleveland would probably savor of a friendly opposition, and that the Keith interests and that of the newcomers into the vaudeville field would agree to pursue the even tenor of their ways, this illusion has been wrecked by the Shubert representatives here.

War has been officially declared by the Shuberts on the Keith claim to priority, or precedence, or anything else that would keep Shuberts from ranking below the Keith standard.

At least this is the inference to be drawn from an official notice published by Robert McLaughlin, manager of Shubert vaudeville at the Opera house. This notice takes the form of a four-page circular distributed to the Opera house audiences Monday entitled "Little Chats on Amusements in Cleveland."

3-A-DAY BIG TIME

Orpheum May Have to Try It in Memphis

New Orleans, Oct. 5. All contracts being issued for Memphis by the Orpheum Circuit contain a three-a-day clause making it optional with the circuit as to whether the artists shall play two or three shows daily. The Orpheum, Memphis, has always played two shows daily, but last season when the business fell to pieces the Orpheum people decided if a like condition arose this year and competition from Pantages and Loews became too strong they would be prepared to throw the Orpheum into the three a day at a moment's notice. The theatre has not yet altered its big time policy but if it does some of the biggest headlines will be compelled to appear thrice daily.

JACK LEWIS CAMPAIGNING

Manager for Julius Miller on the Democratic Ticket

The campaign headquarters in the Putnam building for Julius Miller, on the city's Democratic ticket, are in charge of Jack Lewis, the theatrical agent. Mr. Lewis has formed a Miller committee to supervise the candidate's campaign that contains some of New York's best known names.

While theatrically inclined for business purposes, Lewis has been more or less active in politics for several years. His first important campaign work came to the fore with the election last fall of John J. Lyons as the Republican nominee for Secretary of State. Mr. Lyons ran away ahead of his ticket. Lewis' work in that campaign got him to the direct attention of the political leaders. He acted for Lyons, a Republican (though Lewis is a Democrat) through their close friendly association, but with this election time and heeding the request of his own party leaders, Lewis consented to handle the Miller direction.

A large sign hung on the Putnam Building, one of the largest in the city, announces the Miller candidacy.

Wilson-Norman Nuptials

London, Oct. 5. Beatrice Wilson, popular at the old Vic as leading woman, has been married to Norman V. Norman, well known clubman and provincial manager.

Edward Knoblock Recovering

London, Oct. 5. Edward Knoblock who has been ill was operated on this week for appendicitis, and is recovering nicely.



EDDIE VOGT

This week (Oct. 3rd)
MAJESTIC, CHICAGO
Direction GEORGE CHOOS

RUTH'S SHOWING UP TO LANDIS

Contract Clause Against Him May Cancel Tours

There is a possibility that Babe Ruth may not appear in vaudeville after all. Judge Landis, head of the National Commission, has ruled that none of the players can appear in any exhibitions after the world's series close. The contract clause that the ruling is based on is to the effect that the players cannot appear in any public exhibitions.

Ruth with Carl Mays, Wallie Schang, Bob Shawkey, and Bill Pierce have been secured under a contract by a group in which "Lefty" Miller is interested for a barn storming tour of 21 days after the series. The entire time has been booked up playing dates in Missouri, Okla. and Texas. The guarantees for the appearances thus far total \$47,000 with a percentage of the gate optional in all of the towns. The team is to receive \$1,000 a day rain guarantee.

The nut for the route as laid out will be \$27,000 for the players, with their hotel expenses and about \$8,000 for railroading.

If the "public exhibition" clause holds good the trip will be off and likewise the vaudeville appearance of Ruth. Judge Landis' ruling is to the effect that public appearances other than as a member of the team to which the players are assigned will work to the detriment of baseball managers having the players under contract.

Last season in Havana where Ruth played ball his post season money ran to \$51,000. He received \$1,000 for each game that he played and in addition got a bonus of \$500 for every homer that he hit. The Cuban pitchers "slow balled" him to death and he only managed to deliver two circuit clouts during the time that he played.

LOWELL SHERMAN IN

Engaged By A. H. Woods for Rewritten "Reckoning"

The A. H. Woods office this week engaged Lowell Sherman to appear in its rewritten version of "Reckoning."

Sherman returned last week from the coast, following the Arbuckle affair. There was no immediate demand, it is said, for his stage services in New York. Producers preferred to wait to secure a line on public opinion. For the same reason it is claimed, three pictures made on the Coast with Sherman featured or starred, have been held back from release.

In the Woods play no publicity will be sought on the Sherman connection, nor will he be featured, merely opening quietly as one of the cast.

"The Reckoning" was out some time ago and is being reproduced by Woods according to contract.

COURT HOUSE OF THEATRE

Logan, W. Va., Oct. 5. The local Bennett theatre is nearly a court house now. The first judicial sessions start Oct. 10. The county leased the theatre.

PLEASANTVILLE, N. J.

OPPOSITION BILLS

THIS WEEK (OCT. 3)

KEITH'S

Palace
Bill Genevieve and Walter Pietro
Edith Tulliaferro
Fenton and Fields
Gertrude Hoffman and Co.
Leo Carrillo
P. Whiteman and Band
Rome and Gant
"Shutoutland"

Colonial

Hurio
Altou and Allen
Creole Fashion Plate
Bert and Betty Wheeler
Cressy and Dayne
Harry Carroll Revue
Four Mortons
Nathane Bros.

Orpheum

Davis and Pell
Vincent O'Donnell
"Dress Rehearsal"
H. and A. Seymour
Henry Santrey and Band
Ernest R. Ball
Franklyn Ardell and Co.
Adele Rowland
Santrey and Seymour

Maryland

Cornell, Leona and Zippy
Leah and Bell
Harry Watson, Jr.
Wilton Sisters
Richard Keane Co.
Yvette Rugel
Leightner-Alexander Revue
Wellington Cross

Keith's

Elly, Clinton and Rooney
"Parlor Bedroom and Bath"
Emma Carus, Hope Eden Co.
Herschel Henlere
Ben Welch
Harry Fox Co.
Miller Kent and K

Palace

Blossom Seeley and Boys
Juliet
Tempest and Sunshine
Dooley and Sales
Sig. Friscoe
Hugh Herbert Co.
Ritter and Knappe
Edwards Marshal
Daley, Mack and Daley

Hippodrome

"Step Lively"
"Font of Us"
Ames and Winthrop
Silber and North
Keane and Whitney
Idell and Gibson
Singer's Midgets

Temple

Eddie Ross
Wiloon Aubrey 3
Raymond Wilbert
Mr. and Mrs. A. Rogers
Best Fitzgibbon
Elsa Ryan and Co.
Wilbur and Mansfield
Walsh and Edwards

Keith's

Dare Bros.
Sully and Thomas
Ivan Rankoff Co.
Mrs. H. Turnbull
Eddie Poy Co.
Ann Gray
Sophie Tucker and Band
Billy Glason
Chandon 3

Davis

Igor's Ballet Russe
William Brack Co.
Frisco Co.
Powers and Wallace
John Steele
Joe Cook
Alexander Bros.
Marion Harris
Scotch Lads and Lassies

Keith's

Durkin's Animals
Jack Meriin
Ruth Budd
Geo. McFarlane
Irene Bordoni Co.
Dale and Burch
The Flivertons
Venita Gould
Elsie and Paulsen

Keith's Strand

Reo and Halmar
Rockwell and Fox
Elizabeth Brice Co.
Olsen and Johnson, "Last Waltz"
Toney, George and Co.
Jennings and Howland
Vaughn and Comfort
Adolphus Co.
McCarthy, Steward Co.

Proctor's

John S. Blundy and Sister
Dotson, Tracey and McBride
Jack Levere
"Spirit of Mardi Gras"
Toney and Norman
Mosconi Family
Tom Smith Co.
El Rey Sisters

SHUBERT

NEW YORK

44th St.
Whipple and Huston Co.
Dolly Connolly
Ernestine Myers Co.
A. Robins
Clark & Verdi
Mossman & Vance
Taplan & Newell
Equilli Bros.
"Kiss Burglars"

Winter Garden

Marie Dressler and Co.
Emily Ann Wellman and Co.
Clark and Arctaro
Ducallon
Idora Hoffman
George Rosener
Palo and Palet
Hager and Goodwin
Sensational Togo

BROOKLYN

Crescent

Nonette
Georgie Price
Sam Hearn
"Oh, What a Girl!"
Jack Conway and Co.
Donald Sisters
Alfred Nacas Co.
Regal and Moore
Anthony

BALTIMORE

Academy

Everest's Monks
Harris and Santley
Novelle Bros., Harry Hill
Jovadah & Rajah
Masters and Kraft Revue
Orth and Cody
Chas. Richman Co.
Marguerite Farrell

BOSTON

Majestic

Lew Fields and Co.
McConnell and Simpson
Vnie Daly
Yvette
Fred Allen
Armstrong and James
J. and K. DeMaco

CHICAGO

Apollo

Johnny Jones
Rome and Cullen
Joe Jackson
Vine and Temple
Ruth Bros.
Buddy Doyle
Jimmy Hussey Co.
Bert Earle and Girls
Ziegler Sisters

CLEVELAND

Enclid Ave.

Lucy Gillette, Rogers
Rial and Lindstrom
Walter Weems
Chas. T. Aldrich
Three Chums
"Yellow Ticket"
Callahan and Bliss
Maria Lo

DETROIT

Detroit Opera House

Cecil Cunningham
Cecolini
Ernest Evans and Girls
Dickinson and Deagon
Bert Melrose, Schwartz Band
Brenk's Horse
Frank Jerome
Federken Bros.

PHILADELPHIA

Chestnut St.

Kremku Bros.
Harrah and Rubini
Francis Renault
Libby and Spargow
Bernard and Townes
Walter Brower
Selma Bratts
Nora Bayes
Hynn and Lee

PITTSBURGH

Shubert

Monroe and Fisher
Billy's Tombstones
Al Sexton and Girls
The Glorias
Billy McDermott
Sailor Reilly
Belge Duo
Nip and Fletcher
Harper and Blanks

WASHINGTON

Shubert

Bert Sheppard
Althoff and Co.
Lipinsky's Dogs
Milo
Hetty King
"Fluorodora"
Klein Bros.
"In Argentina"
Bob Nelson

DAYTON, O.

Liberty

"Chuckles of 1921"
Mr. and Mrs. Mel-Burne
Griff
White Way 3
McCormack and Regay
Permaine and Shelley
7 Musical Spillers
Ford and Truly

NEWARK, N. J.

Rialto

Forl and Gitz Rice
Moran and Wiser Revue
Kajiyuma
Torine
Ben Linn
Billy "Swede" Hall
Marie Stoddard
Clayton and Lennie

SHUBERT VAUDEVILLE HOUSES PLACED IN BUSINESS GROUPS

Good, Fair and Bad Given as Verdict Thus Far—This Week Starts With High Vaudeville Attendance Everywhere—Reports From Out of Town.

A vaudeville man claiming to be conversant with the box office condition of the Shubert vaudeville circuit, classified all of the houses in a business way, up to the end of last week, in three groups as follows:—

Good—Winter Garden, 44th Street, New York; Apollo, Chicago; Chestnut St. O. H., Philadelphia.

Fair—Euclid Ave., Cleveland; Shubert, Washington; Shubert, Detroit; Shubert, Pittsburgh; Crescent, Brooklyn; Majestic, Boston.

Bad—Academy, Baltimore; Rialto, Newark; Liberty, Dayton.

This week starting from Monday and for the first two days, good business reports came in from vaudeville houses all over, especially in the larger cities. Other than Dayton and Cleveland with possibly Baltimore included, the Shubert theatres were reported as holding capacity at all performances for Monday and Tuesday.

The New Jewish New Year was held responsible in the main. Around New York the days being devoid of ball games was accepted as a better reason, with none of the legit houses giving a matinee the first two days of the week. Colder weather was an added and decided help.

All the New York and Brooklyn theatres of every description reported as holding capacity at all performances for Monday and Tuesday.

(Continued on Page 20)

SHUBERTS' "INTACT BILLS" ABANDONED

Indications Through Replacements Original Booking Idea Given Up

The last minute shifts and changes in the Shubert bills last week predicted the abandoning of the policy of moving bills intact, the original policy of the vaudeville booking staff. The original plan is proving impractical, owing to the array of "names" the Keith bookers have been concentrating, particularly the Palace, New York.

A Shubert bill moving into the Winter Garden intact from one of the Brooklyn or out of town houses would have to be strengthened considerably.

The Winter Garden is the only Shubert vaudeville house above the dollar top established by the circuit, another factor that requires strong shows to compete.

A Robbins, originally billed at the Crescent, Brooklyn, was switched to the 44th Street this week while Clark and Acaro, also on the Crescent paper, were diverted into the Winter Garden to strengthen the show there.

The headlining of George Stone and Etta Pillar who were to split the top line this week at the 44th Street with Whipple Huston and Co., was pointed to by the Keith office as indicating a scarcity of headliners in the Shubert camp.

DUFFY'S DARE

Invites Interrupters To Meet Him at Stage Door—Leaves Bill But Returns

Jimmy Duffy walked off the stage at Moss Broadway Monday night, following a demonstration which broke out in the gallery and descended to the lower floors.

Duffy with his "Horrors of 1921" was in their opening number, when a voice from the gallery yelled out "Louder." Duffy requested the speaker to meet him at the stage door and attempted to continue his act when the noise spread all thru the house.

Duffy again requested the demonstrators to meet him at the stage door and left the stage. He returned to the theatre Tuesday and continued the engagement.

According to witnesses of the incident, Duffy's speaking voice was inaudible on account of the rush of people from the back of the lower floor down the aisles to seats being vacated in front.

Duffy is quoted as saying that a hired "claque" started the demonstration.

JOHN STEEL AS ACT

John Steel opened for the Keith office last week at the Hipp, Cleveland, and will continue in vaudeville indefinitely. The tenor is out of the "Follies," through an arrangement with Flo Ziegfeld.

Steel was called into the "Follies" to replace John Clark, who is back in the show. It was said Steel was not satisfied with his "Follies" assignment.

Steel's last appearance for the Keith office netted him \$800 weekly. His present salary is reported at \$1,000.

GUS SUN AND KEITH BOOKINGS AGAIN POSSIBILITY--DEAL ON

Sun's Circuit May Return to Keith's 5th Floor—Details to Be Arranged—Sun Cramped Through Opposing Circuits.

A deal pending between Gus Sun, and the Keith office may place the Sun house back on the fifth floor of the Keith Exchange when final details have been arranged.

Sun reached New York this week and has been in conference with J.

REPORT PROCEEDINGS STARTED TO CLOSE WOODS' ATLANTIC CITY

Unconfirmed Reports at Seashore Sound Vague as to Procedure—City Authorities Said to Be Investigating Theatre's Condition—Information Refused

LOCAL UNION NO. 802 CLAIMS 11,000

Old and New Unions Housed in Same Building—New Method of Control for 302

Though not the final count, it was claimed that local No. 802 the, new musical union of the Federation of Musicians has a membership list of 11,490. In A. F. M. circles the increased number of players is considered proof that the Mutual Musical Protective Union which was known as local No. 810 and which was ousted from the Federation, never completely organized New York. The highest number of members in No. 310 is said to have been 9,000.

The new local No. 802 is directed by a new method of control. There is a board of governors, made up of nine members of the local, but appointed by the National Executive Board of the Federation. Edward Canavan is chairman of the local's board, having offices at 210 East 80th street. That is the same building owned by No. 310, but part of the offices are under lease and secured in that way for the new local. It is understood the new system of control is designed to eliminate possibilities of radicalism, charged as the reason for the disruption of the M. M. P. U. from the Federation.

Many members of the new local still retain membership in No. 310 to protect themselves. It is not believed the ownership of the 80th street building will influence members either way, since it is reported the equity in the property is not clear.

"AUDIENCE" RULE VOID

Boston, Oct. 5.
The bars have been let down here on that portion of the censorship rules which forbade persons in an act going into the orchestra. This week at Keiths Hope Eden's partner goes among the audience. The Keith people tested out this rule when Fanchon and Marco played the house several weeks ago and were told it could be done. Censor John Casey putting his O. K. on the stunt. The rule was originally made to prevent the runway being used in shows playing here and as far as those shows are concerned the bars are still up.

N. V. A. Complaints

The following complaints have been filed with the National Vaudeville Artists Complaint Bureau.
Alexandria against Mandell Brothers (Joe and Wille Mandell) claiming infringement on "property man and dark stage opening."
Three White Kuhns against Dave Harris, infringement on bass violin bit Harris is now doing with Dave Harris and Band.

Atlantic City, Oct. 5

A condition appears to surround the immediate future of the Woods theatre here. All information locally is refused in connection. The theatre is said to be under investigation by the authorities, but for what purpose or reason can not be learned.

Indirectly it is rumored the object of the investigation is condemnation proceedings, to close the house. Martin Herman representing A. H. Woods is said to have secured an inkling of the contemplated procedure and came here last Saturday. It is understood Mr. Herman accompanied (Continued on Page 32)

GARDEN RUNS

Shuberts Planning to Hold Over Turns at Their Broadway House

Holding turns over for from two to five weeks may become a common occurrence at the Broadway home of Shubert vaudeville, the Winter Garden. Arthur Klein expressed himself to that extent the other day, saying he believed the Garden could handle a feature act for at least that length of time, if not longer.

Mr. Klein would not say when the innovation might take place nor who he had in mind for the first try.

LOEW'S MET

Cleveland House Adopts Five Week Vaudeville

The Metropolitan, Cleveland, formerly a picture house, has been taken over by the Loew Circuit and will install vaudeville commencing Oct. 10.

The house has a seating capacity of 1,400. It will play vaudeville a full week, the policy formerly employed at the Liberty which will shift to a split week.

The Liberty will play the southern Loew road shows out of Dayton, with the Metropolitan taking the regular Loew bills.

BROWN LEAVES DETROIT

Detroit, Oct. 5.
The managing direction of the Shubert-Detroit with Shubert vaudeville was resigned from by Chris O. Brown, before its first week of the new policy had passed.

Ed Cohen had been appointed in his place. He will also manage the local Majestic, when that opens with Shubert pop vaudeville and pictures at 50 cents top.

The Majestic is due to open Oct. 17. It will play likely a five-act program with a feature film, taking two acts away from the Shubert bill headed for Dayton, and probably filling in the remainder from Chicago, or the nearest other Shubert show.

Chris O. Brown has resigned as manager of the Detroit opera house, now playing Shubert vaudeville. Eddie Cohn, formerly with K. & E. is named as successor. Brown is said to have withdrawn following a mix-up over the price of admission in the Detroit house. Tickets sent on from New York were marked at \$1.50 top. Brown advised the Shuberts the Temple, playing Keith's vaudeville, had a top scale of 83 cents.

Brown was instructed to make the Opera House scale conform to a dollar top but in the meantime received orders from the Shuberts Chicago office to open at \$1.50. The mix-up was finally settled with the house holding to the dollar top policy, new tickets being printed in Chicago. It was necessary to discard the first eight weeks' tickets, originally received from New York.

Whipple-Huston Act—Shuberts

The Whipple and Huston act at the 44th Street this week, was placed with the Shuberts by Max Hart.

Hart also has booked the new Besie McCoy turn with the same firm.

Lampe Managing Apollo, Chicago

Chicago, Oct. 5.
William G. Lampe has been appointed permanent manager of the local Shuberts' Apollo.
PAGE 6

FRED SAMMY
FENTON and FIELDS
Splitting equal billing with
"INTERMISSION"
at Keith's Palace, New York, This Week (Oct. 3)
ROSE & CURTIS, Exhibitors.

GOVERNMENT'S MUSIC CASE DISMISSED BY JUDGE HAND

Six Music Publisheres Co-Defendants in Restraint of Trade Action—Suit Started in August, 1920.

The United States Government's case against the Consolidated Music Corporation and the six music publishers who were co-defendants with the Consolidated and who, it was alleged, constituted a combination in restraint of trade, was dismissed by Judge Hand in the Federal Court of the Southern District of New York, Tuesday. The action was filed under the Sherman Anti-Trust law and grew out of the formation of the Consolidated by the defendants to control the price at which the words of their vital numbers were to be sold to the mechanical reproducing companies for.

At the time of the formation of the Consolidated the existing companies manufacturing rolls for the reproduction words and music were about to enter their field and manufacture their own rolls. The former therefore, drew up a contract between the 11 members then producing word rolls under which they all agreed not to dispose of their plants to (Continued on Page 32)

MICHAELS BACK

Lubin Restores Agent's Loew Franchise After a Month

Joe Michaels, who was denied the floor a month ago, is again booking with Marcus Loew. Jake Lubin informed Michaels that his franchise was in force on Monday.

The booking privilege had been denied Michaels following the booking of an act at Keeney, Brooklyn, after it had been suggested for Loew's Metropolitan and before the Loew booker had rejected the turn. The agent stated he did not believe the act was up to the standard but a number of changes were made and the act made good at Keeney's.

Billy Gould on Broadway

Billy Gould was erroneously reported dead last week along Broadway. The story circulated notwithstanding Gould had not been seriously ill. Gould has been appearing on Broadway in his usual health.

KEITH CIRCUIT'S "THIRD OF A CENTURY" FORTHCOMING ANNIVERSARY CELEBRATION

Extensive Plans to Commemorate "Keith Vaudeville"
—E. F. Albee Visited by Eminent Committee—
Officials and Theatrical Celebrities Urge Keith's
Head to Celebrate—Keith Circuit Responsible for
Uplift of Vaudeville.

The following statement was issued through a special publicity department of the Keith office, especially organized and temporarily presided over by Mark A. Luescher, for publication today (Friday):

The approach of the fourth decade of constantly widening success of the B. F. Keith Vaudeville Circuit is so marked and punctuated by extraordinary achievements of this organization that it has been decided to commemorate its first "Third of a Century" anniversary with interest—
(Continued on Page 29)

SHEA'S HIP POLIOY

Seven Acts for Fine Week in Toronto.

Toronto, Oct. 5.

A change of policy at Shea's Hippodrome this month when seven acts will be played for the full week instead of the usual six.

"Names" and feature turns will be played at the Hip when obtainable and haven't played Shea's, Toronto, the big time two-day local house playing Keith vaudeville.

The Hip plays six acts three shows daily and has competition from the Pantages and Loew's.

A report the Shuberts were to add Toronto to their vaudeville chain may have influenced the policy switch at the Hip.

GEO. WALSH FOR LOEW

To Draw \$1,000 a Week, Opening as a Single in Chicago.

George Walsh, former Fox film star, will appear in vaudeville placed in Loew houses by Arthur J. Horwitz, the salary being \$1,000 weekly. He will open at the Rialto, Chicago, playing McVickers the following week, the total booking figuring around 30 weeks.

Mr. Walsh will appear in "one," using one reel of pictures showing his skill as a camera athlete. A graduate of Fordham, he was at one time a crack in athletic competition, which he employed in picture work.

NELSON CONGRATULATED

After Eddie Nelson had finished his performance in "The Last Waltz" at the Century Monday evening, Jim Barton, who was in the audience and Nelson's predecessor in the role, went back stage to congratulate his successor.

Mr. Nelson was formerly of Nelson and Chain, first appearing in vaudeville and later with the Fanchon and Marco production. He joined "The Last Waltz" upon Barton's departure.

PROTECTING AD DESIGNS

A letter sent out to Shubert house managers advises Lee Shubert requests special advertising designs sent on by Ben Atwell of the Shubert press department shall be inserted in newspapers marked "c-o," indicating copyright.

The latter explains other has been lifting the ad designs.

BEE PALMER MISSING

Bee Palmer was reported missing from her entertaining post at a Broadway restaurant early this week. The shimmy dancer and singer is said to have suddenly left town Saturday night without notice or announcing her destination. She is expected to duly return.

"A TO Z" OPENING

London, Oct. 5.

The new Prince of Wales revue entitled "A to Z" starring Helen and Josephine Trux, opens Saturday.

The opening date had been set for next week.

SHUBERTS CENSOR ALL 'BLUE MATERIAL'

Lee Shubert Wires Act in Pittsburgh—Cuts After Opening Matinee

The Shuberts have ordered close censorship be kept on stage material in their vaudeville theatres. The first week house managers in a number of instances were kept busy with the front of theatres and careful reports were not made.

Pittsburgh last week reported blue material used by a two-act. It led to a sharp wire from Lee Shubert ordering all objectionable matter deleted.

It is the intention of the Shuberts to follow the system of cutting after the initial matinee each week.

"MRS. WIGGS" OFF

Leaves Loew Bill After First Performance

A condensed version of "Mrs. Wiggs of the Cabbage Patch," a Shubert production act, booked to play the first half this week at Loew's Metropolitan, Brooklyn, dropped out of the bill after Monday.

The piece was taken off after having been in rehearsal for seven weeks. One week had been booked for it with Loew to "break in," prior to its being placed on the Shubert time. Charles Deland and Co. replaced it in the Metropolitan bill.

VAULT IN THEATRE

Fifth Avenue Provides Safe Deposit Boxes for Artists

The 5th Avenue theatre (vaudeville), New York, is giving the free use to artists on the bill of safe deposit boxes.

The boxes are assigned to the players at the same time dressing room assignments are issued.

MANAGERS VISITING

B. Badman, president of the Winter Garden Co. of Blackpool, John Huddleston, general manager of the Winter Garden, and John Tiller, the terpsichorean producer of London, are in New York on a six weeks' visit. This is Huddleston's first visit to America.

LEAVES \$6,000,000

Mrs. Thomas Wyckoff-Bent died late last week at her home, 1773 Washington avenue, New York City. Her husband (Tom Bent) is the uncle of Mr. and Mrs. Pat Rooney. Mrs. Bent left an estate valued at \$6,000,000.

STONE-PILLARD'S ACT

Stone and Pillard, billed to split the headline this week at the 44th Street, will be unable to open for two weeks. The pair broke in an act out of town that was unsatisfactory and have shelved it. Blanche Merrill is writing the new vehicle.

From Vaudeville to Musical Show

Cecil Lean and Cleo Mayfield have signed for the Shubert vaudeville, opening Oct. 10, and playing for about 10 weeks at \$1,500 weekly.

Following the vaudeville engagements the team will star in "The Girl in the Private Room," a musical show, under the Shubert management.

Al Breckerich will manage Loew's new State, Buffalo, N. Y., opening Oct. 17. Breckerich was formerly manager of the Olympic, Buffalo.

TINNEY MISSES

Lukewarm on Publicity Stunt, Is Passed Up

Boston, Oct. 5.

After using every effort, under the directions of his press agent, Joe Flynn, to get publicity for the show, even to the extent of being the principal speaker at department store dinners, Frank Tinney, who finished with "Tinkle Me," at the Shubert last Saturday, missed a chance when the "no accident week" demonstration was staged the latter part of last week.

The committee in charge of this campaign wanted a comedian to put over a burlesque rescue. Tinney was approached in the matter and consented. The committee was not satisfied with the enthusiasm he displayed over the project. Fred Roche, the Keith publicity man was approached. He offered to have Kenny (Kenny and Hollis) do the stunt. Kenny was on the job, was rescued according to schedule, and Tinney, who expected to appear, was seen in the crowd when it was all over.

BEN WELCH SIGNS

Goes With Keith for Two Years—Shuberts Lost Out

Ben Welch has engaged with the Keith Circuit for two years. The contracts were signed by Mrs. Welch, who is confined in a local hospital. Joe Sullivan secured Mrs. Welch's signature, she having power of attorney for Welch, who is blind.

Last Friday the paper for Shuberts' 44th Street contained Welch's name as the headliner for this week's bill. Gallagher and Sirean were also billed. The latter act is being held over at the Alhambra next week. The injunction hearing which the Shuberts are seeking against the turn was again postponed Sept. 30 until Oct. 4.

At the Shubert vaudeville headquarters Arthur Klein said the paper containing Welch's name had been ordered before the Keith people had secured Mrs. Welch's signature. Klein interviewed Mrs. Welch about a Shubert vaudeville route for Ben, and claims she verbally agreed to sign. Meanwhile, according to Klein, the Keith contracts were rushed to the hospital by Sullivan and Mrs. Welch's signature obtained.

WISE YEGG!

The Tyson & Co. ticket agency branch in the Grand Central station was entered by a burglar Tuesday night that knew all about show business. This burglar broke into the ticket cabinet and selected only the hits.

He stole 16 seats. There were two for the New Amsterdam for "Sally," two for the Music Box, two for the Ritz and six for "The Circle" at the Selwyn. He also lifted two for the Frazee and tried to get his money back on them at the box office, making his getaway before the box office men could detain him.

TETRAZINI, POSSIBILITY

Tetrazini looms as a headliner for Keith vaudeville. Negotiations are now under way between the singer and the Marinelli office.

Tetrazini has appeared in concert as well as opera, but never in vaudeville.

YOUNG'S REVUE

Ernie Young of Chicago signed a contract this week to install the revue in the Century Roof, Baltimore, opening Oct. 10. Young will take the present Marigold Garden, Chicago, show, which closes Oct. 2, and move it intact to Baltimore, opening the week following. The Century Roof, recently completed, is on the top of the Century theatre owned by C. E. Whitehurst.

LORD-AIN DUE

A foreign act booked by the Shuberts through W. Passpart is Lord-Ain, due to open in New York Nov. 10.

Lord-Ain's act is singing. He vocalizes in a variety of voices, from tenor to a deep baritone.

EVEN IN PITTSBURGH

Keith and Shubert Houses Both Packing Them

Pittsburgh, Oct. 5.

The Shuberts can congratulate themselves on results so far here. Their second week opened with a bigger matinee attendance than any afternoon performance of the first week, helped along by the Jewish holiday crowd. Monday night saw similar attendance, and indications for the balance of the week are bright. The Monday matinee saw the upstairs section 90 per cent filled, the same for downstairs, and most of the boxes occupied.

The house is getting all possible space in the papers, although in one or two instances the Davis is being shown off to better advantage. Last week on the occasion of Dr. Griffo's appearance in a couple of orphan asylums, the "Tele" gave almost one-fourth of the front page to pictures of "The Bubble King" among the kiddies, and an interview in which he stated he did more charity work last week than in any other of his career. It was a good ad.

The Davis is spending money for its best bills in history, and isn't attempting to conceal the fact. Results to the management are undoubtedly gratifying. Monday afternoon was a complete sell-out shortly after noon, and Monday night also saw capacity with indications that the second week of opposition would duplicate the first, which was a near sell-out.

KEITH'S ORGANIZES SPECIAL PUBLICITY

M. A. Luescher "Loaned" For Short Period by Charles Dillingham

Mark A. Luescher has organized a special publicity department for the B. F. Keith Circuit. It will have sole direction of an extensive publicity campaign the Keith people will indulge in to promote "The Third of a Century" memorial celebration of the birth of "Keith Vaudeville."

Mr. Luescher was loaned to the Keith offices by Charles Dillingham. Luescher has organized the special department and will exclusively direct its operations for the celebration.

The Keith celebration is to take up one week, it is understood in all cities where there are Keith-booked theatres. Whether it is to extend beyond Chicago is not known. The announcement of the exploitation as announced by Mr. Luescher for publication today (Friday) appears on Page 5 of this issue.

Mark A. Luescher has long been publicist, standing at the head of his profession. His selection by the Keith executives, by permission, which means Luescher's entire time can not be devoted to the Keith project, to the exclusion of the many Dillingham enterprises, is a testament to Luescher's standing in the publicity world, a vocation he has adopted as a life time study.

Keith's is reported to be paying Luescher a fabulous sum for the month's attention he must at least give to the Keith celebration material. From the various Dillingham sources, Mr. Luescher has been reported in receipt of a salary approximating \$30,000 yearly.

The regular Keith's press department headed by Walter J. Kingsley remains in charge of the Keith theatre's routine press matter.



JANE and KATHERINE LEE

"The Baby Grands," who started their Orpheum tour this week (Oct. 3) at Kansas City. The above picture shows them answering a few requests for photographs from some of their Motion Picture and Vaudeville admirers.

SHUBERT BILLS NEXT WEEK

(OCTOBER 10)

WINTER GARDEN, NEW YORK

Nonetto
Georgia Price
Regal and Moore
Clark and Arcaro
(Others to fill)

41TH STREET

Leah and Mayfield
Bert Hanlon
Vardon and Perry
Holt and Rosedale
Jack Strouse
Wilson and Larsen
Olga Mishka Co.
The Pickfords
Arco Bros.
Brendel and Burt Revue

APOLLO, CHICAGO

Ciccolini
E. Evans and Girls
Dickinson and Deagon
Bert Melrose

Carlyle and Clarke
Schwartz Bros.
Bronk's Horse
Frank Jerome
Pederson Bros.
Cecil Cunningham

LIBERTY, DAYTON, O.

Monroe-Fisher Revue
Billy McDermott
Glorias
A. Sexton and Girls
Nip and Fletcher
Sailor Reilly
Harper and Blanks
Belge Bros.

SHUBERT, PITTSBURGH

Everest's Monks
Harris and Santley
Novello Bros.
Harry Hines
(Continued on Page 29)

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Oct. 5.
The Orpheum this week has an all ready bill with an unprogrammed comedy punch coming at the end through an afterpiece having nearly all the members of the show participating. George McKay acted as master of ceremonies of this impromptu entertainment, in which the closing of various members created riotous laughter, the climax coming with the appearance of Carlyle Blackwell, who cut up with singing and dancing, the entire bill lined up behind him in chorus antics.

"Operatic Tones," the only serious offering, was a local attraction added. The act had the house laughing because of the artless manner in which a scene from "Carmen" was interpreted. Ivan Dneproff's ungainly uniform of red trousers and yellow coat drew other giggles. To add to their discomfort the curtain landed on the neck of Mildred Kearney while she was taking her final bow. Dneproff has a tenor of extra fine quality and Miss Kearney is an accomplished singer, but acting handicaps them. They are assisted by Ella Kearney and Eula Howard Nunan, who officiated at the piano creditably. The act consumed 23 minutes in third spot and crimped an otherwise fast moving show.

Carlyle Blackwell in "Eight, Six and Four," headlining, proved a noteworthy feature. Blackwell received a big reception on his entrance. His fine personality and light comedy ability stood out strongly in this playlet which packs numerous laughs. The supporting cast is good. Blackwell offered a neat speech at the finish.

McKay and Ardine were a big hit next to closing. Everything they did went over with a smash.

Neil Abel easily won heavy approval with nigger dialect stories and facial contortion put over effectively. His comedy dancing made a strong finish.

Quixey Four registered strongly with their harmonious singing and good instrumental work.

Bob Carleton and Julia Ballou occupying second spot immediately drew favor with special numbers in which the comedy lines coupled with Miss Ballou's cute delivery easily established them as favorites.

The Juggling Nelsons, closing the show proceeding the afterpiece, received strict attention for their well presented hoop juggling stunts, while Bennett Sisters and Co. punched the bag, boxed, wrestled and supplied some laughs at the expense of the male member giving the show a good start.

Josephs.

PANTAGES, FRISCO

San Francisco, Oct. 5.
A Mack Sennett comedy film featuring Charlie Murray starts the current program while Charlie Murray in person tops a good vaudeville bill. He was free to appear due to the closing of the Sennett plant in Los Angeles and came on next to closing. Despite his long absence from the speaking stage, he is the Murray of old and more than made good on his natural ability. He drew fine reception. Murray works along intimate lines, starting with dialect stories and refusing to answer questions concerning picture stars. This section brings howls through the plant's questions giving Murray unlimited comedy scope. Murray finishes with an operatic travesty singing for a pronounced hit.

"The Rising Generation," presented by Maud Daniels proved an aggregation of clever juveniles with singing and dancing specialties and won unusual favor closing the show.

The Three White Kuhns, having a new face in the trio since last seen here, scored heavily with singing and instrumental offering. The throwing around of the bass viol coupled with good comedy lines was good for many laughs.

Lee Rose and Kathryn Moon with Jess Sutton at the piano offered some fifty dances with pretentious draps for fine results.

Harry Tanda, neatly attired, went through his balancing routine in classy style opening. Josephs.

HIPP, FRISCO

San Francisco, Oct. 1.
An added act failed to strengthen the bill for the second half last week. It was lacking in comedy and strictly small time. The hot weather present for four consecutive days cut into the box office.

Hill and Rose, mixed team, opened the vaudeville following the picture. The male wears a tux while his partner displayed a couple of pretty gowns. They pleased with some songs alone and together. The woman is good at synchronizing popular numbers. If the male would either get some new gags or do away with the few he uses, the act would be aided. Donald and Donald, a man and woman attired in Scotch and playing the bagpipes, showed to good advantage in second spot. Donald sings a few Scotch numbers that are well received. His partner does a Scotch dance and follows with the hornpipe dance wearing a sailor uniform. The turn which has an atmospheric curtain was the best on the bill.

Phillips and Eby, another mixed pair, lacked meaning as an act and failed to impress. A few laughs came at the end when the female posing for the camera did a lot of funny arm swinging. McWilliams, Baldwin and Van are a neat appearing singing trio. One of the men plays the piano and aids in the harmony with the other two. They wear evening dress and have nice voices.

"The Juvenile Revue," the added attraction, consisting of five-piece jazz band manned by youths and a pretty little girl who sings pleasingly, occupied fourth spot. The boys could inject a bit more pep into the act. Otherwise it was good. The girl interpolates some dancing which could be eliminated as the steps aren't there.

Ed Gingers and Co. occupying closing position supplied some good work for the dwindling audience. Gingers is a good juggler and balancer. He tosses cannon balls around which although a familiar bit brought good applause, the best of the day.

HIPP, FRISCO

This first half bill was pleasing, though slightly marred by Ray and Adele, a mixed couple with a mediocre blackface turn in second spot.

Maurice and Girls opened the show. The man's balancing on chairs and tables are quite thrilling, but his comedy remarks detract. The girl in abbreviated costume offers an accordion selection weakly preceding the balancing feat.

Lawrence Johnson brought plenty of laughs with his ventriloquist offering which included numerous new sounding gags.

"Women" proved an entertaining farce well played with Pauline Eckhardt featured and winning much favor.

"Four Kings and Dad," a trio of girls and a man with costumed songs and an appropriate setting, filled in nicely in closing position. The Dad aids in the picture in the Daddy number at the finish.

Josephs.

FANCHON AND MARCO

San Francisco, Oct. 5.
Fanchon and Marco opened Saturday night (Oct. 1) at the St. Francis hotel as masters of festivities. They perform in the Garden and Fable room, marking their first public appearance since departing from Tait's several years ago.

A welcome home dinner featured the opening evening.

RECORD AT FRESNO

San Francisco, Oct. 5.
Roy (Hiram) Clair closed his musical comedy show at the White, Fresno, last week, after breaking all box office records for that city with an admission price of 25 cents. His abandonment resulted because of the reopening of the Orpheum season in the Valley, which acts play the White theatre.

Embezzlement Against Treasurer

San Francisco, Oct. 5.
Roy Lamport, formerly treasurer at the Maitland Playhouse, faces a charge of embezzlement as a result of a complaint filed by Arthur Maitland. Maitland alleges he gave Lamport \$500 to deposit and that the latter disappeared with the money.

DOMINGUEZ OUT AS ARBUCKLE ATTY.

Lawyer Quits—Comedian Said to Refuse \$50,000

San Francisco, Oct. 5.
It is reported that Dominguez, chief counsel for Fatty Arbuckle, has withdrawn from the case as a result of Arbuckle's refusal to agree to a \$50,000 fee. Attorneys Cohen and Brennan have arrived here from the south, ready for the case, which reopens tomorrow, but refuse to talk. Dominguez is absent. It is also reported Earl Rogers, a leading Los Angeles attorney, formerly associated with Dominguez, will head the defense. The Federal Attorney's office plans to arrest Arbuckle on a "boose" charge and it is also expected that other members of the party will have to face a similar charge.

FRISCO ITEMS

San Francisco, Oct. 5.
A musical comedy revue under the direction of Max Dill, is at the Bialto this week. Although a film house it has been featuring Dill's company over the feature picture. Harry Harrigan, Ira Robertson and Lou Davis are among those in the revue.

Rex Glessman, formerly in vaudeville out this way is preparing an act for his return. He has been leading an orchestra.

Ben Berman, for several years with the local Waterson, Berlin & Snyder offices is now professional manager for Jerome Remick in this city. Peggy Macdonald and Emory Nielsen in charge of the former firm.

The feeling of being held up was twice the fate of George Kelly, picture organist last week, when thugs after relieving him of jewelry and cash to the amount of \$235 at a downtown corner, held him up again on the Mission way as he was preparing to enter his home congratulating himself for concealing a \$20 note. They robbed him of that.

Dorothy Greenan of the local Loew-Ackerman-Harris booking staff, will be married to Robert Graydon, non-professional, Oct. 9.

Hal Reed is temporary manager of the Oakland T. & D. He goes to Stockton in three weeks to take over the management of the T. & D. theatre there.

Gene Cleveland, formerly with Will King's local company, is with Wilkes' Salt Lake City stock.

Bill Jacobs, road man for Berlin, is out this way on his semi-annual visit.

Tom Chatterton, with the local Alcazar stock, leaves this week to join Wilkes' Seattle stock.

Jules Mendel and Teddy La Due have returned to vaudeville.

Since Lew Newcomb took over the managerial reins of the Oakland Orpheum, Harry Bailey, manager of the San Francisco Century, has been acting as manager of the Oakland Century. He will remain there until the reopening of the local Century, when the new manager of the Oakland house will be installed.

The opening performance of "Angel Face" at Monterey last week was a success, according to reports received from the Valley. The cast which was whipped into shape through local rehearsals following the arrival of the original players from New York is said to be running smoothly. The play is booked for the Columbia (local) following its Los Angeles engagement.

The Sells-Floto circus opens here Thursday, Oct. 6, for four days.

Elythe Sterling, for the past year in pictures at Los Angeles, is returning to vaudeville.

VARVARA CO-FEATURED

Leon Varvara, the piano monologist, is to be co-featured with Irene Bordoni for four weeks in the Keith houses beginning Keith's at Washington.

Philadelphia Palace and Riverside New York, complete Varvara's contract with the French girl, when he will take up his "single" route over the Keith and Orpheum circuits.

GROSSMAN PAYS

Unions Oblige Theatre Owner to Assume Producers' Obligations

San Francisco, Oct. 5.
A controversy over an unpaid bill between Samuel Grossman, owner of the Savoy, and representatives of the stage, hands and musicians' unions resulted in action being taken by the unions which finally cost Grossman the amount of the bill, \$850. The bill dates back to the stock engagement of Garry McGarry's company at the Savoy. McGarry rented the Savoy at \$400 weekly. Grossman remained to look after his own interests. McGarry as sponsor of the show employed all the necessary help. After the company disbanded a bill of \$850 representing salaries due the musicians and stage hands was placed against Grossman. Asserting McGarry and not he (Grossman) engaged the men Grossman refused to make payment. The bill remained unpaid until officials from the unions after consultation, decided to not allow any union persons to work for Grossman until the bill was paid. At this time Grossman was preparing for the Bessie Tomashofsky engagement at the Republic. Applying for help from the unions he was reminded no help would be forthcoming unless the Savoy bill was paid. The result was Grossman assumed the obligation and agreed to meet the bill. He paid \$200 cash on account when the threat to forbid union help was lifted. The unions incidentally refused to consider any agreement in writing and transacted all dealings verbally. It is possible the unions held Grossman responsible for the bill because of the agreement between the latter and McGarry to run on a 50-50 basis following the unsuccessful opening week when McGarry financed everything. This late arrangement between Grossman and McGarry called for 50 per cent. of the receipts for Grossman and the other 50 to be divided among members of the company via the commonwealth plan.

STOLEN PROPERTY BACK

San Francisco, Oct. 5.
Gilbert Wells, now with Fox's Hollywood Players, a year ago while playing Kansas City as a member of Franchon and Marco's revue, was robbed of clothes and valuables to the amount of \$1,500 by thieves who broke into his room at the Yates Hotel. A police search failed to reveal any clue.

Giving the articles up as lost Wells forgot the matter until last Wednesday when the Yates Hotel in preparing for its annual sale, opened a bag left in the check room and on examining the contents read the name of Posener and Friedman, San Francisco theatrical tailors on a suit label. Communications with the tailors resulted in the discovery the articles were those stolen from Wells. They have been returned to the owner.

Wells figures that the crook was afraid to leave the hotel, and failing to gain a back exit, checked them at the stand.

SUNDAYS IN AKRON

Akron, O., Oct. 5.
Sunday vaudeville in Akron becomes a reality with the change of policy this week at the Colonial (Fiber & Shea). Opening Monday it will give the vaudeville bill a seven instead of a six-day run and will terminate Sunday instead of Saturday night.

Dell Rochell is manager of the Colonial.

REAL GOOD BUSINESS POSSIBLE ON COAST

Miller-Bates Do \$40,000 In Two Weeks—Scotti Opera \$150,000

San Francisco, Oct. 5.
Surprisingly good business enjoyed by Henry Miller & Blanche Bates at the Columbia Theatre where they got more than \$20,000 the first week of a four weeks' engagement is taken as further evidence that a good legitimate attraction can draw the crowds in San Francisco no matter what the price if proportionate to the wares offered. The second week held up, an astounding business in view of the hot weather last week from Monday until Friday; by far the hottest September in years. With the exception of one house business fell off considerably all over town because of the heat. Also the second week met the competition of the Scotti Grand Opera company in its second and final week at the Civic Auditorium.

The Miller-Bates engagement should do around \$80,000 for the four weeks. Top is \$3.30 including tax. Two \$4 matinees were given last week when Ruth Chatterton appeared with Mr. Miller and Miss Bates in Miss Chatterton's new play "Into the Sunlight." Despite the \$4 top, the highest price ever asked for a matinee at the Columbia, a capacity house greeted the stars Tuesday afternoon. The play interwoven with comedy, is in three acts.

The Scotti company after doing \$76,500 its first week, closed last week, getting a similar mark, a total of around \$150,000 for the two weeks. The figures did not reach the record business recently had by the Chicago Opera which collected close to \$200,000 on its engagement. Top for the Scotti performances was \$7.50 plus war tax when Farrar and Scotti appeared and \$8 plus tax on other performances.

Although practically every vaudeville firm house suffered heavily thru the hot weather the Portola, where the Dempsey-Carpenter fight pictures are being shown did \$20,000 for the week. The picture is having an indefinite run which is charging the standard scale by Rickard of 55 cents for general admission and \$1.10 for loges as in comparison to the usual admission price here of 35 cents and 50 cents for loges.

The heat in Oakland was even greater and business there also unfavorable. The Oakland Orpheum which reopened its season last week, after being closed for the summer months suffered greatly, business being way off.

SUIT FOR DAMAGES

San Francisco, Oct. 5.
A damage suit for \$25,000 was filed last week by Mrs. Florence Sharp Willard (former Ziegfeld "Follies" girl) against Maurice Willard, clubman and broker, and Mrs. Emma Willard, parents of Alfred J. Willard whom she married in July of last year. She charges the parents of her husband with "unlawfully persuading, enticing and abducting" her husband from her.

A week prior to filing the damage suit in the Superior Court, Mrs. Willard commenced divorce proceedings against her husband on a charge of abandonment. She testified her parents' objections to her means of earning a living resulted in her domestic troubles.

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EDWIN H. FLAGG STUDIOS

SCARCITY OF 'BREAK-IN' HOUSES BOTHER PRODUCERS AND AGENTS

Vaudeville Managers Refusing to Chance New Acts--- Booker of Independent Theatres Offers to Pay Theatre Weekly Fee and Supply Bill Without Cost To Place "Break-Ins."

The scarcity of "break-in" vaudeville theatres around New York has become bothersome to producers and agents, also vaudeville bookers, of the metropolis. One independent booker of several theatres is declared to have made the statement last week he would pay a weekly fee to any theatre permitting him to use it as a "break-in," agreeing to also furnish split week bills of at least seven acts each without charge of salary for any of the turns.

A vaudeville producing firm is reported to have agreed to furnish a small time booking office with sufficient acts to keep any one of its houses designated open with break-in turns, without charge. The booker frankly replied he could not find such a house and agreeable manager. The smallest theatre on his books, he said, would not allow a break-in to show.

The percentage of good or available turns resulting from break-ins has been so small, according to the general comment, theatre managers are chary of taking a chance with any new turns. In other days each circuit or booking office had houses where new acts could go. The small, or independent agents kept "hide-aways," as they were called, for that express purpose. They no longer exist, it is said. A couple of secluded very small time houses with a flat scale for acts that does not exceed a \$5 maximum daily salary, are reported as having notified agents no break-ins must be submitted.

A proposal was made last week to lay before the management of burlesque theatres around New York, looking for extra attractions and often playing an amateur night performance, a plan to take two nights weekly, or even more, after the regular burlesque performance, for the showing of new turns, without the audience being advised as to the exact character of the acts. It could be left to the audience to judge whether they were try-outs or amateurs.

The larger big time and small time circuits place such acts as they may want to see at certain theatres, in unimportant spots on the programs, in the main, but they also shy at miscellaneous break-ins.

CUBA CIRCUS STARTS

Santos & Artigas Show Opens in Payret, Havana, To-day

The Santos & Artigas circus opens today (Friday) at the Payret theatre, Havana, getting the start of the Publilones show its rival by a week. Mrs. Publilones will start her outfit Oct. 14.

Next week Santos & Artigas will add a side show with freaks which will occupy the Prado opposite the Payret.

The S. & A. show is made up of Four Readings, Betts Seals, Five Cornalls, Ed. and Euth Walton, riders; Tokio Japanese Troupe, Phina Bros., musical acrobats; Great Calvert, high wire; Rae and Rae, contortion and ladder act; Casting Campbells, Cadieux, bounding wire; Herbert's Dogs, Eight Piccinis, Carmelo and Jessika, jugglers; Polidor and Co., clowns; Robertini and Guerrero, clowns; Mlle Jessika and ponies, Paroli's Elephants, Tom Wilmoth and his Lions, Herman Weedon's tigers and panthers, and Robert Johnson's Ballyhoo Quartet.

Plunkett's House Booked by Carlin

The Palace, Port Richmond, Staten Island, booked by Jimmy Plunkett for several years past, has been added to Harry Carlin's list in the Keith Family Department.

Plunkett owns the Port Richmond house. It plays four acts the first half and five the second.

Two More for Shuberts

Clark and Verdi, the Italian comedians, and Whipple, Huston and Co., both of whom appeared at Keith houses last week, have been signed for Shubert vaudeville.

Theatre and Restaurant Date

Paul Whiteman and band opened a three weeks' engagement at the Palace, New York, Monday.

The band is also playing as usual at the Pala's Royal restaurant. It may follow the palace engagement by a trip around the New York Keith houses.

Harry Fitzgerald arranged the vaudeville dates.



MAUDE ELLET

FEATURED IN

"GIRLS OF ALTITUDE"

Another one of the BURT CORTELYOU AGENCY star acts that have been routed solid over the W. V. M. A. and B. F. Keith's (western).

ORITUARY

JOSEPH HART

Joseph Hart, vaudeville producer, playwright and actor-manager of prominence for many years, died at his home in the Adlon Apartments, 54th Street and 7th Avenue, New York, Oct. 3. Death resulted from apoplexy and followed an attack of paralysis suffered two days previously. Mr. Hart was born in Boston, June 8, 1871. His name in private life was Joseph Hart Doucrou. He entered theatricals as a child, appearing at the old Boston Howard-Athenaeum, in such standards as "Ten Nights in a Bar-Room," "Uncle Tom's Cabin," etc.

As a young man Mr. Hart played in the variety houses of the period, doing a double banjo act with a male partner. He also did a blackface single turn with the banjo in vaudeville. He was with several well-known minstrel troupes during his early theatrical career. In 1889 he formed a partnership with the late Frederick Hallen, under the team name of Hallen and Hart, and they starred successfully together under their own management for a decade or more in "Later On," "The Idea" and other musical farces, which Mr. Hart wrote and produced. It was in these farces that Mr. Hart made popular the character of a middle-aged rounder, termed in the parlance of the day "a sporty old boy."

Several years later he created the role of "Foxy Grand-Pa," taken from the newspaper cartoons, appearing as the star of that piece for a number of seasons.

In 1903 Mr. Hart took over the Ned Wayburn vaudeville productions,

and brother from their home in Berkeley, California. Services Saturday morning at 10 o'clock at Holy Cross Church, West 42 St., between 8th and 9th Avenues, New York City.

WILLIAM DOOLEY

William Dooley, brother of Johnny, Gordon and Ray of the theatrical family of that name, died Sept. 29, at his home 308 West 97th street, New York. An autopsy performed by Dr. Hohmann, assistant Chief Medical Examiner of the City of New York, determined the cause of death to have been chronic nephritis (kidney disease), aortitis (heart disease), and cirrhosis of the liver (hardening of the liver).

Physicians called into consultation to attend Mr. Dooley, following a fall he received while leaving a taxi-cab Wednesday afternoon, Sept. 29, as he was returning to the Palace theatre, New York, where he left the bill that day, diagnosed the cause of death as concussion or compression of the brain.

In accordance with the law which necessitates the calling in of the Medical Examiner, an official which corresponds to the former Coroner of New York, in the event a patient dies who has not received medical attention for more than 24 hours, the Examiner's office was notified, and the autopsy later disclosed death to have resulted from the three diseases mentioned.

Mr. Dooley was 39 years old and born in Scotland. He came to America at the age of six, and settled with his family in Altoona, Pa. Later the family moved to Philadelphia. Mr. Dooley entered the show business at the age of 20. He was a member of the acrobatic trio of Elliot, Bellaire and Elliot. He played in burlesque for a season or two, following which he became associated with Bart McHugh, as manager of the Metropolitan Minstrels, a vaudeville act.

Mr. Dooley first attracted attention as an actor as a member of the cast of McHugh's "Lawn Party," also a vaudeville production. He was with Frank Orth in vaudeville, for a short time.

The combination of William, Gordon and Ray Dooley was then formed and the trio played with "Hitchy Koo," later joining Morris Gest's Century Roof Show. Ray Dooley dropping out of the act, William and Gordon played with the Shuberts in a winter garden show and in other musical productions.

The two Dooley brothers played vaudeville last with the Morin Sisters. The funeral was in Philadelphia Oct. 1. Mr. Dooley was a member of the N. V. A. A mother, father, and sister survive, in addition to his brothers, Johnny and Gordon, and sister Ray.

DAVID BISPHAM

David Bispham, aged 64, died in his New York apartment Oct. 2 of stomach trouble. Though not active during his latter life except in oratorio and concert work, he had been one of the famous baritones of his time, singing at Covent Garden and the Metropolitan. He was also an actor of ability. Starting in the woolen business, he did amateur work for a time, making his professional debut in 1891, and had a repertoire of 2,000 songs. He wrote one book "A Quaker Singer's Recollections," and also made a year's tour in vaudeville

COMMERCIAL INDICATIONS

(Wall Street insists the business tide has turned and the many reporting agencies are furnishing a flood of data to prove the worst of commercial depression is over and the country is on the eve of an at least partial and gradual recovery. Showmen argue that the theatre's recovery ought to move apace with business progress. Here are a few items gathered in the ordinary course of the day's news, indicating the sort of tendencies upon which the optimists base their hopes.)

A survey of factory wages just completed in New York State by Industrial Commissioner Henry D. Sayer, based upon a tabulation of 1,048 reports from representative manufacturers, shows a slight increase in average earnings from July to August amounting to about 17 cents. The average wage is reported at \$25.43, and although the increase appears insignificant it arises from the important factor that while many less skilled workers were laid off, the expert and higher paid factory workers were put on increased working time, indicating expanding production of goods. This condition applied particularly to up-state plants. New York City wage averages actually declined.

In spite of a wide drop in prices the September sales total of Sears, Roebuck & Co., Chicago mail order house, whose business is looked upon as an index of country wide retail buying, amounted to nearly \$15,000,000 compared to \$16,275,524 for September, 1920. The report emphasizes the factor of lower prices being responsible for the decline rather than reduced volume of sales. Sears-Roebuck stock had advanced substantial-

ly on the stock exchange since last August.

The price of contract cotton on the New York exchange reached a new high mark for the season this week, getting close to 21 cents a pound as compared to the low of less than 11 cents for the old crop. An R. G. Dun & Co. survey said: "The more encouraging outlook, due primarily to the recent rise of cotton prices, has attained considerable prominence in the South. While recovery from depression is not developing quickly nor in all quarters simultaneously, the hopeful aspects are multiplying in number and the lessening of monetary stringency is reassuring."

Wheat prices moved up to around \$1.25 a bushel this week and increased prices for oil were announced in several districts.

Nearly all the railroads reported more freight cars loaded on own lines and received from other lines for the last week in September. A notable case was that of Atchafalaya, Topeka & Santa Fe. Total idle freight cars reported Sept. 23 was 414,000 or 18,000 less than for Sept. 15, the week before.

The Motor and Accessory Manufacturers' Association published a report for August business. That month is normally the lowest of the year, but the report showed sales of parts and equipment to car and truck manufacturers of more than 1 (Continued on Page 11)



JACK NORTON

"A VERSATILE COMEDIAN"

MANY THANKS TO EVERYONE FOR THEIR KIND OFFERS
WILL APPEAR SHORTLY IN A NEW ACT BY HUGH HERBERT

His wife was Caroline Russell of Philadelphia and he leaves a daughter, Leonie. His son, David, was killed during the war. He himself was a graduate of Haverford College, which gave him in later life the degree of Master of Arts.

JOSEPH DILLON

Joseph Dillon, formerly of the Shuberts' publicity department and before that advance agent for Lew Fields, died suddenly at his home in Marmaroneck, N. Y., Sept. 28. He was 54 years old.

Mr. Dillon served an apprenticeship as reporter on the New Orleans Picayune and later was on the staff of the New York World. One of his first connections with the theatrical business was as advance man for Richard Mansfield. He leaves a widow and one daughter.

MARIBEL SEYMOUR

Maribel Seymour, in private life the wife of John E. Hogarty, died at her home in New York City, Sept. 22. Mr. Hogarty is company manager for "Sally Through." Miss Seymour's last appearance was with Chauncey Olcott.

Maude Packard, 12 years old, daughter of Jay Packard, the play and story broker, died Oct. 4, at the Children's Joint and Lind Hospital, following an operation for osteomyelitis by Dr. Graunman. The burial will take place today, Friday, from

the home of her parents at 17 Hillcrest avenue, Jamaica, L. I.

The mother of Leona Le Mar died suddenly Oct. 1. Miss Le Mar known as "the girl with a thousand eyes," is appearing in Shubert vaudeville. Current booking is canceled.

The mother of Charles Quinu (Broadway Saxo Harmonists) died in her home in New York, Sept. 25, from cancer. She was 54 years old.

Engelbert Humperdinck, German composer, died in Berlin last week, aged 67.

The father of Chad Huber (Chad and Monte Huber) recently died at the age of 68.

The mother of the Angell Sisters lately passed away.

B-B Closing in Norfolk Oct. 18. The official closing date set for the Ringling Bros., Barnum-Bailey Circus is Oct. 18 at Norfolk, Va.

Owing to conditions south, the big show cut out the Oklahoma and Texas dates.

BETTY COMPSON'S ACT

The turn Betty Compsom, of pictures, intends doing in vaudeville, will be the same turn Miss Compsom appeared in some years ago while on the Orpheum Circuit.

Miss Compsom has been engaged for Shubert vaudeville. She is under the management of Irwin Richard Franklin.

CHICAGO VAUDEVILLE SHOWS

PALACE, CHICAGO

Chicago, Oct. 5.

Chock full! Couldn't hold any more and three hours and fifteen minutes of entertainment—these were the conditions at the Palace Monday afternoon. The bill was replete with names. Each scored success. Evidently opposition is being recognized, as the program this week is one of the most expensive bills the house has had in a long time. From indication Monday the expense was warranted, for when the curtain went up there was not a seat available in the entire auditorium, and hundreds were turned away.

Thelma Seelye, here for a two-week engagement, was delegated the headline honors. Miss Seelye had a fast, snappy and healthful show ahead of her with all of the acts scoring heavily, but they were not any handier. She did 37 minutes. After Miss Seelye were J. Francis Dooley and Corinne Sales. Dooley started clowning on the lateness of the hour. He humored a number of persons who were "homeward bound" to the extent of having them return to their seats and there was not a single walkout during the entire act, which ran 9 minutes. The couple were then compelled to respond to a curtain speech. Nothing seems to worry Dooley.

Close on their heels was Miss Juliet. This charming mimic worked herself into the confidence of the house with her restaurant observation and from then on held intense and continuous interest to the finish.

The show opened with Daley, Mae and Daley, a comedy and spectacular roller skating turn, two men and a woman. One of the men is a most capital comedian and his falls about the stage started the proceedings off at a good pace. And when the other man started his one-foot jumps and promising he had the house at his mercy. The routine of this trio is fast, snappy and substantial. On next was Edward Marshall, the clockologist. Marshall started in with his "simplicity" or one line drawings and his talk, and was easily able to get into the confidences of the mob. Hugh Herbert and Co. were shelled into the try spot with "Mind Your Own Business." Senior Friscoe, the xylophonist, of Edison fame, let the folks know this fact when he showed the similarity of the recreation to the machine and his original rendition of the same number. This number was a hit.

Ten, est and Sunshine were carded next and presented their "Broadway Bonquet," a singing and dancing offering in six scenes. They received substantial approbation after each number. Closing the show were

"The Knight and the Knaves," a two-men comedy European juggling novelty, featuring Rudolf Wagner. Coming on at 5:20 they were unfortunately compelled to play to the passing throng as hardly 200 persons remained to stay for the finish. This act is of the strong man juggling type with cannon balls and other heavy paraphernalia being used. They have difficult feats and would have scored very well had they been on half an hour or so earlier.

APOLLO, CHICAGO

Chicago, Oct. 5.

From the audience standpoint the current show headed by Jimmy Hussey went over like "wildfire." From Jolly Johnny Jones down to Hussey, every act left the boards with vociferous applause. Judging from that standpoint this show went over as big, if not bigger, than the opening bill, with the attendance being the same capacity at the Monday matinee and night performances. However, on a quality basis, the preceding bill appears far superior. There are only three recognized big-time acts on the program, with the others of the small and small-big time type. Practically all, with the exception of Buddy Doyle, have been seen about here in the smaller houses within the last year or so.

Hussey, nevertheless, can be the standard-bearer of this "unit" and carry it through to profitable business. A very noticeable feature is the presence of five dumb acts. Four are in the first part and one in the second section. Two could be eliminated, and comedy or singing acts put in their place, the running order of the program rearranged, and it is believed, from a variety standpoint, much better results would be gained.

Jimmy Hussey with his revue carried the triumphant honors. But it was more Hussey than the revue, or at least his company, that is entitled to the credit. Jimmy in the first scene with Eddie Hickey in front of a drop of Times Square, and called "Any Old Night on Broadway," working with Eddie Hickey as the foil, scores heavily with his cross-fire, and later exhausts himself in his specialty of all the parodies he has available, concluding with his travesty boxing match with Jean Delmont, in the last scene, which carries the audience to storm.

A hit called "One Every Minute," which has burlesque ancestry, is done very capably by Beth Stanley, Lou Edwards, Jean Delmont and Elaine Courtney.

The third scene, "Broadway Pirates," in which Beth Stanley with Evelyn Martin and Hussey's "Ten Hot Burglars" participate in a song of that title, reveals the chorus for the first time, clad in pantieres reaching about eight inches above their knees. The bare legs here do not look attractive, and one of the girls, who calls herself the "Yiddish" pirate had a big blue mark on her right leg very noticeable. Other girls gave evidence of wearing rubber garters about their legs through the indelure the hands had made in their

legs. It might be advisable for the girls to wear brassieres in this number. In a later number the girls were attired in tights and wore brassieres, and the impression made was better than in the previous number. Comment by the audience very audible about the house at the time. Specialties by Lou Edwards and Gladys James scored heavily, and the closing scene, "At the Club," which Hussey first had in his show "Tittle Tattle," proved to be the comedy hit of the offering. The act runs about 45 minutes and there was not a hitch or lagging second during that period.

George and Dick Roth, who opened the second part, ran second in applause honors. Their hand balancing feats and strength tests got the house.

Jolly Johnny Jones, billed as "The Stage Door Johnny," started the show with his wire-walking feats. Jones has some mighty difficult stunts and they were duly appreciated. In his wake were Rome and Cullen, with their songs, dances and "hokum" travesty tricks. Bert Earle and his aggregation of musical misses, in the "trey" spot, were very refreshing, and supplied a score of selections on various instruments. Their banjo specialty with Earle proved to be the hit of the offering. On next was Buddy Doyle, blackface. Doyle has good songs, but the talk might be changed for a later vintage. He might also take another look at Eddie Cantor, Eddie Leonard and Al Jolson working, and he would have a better conception of their mannerism and delivery than he has at present in his impression of them.

Ziegler Sisters, with a male assistant, a leader and drummer, appeared in a classical dance offering. The girls have a splendid routine of dance and execute their steps in exquisite fashion. The leader renders two violin solos, in one of which he is aided by the drummer, who works his traps in real "jazz" fashion. The full stage setting of the turn makes a magnificent impression.

Following them were Dave Vine and Laell Temple, with the billing of "Making Nonsense an Art." Vine and Temple about three months ago headlined the bill at McVicker's here and have been playing the smaller houses in this vicinity for several years. Their entire routine is of the low comedy hokum order, with Vine doing a nut character. They received the hearty approbation of the audience in this house, but it is a matter of conjecture whether they would qualify to pass the barrier in the Winter Garden and other of the Shubert houses, where the base vaudeville and circus predominate.

Joe Jackson closed the first part of the show. Jackson, as he usually does, had them from the start, and they watched patiently each and every one of his moves and motions, endorsing each in most meritorious fashion. Jackson was easily the hit of this section of the program by a big margin.

MAJESTIC, CHICAGO

Chicago, Oct. 5.

With every act on the bill of 100 per cent, quality the show ran far from smooth and with the exception of Belle Baker without any high spots. It was just vaudeville with a bad arrangement of the bill. There was really only one comedy act and that one has been seen a half dozen times without a hitch or change.

Miss Baker, helped in fact she could be termed a life saver and after an absence of almost two seasons was royally received beside packing the theatre. The house was virtually sold out with the exception of a few in the upper boxes and mezzanine and to fill this theatre is no small job as it is the largest vaudeville two-day house in town and it is the exception instead of the rule to have a sell out.

Pierlet and Scotfield, a juggling and balancing act, most of the tricks being done on the man's chin, were well received. Miss Scotfield has a nice sense of comedy and talk, with a pleasing voice, but could help the act by getting another vocal number. Larry Comer deserved a better fate than dancing and though coming back for several bows was not himself. Comer sang four songs, running the gamut of comedy, ballad and even on Irish folk song and finished with his original "poke" song, with the opera strain.

Laura Permont in a long drawn talky sketch was third. The theme is a story of a girl driven away from her country home, with three flashbacks, of what might have happened, and with the fourth characterization of what really took place. It proved too talky for Jack McGowan, who followed, to overcome. McGowan sang four numbers and did not show anything exceptional outside of being a new face to the Majestic regulars.

Eddie Vogt in "The Love Show" proved a flash. This act seems to be one of the revues that can always come back, mainly due to Vogt's comedy and ability to handle lines. The chorus looked fresh and worked with snap and speed, while the prima donna, Inez Raffan, was in excellent

voice. There is also an unbilled "hook" dancer who stopped the act with his difficult stepping. Lydel and Mary were probably put in to be the big comedy hit of the bill, but it is doubtful if there is a vaudeville goer who has not seen the two-act without the act having changed a line since last two seasons. The result was where ordinarily this act could tie up any show, it took two bows.

Beth Beri, a coming dancing star, has the grace, ability and personality necessary to land her at the top. She is assisted by Gil Squires and William McLeod. Squires has a specialty dance that if routine properly is a show stopper.

Miss Baker was the shining light and even outdid herself. She makes an old song sound like new.

"Yip Yip Yaphankers," featuring John Rothang and Frank Melino, breezed into their routine, not giving the patrons a chance to give them the air. The boys' comedy went over, their singing was liked, and their acrobatics enjoyed. The act can hold any spot on any bill.

AMERICAN, CHICAGO

Chicago, Oct. 5.

No opposition staring the American in the face, but the show are kept up to standard with several acts of big time calibre on the bill. The current show accorded the stellar honors to Harry Cooper, with "Songologue" and he did more than uphold his position. It appears as though his turn was made to order for the patrons.

The privilege of the first whack at the mob was given the Frechard Brothers, hand to hand balancing. The routine is arranged in showmanship fashion with the sequence of their tricks being executed in such a manner as to build the turn up to a corking good finish. Then Flo and Ollie Walters, who threw sunshine into the bill with their character songs, talk and dancing. Ollie, a comedienne, in grotesque style, extracts many wholesome laughs with her stunts and talk, of the "baby" kind. Flo is a most capable foil. She looks cute and dresses in an admirable fashion. The girls submit a most pleasing turn.

"A touch in Time," comedy sketch, featuring Cliff Norman, is of the farcical type, telling the story of a couple who have quarreled after the husband made the wife a present of a necklace and asked her to return it to him. The husband leaves in anger and the wife calls for an old admirer, an Englishman, to sympathize with her. From the time the Englishman arrives there are a series of complications, responsible for much mirth. With its many twists the act maintains suspense throughout, despite Norman has aides of conventional ability in support. Due to that, it seems as though the smaller houses will be the only haven for this turn.

Var and Vernon, with comedy talk and cross fire, angulated by comedy songs, took stellar honors. Having the next to closing position and following Cooper was not the softest spot.

She-mun's "Cameo Review" is described as "a portrait in the golden frame of song, music and dance." The frame is golden for no more sumptuous, livelier and artistic setting.

has been seen for a novelty act of its type. Had the expenditures on the talent been in proportion Miss Sherman would have had a high class turn. A singer of little ability is given the lead numbers and Russian dancers Ekiertowna and Jachinski, are depended upon for the terpsichorean portion of the entertainment. Neither quizzies, especially so the dancing team. Two good violinists and a pianist with the turn are unable to carry the burden. The turn as now constituted the act can hardly come up to the hurdles of the small houses.

ACADEMY, CHICAGO

Chicago, Oct. 5.

Attendance much better than it has been, but still difficult for talking acts to get over. Clientele understand and appreciate more sight, novelty and "hokum" turns. The showing place for Ass'n. acts. Two sight acts held the feature billing of the show, Watiska and Understudy, a seal act, and Toto Hammer and Co., contortionists.

Hammer in the opening position did not warrant the billing. Usual contortion tour with a man doing the "human frog" things. Scenically the act is excellent, but a more consistent routine will have to be assembled. Linder and Starr, man and woman, with a pianolo, in the dance spots and unnumbered song and talk. Several of the gags seem meaningless with the balance of antiquated anecdotry. Couple are passable vocalists, but crisp talk is necessary.

Bolany and Barry, man and woman, with comedy skit and song, pleasing offering. Have good line of chatter and Miss Boland is excellent coloratura soprano. Barry puts over several good comedy numbers and a recitation.

Ray and Fox, female impersonators, with song and violin playing, made creditable showing. House were forced to identify of men and when they removed their wigs, the audience, applauded liberally.

Wells and Robbins, two men, one rube and other straight, in singing and talking turn much to the liking of the bunch. The comedian is inclined to pull a few "gags" of the indico hue, which he might eliminate.

Watiska and Understudy held up the title accorded them in the billing. The finish is a novelty, in having the seals play musical instruments. It fit to hold the opening or closing act on any of the big bills.



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THREE YEARS FOR EVA TANGUAY ON THE PANTAGES CIRCUIT

Alexander Pantages Makes Offer — Marveled at Tanguay's Drawing Power—Singing Single, May Accept Proposition.

Eva Tanguay has been offered contracts covering three years by Alex Pantages. It is reported the comedienne will accept, the arrangement calling for her appearance in Pan houses for a limited number of weeks each season.

The deal calls for Miss Tanguay playing 12 weeks each season, the appearances confined mostly in the Pan western houses.

Miss Tanguay recently entered into a proposition to manage a road house outside Los Angeles but the Pan booking is so lined-up as to fit in without interference.

The success of Miss Tanguay in the Pan houses has brought about a change of booking policy by the coast manager. It is known that he is after big name attractions. Heretofore the Pan bookings have held a salary limit, but the money bar is being withdrawn, if not already so.

The business drawn by Miss Tanguay was a revelation not alone to Pantages but the star herself. She appeared under a salary agreement of \$2,200 weekly, to play two shows daily, with three Saturday and Sunday. Miss Tanguay at times played four and five shows daily in some of the Pan stands, receiving pro rata.

The Tanguay salary is the highest ever paid for a single act by Pantages. Only Singer's Midgents reached the Tanguay salary. She has already played 22 weeks in the Pan houses and will probably continue until the winter. The Pan executives marvelled at the way the comedienne "picked her post," predicting without a miss the stands she would draw in and those she might not.

The Pan offer takes in the Tanguay strongholds, which include San Francisco and Los Angeles. She lately played two weeks in each city for Pan.

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CANCELS 3 BOÜTS FOR OUR TOMATO

Meant Jack Enough To—
But Read Below the
Sad, Sad Tale

Syracuse, Oct. 5.

Dear Chick:

I had to cancel three fights for Tomato that would have corraled us enough jack to lie on the hip all thru the mitten season. The chump has fallen for a jane up here that don't know whether he's a fighter or an inhabitant of Mars.

She's the daughter of one of the wealthiest men in this part of the state. Tomato met her one night when her old man was given a stag to some of his pals, and the poor sap has been walking around in a trance ever since.

I can't get him to train or do a thing but blast into picture houses where there are romances showin'. He's so stuck on this dame that he is getting conscious of his cauliflower and keeps askin' if I couldn't get him a flat rate from Doctor Pratt.

I told him if he didn't forget this skirt that I would get him a flat rate from Campbell for the first ham and beamer that came along would knock him cuckoo in his present condition.

Last week he insisted that we take a ride out to where this gal lives on the bare chance that he might see her or somethin'. He's beginnin' to dream about resenin' her from drownin' or that a miracle might happen and the girl leap into his arms.

I got the fiver out of hock at the garage and we drove out to the county that her old man owns. It took us about an hour to get up to the house from the gate. They own everything in the neighborhood and have a house as big as the Capitol with beautiful lawns and grounds around it big enough to stage an other Dempsey-Carpentier fight.

Tomato just wanted to get a look at his conqueror so we drove up to the house in time to see his girl kissin' a guy who looked as though he stepped out of the fifth reel of a Griffith's feature.

It was all I could do to keep Tomato from jumpin' out of the car and bustin' him. He acted like he seen a ghost and shook so at the wheel that the fiv did a Gilda Grey all over the driveway. I finally calmed him down just as his rival leaves the porch and walks down toward us. For no reason at all I stopped this bird and asked him if John Glutz lived in the house ahead.

He said no and told us all about the old boy and his beautiful daughter that he was engaged to. As positively as possible I third degreed him and found out that he was the son of another bloated brute that had so many fish he couldn't spend it all if he financed another war.

Tomato was awful quiet all the way home which I took for a good sign for I was feelin' sorry for the kid fallin' for a dame like that. It wouldn't be his luck to get stuck on some nice plain gal that could juggle a steak or sew on a button once in a while. Nuthin' would I him but a millionaire's daughter. However I figured that the trip would cure him and that in the future he would stick to his own color.

After we got back I asked him if he wanted me to close a motel, that was offered me in Amsterdam but he gave me a listless answer and stared like a guy with a skin full of Li Yum.

I didn't press him for I wanted the cure to sink in good and I knew he was thinkin' about the guy that his sweetie was engaged to. I was right for just before he left me to go and play some sheet music he looked at me sadly and said, "Can you imagine a lucky bum like him, I'd bet he's so ignorant that he don't know a left hook from a kick in the shins."

So now the wires are back'n and I have him hooked up for a couple parrels that will get us back some of the jack that that skirt set us back.

Take care, and be good.
Your old pal,
Con.

LESTER BRYANT'S EYES

Chicago, Oct. 5.

Lester Bryant, manager of the Playhouse, has returned from Baltimore where he went to John Hopkins Memorial Hospital for an operation on his eyes. Bryant has been troubled with his eyes since discharged from the army, where he contracted the trouble after an attack of influenza. He visited several prominent surgeons in Chicago, Milwaukee and Denver prior to going to Baltimore.

Bryant before his return here stopped off in New York and while there made arrangements for the booking of "Miss Lulu Belts" to follow "Emperor Jones." At the finish of the engagement of the Brook Pemberton show, "Enter Madame," another Pemberton attraction will be seen there.

BUILDING 3 ON PAPER

Toledo, Oct. 5.

Three magnificent theatres were constructed in Toledo during the last three days—on paper.

That each one will become a reality is a reasonable certainty, but at present the only one seeming sure with little delay is that planned by Tiedtke Brothers, merchants and real estate dealers of this city, who announce plans for the construction between Summit and Water streets, on the Maumee river water front and in the center of the business district.

In connection with this announcement was revived the plan for the construction of a vaudeville theatre for the B. F. Keith's interests and the plan of Herman Saxon, general director of Saxon's Auditorium, who will eventually build a new legitimate house here.

Tom Norman Buys in on Avenue

Chicago, Oct. 5.

Eddie Hayman, part owner of the Kedzie and Avenue, has sold his interest in the latter house to Tom Norman.

Norman in conjunction with Dave Schwartz will operate the Avenue, which will play a split week policy of five acts and a feature picture. The vaudeville acts will be supplied by Billy Diamond of the States booking office.

DR. THOREK BACK

Dr. Max Thorek, chief surgeon of the American Theatrical Hospital, Chicago, and Mrs. Thorek have returned after a voyage to France, where Dr. Thorek was in conference with noted surgeons.

Picture House on N. Paulina Ave.

Chicago, Oct. 5.

Joseph Lubliner of Lubliner & Trinz, is reported to have closed a deal for the erection of picture theatre at North Paulina and Belmont avenues.

Lubliner recently bought a plot of ground there for \$140,000.

CHI CRITICS RAVE OVER GEST'S 'AFGAR'

Big Advance Sale Following Opening—"Honeydew" Possible Hit

Chicago, Oct. 5.

Alice Delysia, in Morris Gest's production of "Afgar" has taken Chicago by storm. Never has an attraction received such unstinted praise on the part of the critics. The opening night was capacity despite a heavy rain storm which started early in the evening. Society made its first appearance of the season.

Charles Fitzmorris, chief of police, was on hand to see just how "naughty" Delysia could be. From subsequent expressions on his part she was not "naughty" enough though for him to interfere.

With the notices appearing in the papers Monday there was a rush on the box office and seats for the first four weeks were almost all purchased. Morris Gest expects the show to stay here at least 12 weeks. He announced this is the first of his shows to be a real winner this season.

Joe Weber's "Honeydew" opened at the Great Northern. All of the critics were at the "Afgar" opening. "Honeydew" is now being played in two acts instead of three. The first night audience received the Zimballat product as though to say Weber will also register in the "hit" class.

HARRY JAMES MARRIED

Chicago, Oct. 5.

Harry James, for many years manager of Jim Colosimo's restaurant, was married to Mrs. Anna Taylor Courtney, at Crown Point, Ill., last week. Mrs. James was a widow and is the daughter of Col. E. H. Taylor, a distiller of Louisville.

The couple were acquainted for three years but had not seen each other in over a year, when they met at Colosimo's and agreed on marriage after five minutes of ardent love making by James.

Small Time Agent, "Bad Actor"

Chicago, Oct. 5.

Theodore "Ted" Snow, a small time booking agent was haled before Judge Lynch to explain why he was back \$135 in alimony to his wife, Meta Snow. Mrs. Snow told the court, "He's a bad actor when it comes to playing alimony." Judge Lynch responded by saying: "Snow, you had better be a good actor and pay your wife \$75 within a week, if not, you will journey to the hoastle."

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"The setting of their act was delicately artistic and it gave the whole entertainment superlative value."

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"Olga and Mischka show—A front drop that appeared like a flash of gold. Their hangings should not be ignored; in fact the entire setting gives this act a background that puts it into a class all by itself."

FRED HOLLMAN of the "Billboard":—

"The entire scenic accompaniment was in utmost harmony with one of the very finest dancing doubles that Chicago has seen in a decade. The settings seemed to create an atmosphere quite in keeping with the genuine artistry of the act."

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BURLESQUE REVIEWS

TIT FOR TAT

Sum George Niblo
 Bud Johnny O'Donnell
 Mr. Hunter Jimmy Connors
 Dippy Dan Joe Steno
 Porter Mando Neri
 Miss Prunella Poon Elenore Wilson
 Dimple Dare Tenny Hilton
 Miss Melba Sweet Anna O'Donnell
 Marie Helen Spencer

There are indications that this Joe Hurtig show, current at the Columbia, has been hooked up with some idea of economy for the new season, but it holds enough of flash in its refurbished costuming and settings to serve all practical purposes. Its production features are striking, but it is first and last a strong laughing entertainment and that will carry any burlesque organization.

George Niblo is the principal comic and he has everything for wheel regulars. His prop comedy is funny, his trick stuff is amusing and his spice, although it sometimes is well seasoned, gets past on the strength of the humor that takes the curse off the blueness. Smut for itself is indefensible, but when lines and business just edge close to the line, as in this case, the spontaneous laugh saves the situation.

Niblo has a good trick worth studying. He gets them early and holds them steadily. The flying start is secured by so simple a device as a roughhouse entrance, going immediately into a fast and furious dance with Johnny O'Donnell, a real dance that probably takes up three minutes, not just knockabout and falls, but fast, whoop-hurrah novelty stepping. That introduction carried Niblo a long way, because it got the show a first-class start in quick, sincere applause before the curtain had been up ten minutes. Niblo never lost the crowd, although he has nothing outstanding in business, or specially that should go on the record as an individual novelty. But he is a sure worker with the familiar stuff and a really funny facial and vocal contentment. He has a knack of spontaneous comedy and is altogether a smooth and effective worker. Johnny O'Donnell is his co-worker, a capital foil, but the real strength of the combination is Niblo. They both do a sort of grotesque tramp type, clean in dressing and for the most part in business, although there are minor infractions in word and gesture.

Niblo and O'Donnell have a dandy comedy scene set in a street car with about a dozen chorus girls in street clothes doing the "feeding." It is really with laughs and rather out of the established run of burlesque arrangements in that it is in reality a "bit," but is put over between the first and second scenes of the first act with special set and a lot of props such as a conductor's fare register out of which a lot of guffaws are extracted.

Jimmy Connors is the straight, a direct, capable worker, but one of the few straight burlesquers who does not either sing or dance. He is just a utility man and does his work neatly. Two other men enter the proceedings in an unusual way. They are Joseph Steno and Mando Neri, neither of whom gets into the game appreciably until near the end of the show, when they get away with a highly novel stunt, that of singing three heavy operatic numbers in succession in both all dressed up in evening clothes and taking their warbling seriously. The funny part of it was that they made the Columbia crowd like it to the extent of two encores.

The younger set a world-hurting pace for flash of dressing, both in obvious cost of their elaborate costumes and the frequency of their changes. Helen Spencer, who gets display type with Niblo in the billing, had half a dozen dizzy creations, scant in material considering her very plump figure, but stunning in materials and design. One, for instance, was a tight bodice from which not a thread could safely have been subtracted and made entirely of gold fringe in layers. For a stocky woman of fairly ample lines even for burlesque Miss Spencer dances miraculously. She slips over an occasional shiver, discreetly toned but when she wants to she can step out with as much grace and a good deal more speed than nine out of any ten hundred and ten pointers. Another striking sample of wheel dressing was presented by Elenore Wilson, who turned out late in the evening to be a prima donna with a decidedly agreeable voice, although she had been practically mute up to that time only figuring as feeder in bits. For the big flash number of the piece, "Lady of the Lamp," she wore two amazing gowns, one an elaborate affair of cloth of gold and a ton of gold headress and later an arrangement of white ostrich feathers, pearls and white rights that came as near the Dolores peak of costume delirium as anything disclosed so far. The "Lamp" number, as to the costuming of the chorus, is quite as ambitious and a pretentious burlesque affair.

Two other likeable girls are Tenny Hilton and Anna O'Donnell, lively steppers and gingery number leaders, although they do not soar to the decorative heights of the two women

first named. Miss Hilton has a rather brilliant voice for wheel shows and took part in the operatic display of Steno and Neri, which was an applause riot. They paired up for several of the big ensembles and proved excellent on looks and style.

The show must have cost a lot of money in the first place, but the whole investment was not made this year. Most of the ensemble costumes have been used before and so have the sets, but they are clean and fresh looking enough to get by.

"Tit for Tat" is a good show in all departments, particularly in the comedy end.

Rush.

HURLY-BURLY

Mr. Gabby Joe Wilton
 Charley Pili Chas. Goldie
 Charley Marshall Chas. Marshall
 Signor Peluso Jimmy Raymond
 Mr. I. M. Slickley Irving Karo
 Nellie Gould Helen Gould
 Miss Stately Nellie Nice
 Lorey Johnson Arlene Johnson

Comedy that gets the laughs—good old reliable hoke of the rough and ready school that carries a direct appeal unimpaired of finesse or subtleties—yet accomplishing its purpose completely nevertheless, makes Joe Wilton's "Hurly-Burly" at the Olympic this week, a rattling good burlesque show.

Joe Wilton put the frolic together, and made a good job of it. For once at least that fanciful brochure of romantic fiction, the Olympic program, deviated from its time honored policy and told the truth when it credited an author with having written "lyrics" for a show, for "Hurly-Burly" has lyrics, not many, but enough to warrant program credit, and Mr. Wilton wrote 'em. Also the music that goes with 'em. And they're bright and characterized with ideas, above the average for burlesque, and that goes for both wheels.

When it comes to the "book," which Mr. Wilton also is credited with—a search through the misty past might turn up an author—or a comic or two who might take issue with Mr. Wilton's claim to authorship—but it would probably be a pretty tough proposition to determine who did some of the more familiar comedy bits first, with the chances even that Wilton would have as good a claim as anyone, general usage having made them public property.

In addition to his other labors Mr. Wilton staged the dances and produced the show. He's also the star and straight—sometimes a light comedian, carrying the show to success and without hogging matters, keeping well within the picture throughout. Last season's "Hurly-Burly" was a hit and miss entertainment. This season's show lays over its predecessor like a circus tent and the reason is obvious. This season's show has a corking cast of principals, chief among which are Charles Goldie and Charles Marshall. They're a pair of youthful comics, both doing eccentric types, rather unlike the conventional burlesque stand-bys. Mr. Goldie is a capital tumbler, a good acrobatic and eccentric dancer and a comic who works like a longshoreman all the way, but whose comely method notwithstanding his strenuous endeavors is never forced or marked by over shooting the target. Mr. Marshall is a tall, red-headed chap with a naturally funny looking pan, and an easy stage presence. Neither of the two comics wear wigs, nor make themselves repulsive with an over-application of facial makeup. This is their first season in burlesque and they're a trifle unfinished as yet, but mark them down for comers.

In Jimmy Raymond the show has a real tenor, who knows how to carry evening dress as well as he sings opera. Despite the possession of a voice, Mr. Raymond doesn't take himself seriously, evidencing ability as a light comedian and entering into the bits when required to with a grasp of burlesque values that makes him a decided asset to the show. Instead of a regulation juvenile, Raymond handles the only dialect character, doing a polite type of "wop" in evening clothes, that is surprisingly correct in conception. Irving Karo probably classes as a second juvenile, with little to do, but doing it well.

Helen Gould, a chunky little person with oodles of pep, and a dancer whose routine embraces buck and wing, ballet and Russian stepping is the soubrette. Nellie Nice, a blonde of pleasing appearance, is the nearest approach to a prima. She leads numbers capably and generally adds to the ensemble effect. Arlene Johnson, another soubrette, rushes in strong on form, dances niftily and puts over numbers in excellent style. Sixteen choristers, with the exception of one slender show girl, all of the modern medium and pony type, and a bunch of fast workers, who can shimmy with the champs of that division and render a corking account of themselves.

The show has a novelty opening. Mr. Wilton appearing in one as if to make an announcement. He states there has been an accident back stage, and asks if there is a doctor



DOINGS GOOD

OF
McALLISTER and SHANNON
 "AS YE STRETCH, SO SHALL YE LIFT"

A Little Light, But—
JACOBS & JERMON'S
 "FLASHLIGHTS OF 1921"
 Next Week (Oct. 10) GAYETY
 PITTSBURGH

in the house. Jimmy Raymond, seated in the audience, responds to the call. Arriving on the stage, Raymond and the other principals go into a patently introductory that gets the show off with speed, and incidentally eliminates the conventional chorus singing ensemble.

Wilton, Goldie and Marshall have a comedy bit in one, following the opening full stage scene, that's a veritable howl. Wilton does a bulldozing traffic cop in this, and Goldie and Marshall are a couple of hicks on a bicycle, who start an argument with the cop that's funny in itself, and made a wop by Wilton slugging them all over the works.

An athletic girl number which has the choristers in the roles of golf, swimming, fencing, baseball girls, etc., is also built up for a succession of laughs by the comic and Wilton. There's suitable business for each game impersonated by the respective girls and it's all made entertaining.

There isn't a single damn or hell in the show—and not a line of suggestion. The Wilton show was one of those whose scenic equipment was damaged during the recent "open shop" campaign, and their present equipment, a make-shift, as about as bush league as they come. The costumes while not elaborate are tasteful, and serve the purpose satisfactorily. The choristers cut loose in one or two of the numbers at the Olympic but what's a wriggle or two in a burlesque. Tuesday night was "Amateur Night," and the Olympic packed 'em in.

Bell.

EXTRA ATTRACTIONS

NEEDED BY A. B. A.

Poorest Three Weeks in Years Brings Herk Letter

An order went out this week to the American wheel producers in directing them to be on the look-out for extra attractions for their shows from now on for the rest of the season. The extra attraction order followed a meeting of the board of directors of the A. B. A. at which it was decided to take such action, with a view to boosting business, which has been poorer for the three opening weeks this season than any previous for many years.

The letter urging the American producers to strengthen their shows with added attractions was signed by I. H. Herk, president of the American circuit, and further instructed the producing managers that the names of all extra features under consideration must first be submitted to Mr. Herk, in order that it might be determined whether the act was acceptable to the circuit.

The houses and shows are to share the cost of the added attractions on an equal basis. The letter concludes by informing the producing managers that the best of acts are desired and that none is too big or costly to be considered.

The Columbia wheel producers are also to strengthen their shows with extra attractions. Prior to the seasons of 1917-18-19, during the war both Columbia and American wheel shows as a general rule carried added feature acts, but business was so good during the period mentioned the extra act thing was gradually thrown into the discard. Present conditions make the replacement of added features a necessity.

TOMMY'S TATTLES

By THOMAS J. GRAY

Actor's Fund benefit shows will look like small time affairs compared with the vaudeville bills now being presented in New York.

Music publishers have a bit of good luck, with the World's Series played exclusively in New York. Think what they save in fares for those singing song pluggers.

To stimulate the theatrical business in Denver, a local newspaper started a movement called "Go to Theatre Week." It's a good idea, but if other businesses and professions should take it up. Will we have—

"Buy an egg week"
 "Get a hat week"
 "Take a pill week"
 "Lose a wife week"
 "Be an acrobat week"

Critic in western city is trying to start a "Little Theatre Movement." We thought the movement toward all theatres was little enough.

The present Republican administration has shown it can put on a first-class panic as good as any Democratic bunch that ever posed for a News Weekly.

Now the question habit has reached one of the booking offices, be ready to answer any of the following questions:

What is your stage name and what stage did you take it from?
 What is a split week?
 Who does it split with?
 Are you doing your own act?
 Why?
 Did you ever have an agent in your family?
 If "No," why not?
 If "Yes," don't bother answering any more questions.
 Are you married?
 If so, is it Burlesque, Vaudeville, Dramatic or serious?
 While waiting for your act do you ever watch the pictures?
 How do you keep awake?
 Are you a dancer? If so, with which foot, if any?
 Why does your representative wear a small black book?
 Couldn't you lay off just as easily in a blue, white or pink book?
 Did you ever meet a hotel clerk who was polite to professionals?
 Have you his photograph?
 How can you prove it?
 What stage door tender ever smiled at you?
 What orchestra leader?
 What acts have played with you who never told you how to do yours?
 Are you a dumb act?
 How dumb?
 Do you sing to music, or have you a Jazz band?
 Do you save your press notices?
 How about the bad ones?
 How many people dislike your act?
 (Use extra sheets of paper to answer)
 What wars have you been in?
 Circuses?
 Music publishers?
 Actors' boarding houses?
 Are you one of the people the Ku Klux Klan are against?
 Before answering the above questions, please find out what they are.

If all this loud talk about the movies continues pictures can no longer be called the "silent" drama.

Theatrical experts say show business is now back to pre-war conditions. That's right, guess they mean the Mexican War.

Rival vaudeville managers are going outside the profession to get opposition baseball stars for headliners. Why stop at baseball? Wouldn't it be nice to read show reviews like this—

Goyold City vaudeville fans are in for a treat this week. The headliners at the Happy Hour theatre are Mr. Wrigley of chewing gum fame and Henry Ford, who is well known in the automobile business. Manager Fuzz of the Catseye Dream has engaged Tutti Frutti Adams, known to all users of penny slot machines, and the Dodge Brothers of Detroit, who appear in their well-known act, "What Comes After the Purchase Price?" Some shows this week.

Coming Attractions

Bunk Opera House—Park and Tilford, Sears, Roebuck and Co.
 Spooing Park—Cross and Blackwell, Montgomery Ward.
 Moth's Garden—Ed Pinaud, Swift and Armour, B. T. Babbitt.

If President Harding is serious about cutting down the Navy he might start in on some of those sailor acts brought on by the war.

The World's War will go down as the greatest producer of female impersonators in history.

Whatever became of the people who used to sit in the balconies?

GIRLS IN CRASH

Two Choristers in New Jersey Auto Accident—Both Injured

Two chorus girls, Mae Lorraine and Marcella White, both of Hurtig & Seamon's "Greenwich Village Revue" were injured in an accident in West Paterson, N. J., early Sunday morning, that resulted in the death of two other women and a man of the party.

The driver of the car, Charles Lawler and another man were slightly injured. Miss Lorraine suffered minor hurts, her injuries necessitating several day's stay in St. Joseph's Hospital, Paterson.

The accident came about from the car crashing into a tree, Charles Lawler, the driver, stating he was blinded by the headlight of another car coming toward him from the opposite direction. Instead of making a turn in the road, the machine went ahead full force into the tree and was overturned with the resulting wreck. The two women killed were Irene

Cavanaugh and Mrs. Louis Bohnke. William Shane, survived a few hours, and died in the hospital. Lawler, the driver, was arrested, following the accident and charged with homicide. He was later released on \$1,000 bail.

Dr. Ives of Paterson who examined all of the party shortly after the accident, issued a statement to the effect that none had been drinking.

REEVES DID \$7,500

Last week at the Columbia, New York, the Al Reeves show did a gross of \$7,500.

It was a notoriously bad week along Broadway, with the Indian summer weather against trade, also the ball and football games.

Albany's, N. Y., Free Weekly

Albany, Oct. 5.

Oscar J. Perrin, Empire manager here, is getting out an eight-page weekly devoted to burlesque, distributed free. It is well edited. "Ben-ny," the Empire's treasurer, is assistant editor.

CAPITAL NATIONAL HOTEL BURNS; PROFESSIONALS SAFELY LEAVE

Johnny Weber of Burlesque Most Seriously Burned
—Fire Discovered at 2 A. M. Sunday—Hotel
Held 327 Guests.

Washington, D. C., Oct. 5.
Severe burns, the loss of jewels and clothing and prostrations from smoke were among the sufferings of the theatrical contingent who were stopping at the old National Hotel 6th and Pennsylvania avenue when it burned Saturday night. The fire estimated to have done a damage of \$200,000, and completely gutted the southern part of the building, was one of the most spectacular ever witnessed in the District. The first alarm was turned in at 2.30 a. m. Sunday and was not reported under control until nearly 5 a. m. With the exception of those appearing at the National theatre in "Welcome Stranger" and the Shubert vaudeville bill at the Belasco, members of the various other attractions were either hurt or lost their effects. The burlesque houses were the greatest sufferers.

Because of the various companies leaving on the early morning trains it was difficult to locate those of the profession who were caught in the fire. The local dailies contained contradictions, listing some of the injured as actors in one and giving them as following other callings in the other papers.

The greatest sufferer was Johnny Weber, whose feet and ankles were so severely burned that he had to be removed to the Casualty Hospital where he was reported as resting easily. Mr. Weber had but arrived in the city Saturday afternoon to report to "Follies of the Day" at the Gayety. He was to replace Billy Mossey. The burlesque show went on to Baltimore with Mossey continuing in his part until Weber is sufficiently recovered to resume rehearsals.

Catherine LaPorte was another listed as having been taken to the Emergency Hospital suffering from smoke fumes. She was of "Chick Chick" at the Capitol (American Wheel). At the hospital the only information obtainable was that probably not being what is termed "a bad patient," she was not listed but left the hospital after receiving emergency treatment. The management of the Capitol could not advise as to whether or not she had gone on to Philadelphia, the show's next stand.

Bob Pender and his wife (Pender's Troupe) the only act of the then current bill appearing at the local Keith's stopping at the hotel, lost diamonds valued at \$500 in addition to considerable clothing. A number of Pender's Troupe, which totals ten people, were stopping at the hotel and all lost clothing and other personal effects.

Harry C. Fox, assistant treasurer of the Shubert-Garrick, a permanent guest at the hotel, was not injured getting out early, although suffering some loss of clothing. Jack Brady, of the Thurston company, on its second week at this theatre, got out when the fire was first noticed and assisted in rescuing a number of girls.

Some Unidentified

Robert Lee, listed in one of the local papers as an actor and having been hurt, could not be located at any of the hospitals nor did the theatres know the name. This was also true of Arthur Sneed, listed as an actor, age 61, and having suffered a broken leg. He was reported as having been taken to the Emergency Hospital, but was not there Sunday afternoon. Another daily, The Herald, gave his name as Arthur Smead, of Pittsburgh, stating he had been injured after making many heroic rescues. His name was not known to any of the house managers here.

Members of the Rooney and Bent show, "Love Birds" at the Belasco, all reported at the station Sunday morning to leave for Philadelphia. None was injured as far as could be learned, but, they suffered the loss of personal belongings. Two or three reported the loss of everything they possessed.

L. Read, the night clerk of the hotel who was on duty at the time the fire was discovered, highly praised members of the theatrical profession.

He mentioned many instances where men who had reached the ground floor had returned upstairs again to warn comrades of danger, many carrying down women who had either fainted or been overcome by smoke.

There were two deaths disclosed Sunday, the body of George Mason, local man, was found fully clothed in his room which had not been damaged by the fire and it is believed he died from heart trouble due to fright. The other was Catherine Dean, 25 years old, a telephone operator of the hotel, who, other employees stated, had returned to secure her valuables. She was found at the head of a stairway that had collapsed. These two deaths were reported after the management of the hotel had reported early in the morning the entire 17 guests registered had been accounted for.

Find Ways Out

Among those listed as actors who made remarkable escapes or who were injured were as follows: Robert Robinson of Brooklyn (crawled out of his blazing room to a fire escape and safely to the ground), Connie Ward and Harry Peyton (it was stated were rescued by a local man, who gave his name as W. E. Tipton), Ruth Elliot fainted as she was being carried down a ladder, Dottie May, Evelyn Fields, Eva May, William Mack, Charles Schwartz, Marion Fields, Henry Masters, Hughey Bernard, Arthur Pelty and Mr. and Mrs. Lon Austin all brought to the street by the firemen in safety, while Frank and Sylvia Reckless with their 11-month old infant, were also carried to safety.

The women all were scantily attired and it was some time before any one thought of caring for them, they remaining for a considerable time in small shivering groups, some hysterical, until finally automobiles took them to the various hotels in the vicinity. Robert Lee, listed as an actor, went back into the hotel to rescue his dog. He brought out the pup.

The fire, which is believed was started by someone smoking a cigarette, necessitated the calling out of the complete fire apparatus of the District. The building, particularly the southern wing, cannot be repaired, staircases and two floors having collapsed while the windows from the second floor up to the top show the effects of the fire.

The hotel has long been a popular stopping place of members of the profession as well as being one of the historic spots of the nation's capital. It was the first hotel built here, completed in 1827. In the early days before Washington grew to its present size it was a popular place with statesmen and members of Congress. Henry Clay, when here, lived at the hotel and died there. Abraham Lincoln was often a guest. The hotel is now a part of the Calvert estate and operated by the New England Hotel Co.

ONE AND TWO-NIGHTERS

A deal is under way between the Columbia Burlesque people and the management of the Court, Wheeling, W. Va., to play the Columbia shows in the house as a one or two day stand. If arrangements are consummated for Wheeling, it will take the place of Feiber & Shen's Park, Youngstown, on the Columbia route. Bridgeport, Conn., is to be dropped by the Columbia as a one nighter, with no successor selected as yet.

MRS. HEDGES DIVORCED

Cincinnati, Oct. 5.

Mrs. Harry Hedges has been granted a divorce on the grounds of cruelty. Her husband is the manager of the local Empress. They have a seven-year-old adopted daughter Mr. Hedges will continue to provide for.

Mrs. Hedges was professionally known as Jessie Lindsay. She intends to return to the stage and will be known as Jessie Hedges.

JACK JOHNSON JUMPS BUSINESS OVER 50%

**"Passing Review" Drew
\$7,000 in Brooklyn
Last Week**

"The Passing Review" at the Gaity, Brooklyn, last week, with Jack Johnson as the extra attraction, did a gross of \$7,000. The average business of the house is \$4,500. The gross, without Johnson, had been estimated at that figure. The increase by Johnson approximated over 50 per cent of the gross of the week before.

Johnson shared in the gross on a 25 per cent basis, realizing around \$1,750. The house management figured itself \$750 over the average besides starting business again toward the theatre.

It is the added business draw by Johnson since joining burlesque shows as an extra attraction that has started burlesque producers looking for name drawing cards.

"The Passing Review" is an American wheel company, operated by the Amalgamated Burlesque Producers, a group within the American circuit formed at the time Sam Levy left the wheel at Detroit, though Levy, with I. H. Herk, Warren Irons, George Gallagher and the Columbia Amusement Co., are interested in the Amalgamated.

FOUR TOWNS DROPPED

The Columbia Circuit will drop Perth Amboy, Plainfield, N. J., Stamford and Bridgeport, Conn., from the circuit at the end of the current week. Poor attendance in the towns, which are manufacturing centers, was the reason given at local headquarters for the move.

Louis Lesser All Right

Louis Lesser resumed the management of Gallagher & Bernstein's "Little Bo-Peep" last week, after a ten days' illness in which he was temporarily bereft of his sight.

Eddie Shafer took over Lesser's duties with the show, during the latter's absence.

Split Weeks in Penna

The Academy, Scranton, was scheduled to start Thursday, Oct. 6, as a three-day stand on the American wheel, with the Pacemakers. The Majestic Wilkesbarre, got under way Monday with the "Pacemakers," and will split the week as an American stand with Scranton.

ILL AND INJURED

Mrs. Charles B. Maddock is seriously ill at her home, after having been moved to the Dobbs Ferry (N. Y.) hospital for an operation for appendicitis. Complications arising surgeons advised Mrs. Maddock be returned home to further recover before submitting to the knife. In the early part of this week she showed a slight recovery.

Mrs. C. B. Maddock, wife of the producer, was operated upon last week in the Dobbs Ferry (N. Y.) Hospital for appendicitis.

Jimmy O'Brien (Myers, Burns and O'Brien) had an operation on his finger last week. It was recently broken while playing ball.

Edna Temple, with "Girls," at the Shubert-Rialto, Newark, N. J., broke her leg during the Wednesday night performance last week and was forced to withdraw from the act.

Jack L. Ward is recovering from a broken knee at the Roosevelt Hospital. It was erroneously reported Norman B. Ward was the one injured at the Harlem opera house.

Joseph Spears, well known as a company manager with Cohen & Harris, has entirely recovered from a nervous breakdown.

MARRIAGES

Alice Nash (Nash Twins, at the Hippodrome) to Walter Rayne, now electrician at the Winter Garden, but formerly at the Hippodrome, Sept. 29, a St. Augustine's Church in the Bronx, Rev. Father Sullivan officiating.

Edward J. Kelly, secretary of the Catholic Actors' Guild, and Pauline Mercedes Dwyer in the Lady Chapel of St. Patrick's cathedral, New York.

Billy Mann ("The Minstrel Man") to Evangeline Munister, of Bloomington, Ill., Sept. 19 at Chicago.

Anna Amberg, (Autumn Fancies, Marigold Gardens, Chicago) to Al Clifford, non-professional at Milwaukee, Sept. 27.

PEOPLE'S OFF

Philadelphia House Dropped—Shows
Open Week

The American Burlesque Circuit will drop the People's, Philadelphia, from the wheel Oct. 8 owing to poor attendance. The house was to have been dropped last week but in order to give the required two weeks' notice to the musicians and stage hands an extra week trial was voted.

American Circuit shows will play Niagara Falls for two days beginning Oct. 21.

The dropping of the People's leaves an open week in the east on the American in addition to the three-day lay off on the New England time which is being filled with one-nighters.

DETROIT CUTS

Gayety With Burlesque Decreased
Admission Prices

Detroit, Oct. 5.

The Gayety playing burlesque has decreased its admission prices all over the theatre.

BIRTHS

Mr. and Mrs. Ted Snyder, at their home, 1826 East 9th street, Brooklyn, N. Y., son. Mr. Snyder is the music publisher and composer. The mother was professionally, Marie Fenton.

Mr. and Mrs. William S. Keller, at their home in Collingswood, N. J., a daughter. The parents are in vaudeville, Keller Mack and Anna Earl.

Mr. and Mrs. Stanley Lordon, Aug. 24, a daughter.

Mr. and Mrs. Jack A. Peglar, son. The mother was formerly Mabel Kelly of the Winter Garden. The father is a newspaperman.

Mr. and Mrs. William Albert Sheetz, at the Bridgeport, Conn., hospital, Sept. 30, son. The father was known as "Whittier's Barefoot Boy." The mother is professionally, Betty Eldert.

Mr. and Mrs. William Fields, at their home in Kansas City, Kans., Oct. 1, son. The father is Billy Fields of Alexander and Fields.

ENGAGEMENTS

Tallan Bankhead, Minnie Dupree, Vincent Coleman, Ann Warrington, Mary Donnelly, Dan Burroughs, for Rachel Crothers' "Every Day."

The Versatile Sextette, with Bessie Clayton.

Helen Broderick, for "Phi Phi." Leon Sterrett, for "Just Married." Jessica Brown, for "Bombo." Kitty Arthur, for "Up in the Clouds."

COMMERCIAL INDICATIONS

(Continued From Page 7)

per cent. over July. August was 1.31 per cent. better than July which was 1.08 per cent. better than June. In June the decrease had reached more than 15 per cent. These figures are based on reports from 300 parts and accessory manufacturers. During August the auto industry showed improvement in two other basic respects—total "past due accounts" decreased 17 per cent and total of notes outstanding dropped 5.3 per cent.

A preliminary study of unemployment by the U. S. Government had fixed the total of jobless at 6,000,000. This survey was checked up by various Congressional and other committees considering emergency relief measures and all data turned over to the Committee on Unemployment Statistics which reported formally that the high mark of unemployment was 4,000,000 and probably nearer 3,700,000. The committee reported also that conditions had improved steadily in the last two months. Secretary Hoover and other government agencies are at work on the industrial problems presented and an effort is under way to stimulate business by getting prices down and plants in operation at fuller time scale.

Federal Bank note circulation was reported at a new low level of about \$2,500,000,000 and reserve ratio at a new high percentage of 69. Heavy economists set great store by these relations in judging the basic business situation of the country.

The number of individual sales in New York department stores in August was 18.2 per cent greater than in August, 1920, while the average individual purchase amounted to \$2.59 in August, 1921, as against \$3.11 in August, 1920, a decrease of about 17 per cent. This statement comes from the Federal Reserve agent in New York who adds: "Stocks in department stores increased 7.2 per cent from August 1 to September 1, a normal change due to initial shipments of fall and winter merchandise. Merchants are placing their

DRAMATIC ACT IN BURLESQUE

**Tried by Sadie Banks in
"Beatty's 'Follies'"**

Kansas City, Oct. 5.

Sadie Banks, featured comedienne, with E. Thos. Beatty's "Follies of New York," American burlesque circuit, introduced a new sketch at the Century last week which is quite foreign to the usual burlesque offerings and has a surprise ending. While based on the one man and two women theme it is intensely dramatic, at times, and affords Miss Banks an opportunity to display her talents in other than low comedy lines.

The sketch is the story of a Russian Jew and his wife, (Miss Banks), who after a struggle in the old country succeeded in reaching America. The wife a hard working woman, plods along to help "her man" who is not slow in falling for a "woman of the streets" who is after his money. He tells the wife that she is too slow and not up-to-date, that he is going to leave her. At this she informs him of a coming event, in spite of which he is about to go. A quick dark change shows Miss Banks in a gorgeous evening costume.

She tells her husband that she is now up-to-date and through with him, that he can go as she has found another man, that he, the husband, is a slacker and had hidden behind her skirts to keep out of the war. He begs for forgiveness but she repulses him and throwing a revolver on the table tells him there is only one way to show that he is not a coward. He picks up the revolver and fires into his breast. Another dark change and Miss Banks is back in her old house dress awakening her husband from his sleep. The other woman appears with the information that if he does not hurry she will go. "You can go to Hell," is the answer. Curtain.

The act is well worked up and the finish caught the regulars guessing. It was well received and will prove a novelty to the American wheel fans.

Hill-Williams Show Shut

The "Mutt and Jeff" show owned by Sim Williams and Gus Hill which has been playing the southern territory was scheduled to close last week, after a three weeks' tour, with the management taking a \$3,700 loss. For the final week a route of Virginia one-night stands were played which netted the producers \$1,500, prompting them to keep the piece out.

orders for fall and winter requirements with greater confidence."

A count of individual stockholders in the United States Steel corporation just taken in connection with the mailing of checks for the quarterly dividend, showed 100,723 names, an increase of 17 per cent over the year. Wide distribution of investment stocks is invariably regarded by economists as an element making for general buying power and stability. The present total represents an increase of 183 per cent over the total at the close of 1916. Figures for holders of preferred stock about unchanged. A similar increase was shown in holders of Pennsylvania railroad and Sinclair Consolidated Oil stock.

Eugene Meyer, Jr., chairman of the War Finance Corporation, stopped in Chicago on his way to Washington after a trip extending to the Pacific coast in which he conferred with leading business men in all the Western, Middle Western and many Southern states. In Chicago he talked with the delegates from eight states called by the Farm Bureau Federation and told them he looked to see the buying power of the people of the United States advance to a point where it would be normal within six months but not yet at pre-war levels. Industrial operations, the financing of which is being planned will begin within the six months period, he said, and the resulting purchase of material and employment will reach all ramifications of industry.

Reporting a deficit for the first half of this year, E. S. Whitten, chairman of the board of directors of the Columbia Graphophone Co., told the stockholders: "The earnings for the first six months have been poor and will be for the quarter about to end (Oct. 1). The December quarter will probably not be satisfactory, but will show considerable improvement over the third quarter if the increases in sales now showing continue."

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STATEMENT OF THE OWNERSHIP,
MANAGEMENT AND CIRCULATION, ETC.,
OF VARIETY, PUBLISHED WEEKLY,
FOR THE WEEK ENDING AUGUST 21, 1921.

Of Variety, published weekly at New York, N. Y., for Oct. 7, 1921.
State of New York, County of New York, ss.

I, J. S. Silverman, a Notary Public in and for the State and County aforesaid, personally examined Joseph S. Silverman, who claims to be the duly sworn, according to law, publisher of the above-named publication, and says that he is the business manager of Variety, and that the following is the best of his knowledge and belief, a true statement of the ownership, management, etc., of the above-named publication for the date shown in the above caption, required by the Act of August 21, 1912, contained 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, inasmuch as 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 who do not appear upon the books of the company as such, have acquired their shares 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 in this caption, is: 10,000. (This information is required from daily publications only.)

JOSHUA LOWE,
Business Manager.
Sworn to and subscribed before me this 21st day of September, 1921.
PHILIP C. HUBBARD, Notary Public.
(My commission expires March 30, 1923.)

The wife of Leon Errol leaves this week for the coast en route to Japan as the first lap of a five-months' trip around the world. She recently underwent a serious operation. It is believed the journey will materially benefit her. Mrs. Errol will be accompanied by four friends during the entire journey.

William Schumacher, Jr., has been made general financial man in charge of auditing for Shubert vaudeville. He is quartered in the Shuberts' vaudeville exchange building. Mr. Schumacher was formerly auditor for the Winner Garden and is in charge of the accounting for the Shuberts' costume and scenic departments.

Debs and Watkins, a two man comedy talking team titled "The New Jantier" were placed with the Shuberts this week by Joyce & O'Brien.

The Orpheum, Oklahoma City, opened Oct. 2 with vaudeville (see notes) and pictures at 10:25-50.

Credit is due The Elton, owner of the Midnite Frolic Cafe, in Chicago, for having fitted together a combination that made its first performance last week. The cast proper has ten people in it, supported by 19 chorus girls. Virgil Bennett, identified with the production end of all of Bloom's shows, has extracted more than any one else has attracted from the girls, for the chorus in two and four, do buck dancing and high kicking, besides other bits with the principals.

Bloom has the Broadway Saxo Harmonists, formerly the Columbia Saxo Sextette, which filled the air with dance music at the Alhambra Hotel, Atlantic City. The sextet is under contract which will keep them here for a limited time only. The members do not reserve their musical talents to the orchestra; they play many instruments, do specialties and sing.

HAIL DR. GEORGE D. STEWART!

Dr. George David Stewart of 417 Park Avenue, New York City, is an eminent surgeon—naturally, since he is president of the New York Academy of Medicine.

Nellie Revell is a bed-ridden pet of the show business, now at St. Vincent's hospital, also New York City, where she has been for the past two years. Nellie is a pet because she is Nellie Revell, because she has borne her sufferings as the months tediously drew themselves out to this active woman, who began her youthful life on the open circus lot and kept active up to the time she found herself in a plaster cast, unable to move.

One afternoon a man called on Nellie at St. Vincent's. He said his name was Stewart. Miss Revell replied the name had a familiar sound. He told her he was Dr. Stewart. She answered her back still ached, notwithstanding. Then Dr. Stewart explained that at a meeting of the Academy's board, her case among others peculiarly or medically odd, came up. He had been delegated to offer his services.

That conversation may or may not have impressed Nellie Revell at the time. She had heard many doctors talk of her ailment, a spine that could not bear her weight, obliging her to recline. The doctors had advised and Miss Revell had followed instructions. But there she was, on her back in the same old cot with the plaster cast an ever-present reminder she could look and reach just so far.

Dr. Stewart examined the patient. He is of those doctors who charges and collects, often, a fee of \$25,000 or more for a critical operation. He advised an operation. Nellie agreed. To Nellie it was a final and forlorn hope.

June 27, last, Dr. Stewart operated on Nellie Revell. Since that date he has been a daily visitor to his patient at the hospital. He has never permitted anyone else to dress Miss Revell's wounds or whatever the result of an operation is called. He has talked to Nellie, has cheered her up and now he has her sitting up. She can be seen in her hospital room, in a large arm chair or she may be seen wheeled about in the hospital's yard.

The other day Nellie said, "Doctor, don't you think it's almost time you rendered your bill." Dr. Stewart replied: "Nellie, there is just as much heart in the medical as there is in the theatrical profession for a woman who has made the fight you have—there is no bill."

THE SEWER AND THE SUBWAY

After a season distinguished for the ravages of the astounding American institution known as the "carnival" among the tanks and cross-roads, comes now the grand wind-up before the big blow-off. The "Sewer of Show Business" finds its final outlet in New York. It should do well in the village which has immortalized the subway, the cellar and other famous underground stuff.

The carnival crew plays no favorites. It presumes that Manhattan, Brooklyn and the Bronx are jay burgs like Coshocton and Grand Junction. Harken to the advertising which the brethren are issuing for the Wild East round-up:

NEW YORK CITY JUBILEE AND CELEBRATION
We have all our own rides right on Seventh Avenue. Don't miss it. All Concessions are open. ALL WHEELS ARE OPEN. WHEELS WILL POSITIVELY WORK. One of the strongest auspices in New York. COME AND GET YOUR SEASON'S BANKROLL. . . . JOIN THE CROWD THAT GETS THE MONEY.

Robin Hood used to blow a horn when he wanted to call his merry bunch together. But this is civilization—now they advertise.

Fred Blondell is the leader, and has Earle Carpenter, Gus Gudarian, Charles Quinn, John Hartley and Ed Roine.

Bloom has inaugurated with the new show an amateur night, held every Wednesday. Applause decides the winners for the \$50 distributed.

As usual there are four frolics, each lasting half an hour. Each frolic, different in numbers and gowns, meets with an enthusiastic reception. Ysobel Gray, a titian-haired New Yorker, sang the blues style song. Miss Gray has specialized in a line of songs which she knows how to handle. Her style of entertaining is new to the patrons here. Maybelle Boyer, soprano, a local entertainer, is tall and carries all the tricks sopranoes usually employ. At first her voice was very light, but before the last show was on, it assumed quite some volume. Eddie Matthews, whirlwind eccentric acrobatic dancer, threw a few into the crowds with his dangerous antics. There are some remarkable eccentricities, but a better one than Matthews has yet to show his work. Naturally enough in a cabaret, at least in Chicago, it is uncommon to witness handspins, tumbling and the like, yet Matthews does this and more and very well. Individually he secured a smashing applause. Princess Nai Tai Tai is held over after a few weeks with the last show. The Princess supplies ultra wardrobe and sings quite a few selections, also leads chorus numbers. Her refined personality immediately held the patrons. Even Lee, formerly of the chorus, did "complicated" toe dancing and jazz steps. Gertrude Darling, a comely miss led the chorus in a few numbers. Miss Darling has an abundance of animated personality, radiates it, and wins stales approbation. Then came a new beginner (Charles Doll, the director of the show, has a trick of digging up new people) in Villac Ormsby. He is a tenor and has oceans of talent, but must learn showmanship. It was his first professional appearance, but he got over nicely. The lad has possibilities. Fro

Whitman buck winged to much attention. She is a local card. Marie Lambert has been seen before in Chicago under different circumstances. Possibly few present could place her. Miss Lambert played at the Illinois in "Robin Hood." She carries an operatic air. Frank Moore, juvenile, made it look as easy for him to entertain and sing, as it was for the people present to eat and drink. He is youthful, welcome and is a good showman. This is a great singing show, with snap to it.

Fritz's Friars Inn, Chicago, has engaged a new cast to entertain for his place. Herbie Vogel and Sid Erdman are hold-overs. Charlie Calvert, Vera Welch, Leonette Ball and Marie Miller, are crowding an evening full of pleasure. Madge Kieffer and Mae Smiley have been at Friars Inn for some time past and remain. There is no chorus. A new sextet of musicians, Fritz's Syncopated Sextet, grinds out the music.

The Chateau Laurier, City Island (Pelham road) closed Sunday. It had some idea of trying to remain open over the winter but as the weather chilled the Chateau's location was against brisk business. It is situated about two miles off the Pelham road, with the road running directly toward Long Island Sound. And those breezes do blow up there. Bill Werner, the Chateau's manager, has two or three things in view. On the strength of the Chateau's showing this summer, he received offers of backing and management of Broadway places but has held off. Bill likes a summer place too well to tie up for the year around in the city. Dinty Moore, who handled the music at the Chateau, left Sunday and opened Monday with his band at the Marlborough Hotel, where Charles Cornell put on a new revue the same evening.

The Boaz Arts (Hotel Majestic), Philadelphia, will reopen Oct. 25 under the management of Joe Moss.

NON-THEATRICAL PICTURES

Discussion of non-theatrical pictures which came up in the convention of the Michigan exhibitors in Jackson this week, puts a new angle on a subject that has caused a lot of trouble in the industry. The manufacturers would like to engage in the field, but every effort brings a protest from the exhibitors who complain that church and school pictures interfere with their business.

Various methods have been proposed to solve the question, but non-theatrical film making and exhibiting have gone on hap-hazard pretty much outside the recognized industry. At one time an attempt was made to get the whole producing and distributing trade into a co-operating unit to handle this branch and all was prepared to get the arrangement under way in the form of an unofficial pool. The scheme went to pieces as have so many co-operative ideas when its tentative members went ahead on their own plans, disregarding the others.

A proposed pool member established an "educational" department of its own and began to solicit business direct without regard to the co-operative proposition. As soon as the move was discovered others went ahead alone and the whole mutual scheme disintegrated. Since then the various individual "educational" departments have been discontinued in most cases.

One of the few that remain is handled by Pathe. That company makes and markets a miniature projection machine for schools and churches and has devised a method of reducing standard size films to smaller dimensions. A very fair business is said to have developed in this field. Pathe lately has bought up a large footage of old-time prints and negatives and built up a considerable library of both educational and dramatic subjects. In many localities shoe-string operators with a miniature projection machine have started educational shows in school houses and church buildings and built them up to a point where they have put on regular shows at admission as high as 15 cents in other quarters than churches and schools. There is a brisk demand from rural centers for dramatic subjects for this class of enterprise and it is said to be growing constantly.

The producers and distributors having failed to solve the problem of competition from the "non-theatrical" end, the exhibitors apparently have taken hold. What they will do with it under the direction of the theatre owners, which has done a good deal of constructive work in other directions will be interesting. At least the exhibitor organization appears able to move together, while business rivalries have always broken up any mutual operation among the manufacturers.

From the period when the industry was controlled by the Patents Co. and its licensees every pooling scheme has been wrecked on jealousies and rivalries. It is related that at one time when a demand for enormous quantities of film for army and navy use suddenly arose, an attempt was made to bring the entire producing industry into co-operation to fill the big order, but the meeting to frame the pool was scarcely over before individuals were pulling political wires and soliciting business singly, seeking advantageous orders outside the tentative agreement. A general scramble for business on a competitive basis followed and the proposed pool went to pieces.

MILLER WOULD JUSTIFY HIMSELF

It is always interesting to figure the motives behind the public utterances of political leaders. For instance:

Friends of Joseph Levenson, chairman of the New York State Motion Picture Commission, gave him a dinner a few nights ago at the Pennsylvania Hotel and Governor Nathan Miller appeared as the principal speaker. The feature of the occasion was Gov. Miller's address in which he mirrored himself as the "good fellow," friend of personal liberty, the defender of every man's free choice of his mode of life and in general the supporter of all things that make for life, liberty and the pursuit of happiness.

According to the New York Herald in its report of the event, "The Governor repudiated the notion that the regulation of motion pictures is the entering wedge for the curtailment by government of the personal liberty of citizens. The Governor also declared that he had never been friendly to the 18th amendment and his statement was greeted with prolonged cheering and applause."

The Governor added: "It (the demonstration of enthusiasm) indicates to me that you do not all share the view which seems to be entertained by some people in this town that I am engaged in an effort to deprive you of all your innocent pleasures."

"I want to take occasion to say that I do not believe in censorship. And I want to say also that this is not a censorship act in the strict sense of that term. It did create a regulatory body, but it set up in the act itself the standards by which they must act, and those standards, in plain words, were the standards of decency, morality and respect for law."

The Governor adds a lot about freedom of speech and kindred topics and expresses a dislike for the theory and practice of prohibition, all in the vein of a man who is the enemy of arrogance in political administration.

Now when the censor bill was made into law it was well understood that the legislators at Albany acted under his domination. Miller wanted and demanded censorship and enforcement of the Voicestead act and the lawmakers of the state registered his will.

Why this sudden reversal of attitude? Maybe the answer is to be had in an Albany dispatch, also in the Herald two days before the Levenson dinner, keeping in mind that the Herald under the proprietorship of Frank A. Munsey is a Republican machine organ, and thus likely to put the best complexion on events within the party and its administration of the affairs of the Empire state. The Herald item is given here in its entirety and the reader left to draw his own conclusions of the motives behind Miller's declarations at the Levenson dinner. It may explain why the Governor has switched from a "steam roller" statesman to an executive self consciously anxious to justify himself before the people.

Albany, Sept. 23.—George H. Cobb, chairman of the State Motion Picture Commission conferred with Gov. Miller today over the working of the film censorship law. He said the Governor was greatly pleased with the way it had operated and had promised any assistance needed to perfect it. Mr. Cobb said that more funds were needed by the commission and that the Governor had told him he would see to it that the work was not hampered on that account. Arrangements were made to establish an office of the commission in Albany, although it will continue to do most of its work in New York. Mr. Cobb said that so far the commission had found that only a very few pictures had to be eliminated.

LOWERED BOX OFFICE ADMISSIONS ALONG BROADWAY AND ELSEWHERE -- CERTAIN?

"The Wandering Jew" at Knickerbocker at \$2.50 Top
—P. M. A. Managers Favoring Return of Pre-War \$2 Scale—Returning Shows Evidence People Won't Pay Price—Producers Anxiously Awaiting Result of Weather Change.

The crash is on for lowered box office prices along Broadway, and thence, naturally, throughout the country. Convinced at last the present upheaval of industrial conditions is due to endure at least through the present season, the producing managers, affiliated and detached, are all framing their futures to fit pre-war gross takes.

A. L. Erlanger and David Belasco, shortly to offer at the Knickerbocker, New York, the big London production, "The Wandering Jew," yesterday decided to scale the orchestra at a \$2.50 top, a move that co-relates with the Hippodrome's price slicing with its reopening, and John Cort's decision to make his top for orchestra at the Park when he takes hold shortly \$2 flat for all nights, with a pop price for matinees.

The conclusion that box office tariffs may have something to do with the bad business along the old show trails of the road has started seat tariffs scaling downward, Sergeant Aborn deciding that \$1.50 top was a more profitable figure for "The Broken Wing" on tour than the higher scale of last season.

All along the line reports from the combination managers record a strong conviction by resident managers that anything, no matter what, scaled at the war-time tariffs, will suffer. This judgment is one evolving from experiments so far. Even the biggest of the big ones that had to take tanks this season en route to the week-stand spots suffered the pinch reflecting the country's general conditions.

Facing the many problems of making show business pay in these confessedly parlous times, the I. T. M. A. is piling up for reference members' judgments of what is responsible for the prolonged slump, these opinions covering everything that may serve as signposts for the men of the theatre.

The return to New York from various routes touching cities east, west, north and south as far as New Orleans, Ottawa, Kansas City and Portland (Me.) of 20 productions last Saturday and a general solid booking of pictures in most of the small towns are factors that have seized the attention of puzzled producers as never before. Commonly in the early autumn an average percentage of shows booked for tours endure but for a comparatively brief period. In the past these closings have been explainable in a measure by the qualities of

the productions. The score of shows that trailed back to town last week were New York shows, with the acclaim of New York supporting them, some that ran for long periods last year, others that had the impetus of some success. The abrupt closing in town of more than a score of new productions since the new season's start, even those welcomed critically, notably "The Detour" Saturday night, has awakened managers to the fact the present slump isn't a public mood, but a deep current.

The racial holiday nights of Monday and Tuesday last swung into all (Continued on Page 33)

'SCANDALS, 1920' CENSORED IN MICH.

Dialog Called Dirty—Manager Warned Not to Book Similar Shows

The George White "Scandals of 1920" at Power's last week, received a severe censoring from the local board. Elizabeth Muir, a member, who did the censoring said she did not object to the bare legs, as they could be seen at bathing beaches, but she termed the dialog in the show as vile and dirty.

The Power's manager was notified by the authorities if he permitted another show like "Scandals" to come in this season, his license would be at once canceled.

'ERMINIE' CUTS

George Tyler Induces Wilson-Hopper Cast to Reduce Salaries

Chicago, Oct. 5.
 While George Tyler was here last week he held a conference with Francis Wilson and DeWolf Hopper, the stars of "Erminie." As a result the stars agreed to a cut in salary. It is said the cut, reported to be 25 per cent, is to continue throughout the list of the show's principals.
 Mr. Tyler explained the condition of the show-business in general, and that of "Erminie" in particular, according to the story, when the two men fell in with his plan of continuance.

MAY SELL WOODS', CHICAGO, TO JONES, LINICK & SCHAEFFER

Difference but \$100,000 Between Offer, \$1,300,000, And Asking Price, \$1,400,000—Now Paying A. H. Woods Weekly Profit of \$7,000 from "Hill."

Chicago, Oct. 5.
 At this moment it looks as though Jones, Linick & Schaeffer will become the owner of the A. H. Woods Woods' theatre. The three-firm has raised its offer to \$1,300,000 for the house with Woods asking \$1,400,000, making a difference of \$100,000 between them.
 William Fox has a year's lease upon the theatre for pictures. The current Fox film there is "Over the Hill," with Woods securing a flat guaranteed rental besides a division of the profits. The Woods is now returning its owner \$7,000 weekly as his share of about the \$10,000 weekly gross the "Hill" feature is doing.
 The Woods cost A. H. \$875,000. A \$200,000 mortgage is the only encumbrance on the building that stands on a site Woods hold the ground lease for, for the next 90 years. It is in

the most desirable theatrical location of Chicago.
 The other Woods' theatre, Chicago, Apollo, is now under lease to the Shuberts and playing Shubert vaudeville. Woods and the Shuberts are joint owners of the Woods, with the Shuberts guaranteeing \$150,000 rental with 50 per cent. of the net profits.
 Jones, Linick & Schaeffer have several Chicago picture and pop vaudeville theatres, also houses outside this city. They are extensive handlers of pictures and theatres.

Shuberts Reorganize Nat'l Play Co.
 The Shuberts have organized the National Play Co. to handle the stock bookings for the Shubert plays. Frank O. Miller, formerly manager of the Manhattan opera house, is in charge.

RACES AND CHORUS

PLAY HECK IN CINCY

Eight Fail to Show—Are Expelled From Gibson

Cincinnati, Oct. 5.
 A wild week was spent in Cincinnati by a goodly number of choristers in "The Passing Show," at the new Shubert.

The fact that the Latonia races are in progress and Kentucky is just over the river from here, is said to have been responsible for it all.

Wednesday night, at 8 o'clock, with the curtain about to rise for the opening act, 10 of the girls were missing. Two showed in time to get on their costumes. Eight were still to be heard from. The manager of the show, it is said, wired New York about it, but that didn't bring in the Prodigious Daughters.

Thursday night some of the eight girls showed up and went to work as usual, it is said. It was explained that a party was staged at the Gibson, and as a result eight chorus ladies were ordered to leave that hotel. They went to the Hotel Sinton, it is said, and were denied admission there.

'BLUE LAGOON' OFF

Produced by Shuberts Over Here On Reports From Abroad

"The Blue Lagoon" was withdrawn at the Astor Saturday. From the business drawn, the English piece never had a chance, though it was accredited a London smash. The Astor will be dark for two weeks, opening Oct. 17 with a feature film, "Theodora."

The suddenness of the "Lagoon" flop is matched by the fact of a picture taking one of the most prominently located houses on Broadway at the start of October, when, in normal times the legitimate season is in full stride.

The Shuberts produced "The Blue Lagoon" on this side, accepting the English reports on the show without investigation or personal observation. The producers were advised to view it or have one of their staff directors see the show. Instead it was bought and ordered into production with full expectation that it was a cinch success.

The show is a drama, calling for a number of scene changes, so that its failure counts a costly one.

COHAN-JOLSON 'BUYS'

The agencies contracted last week for the purchase of the entire lower floors of the Liberty and new Jolson theatres for eight weeks of "The O'Brien Girl," the George M. Cohan show and Jolson's "Bombo."

The scale for the Cohan show will be \$2.50 top, and \$3 top for the Jolson production.

The two attractions are playing against each other this week in Atlantic City.

ROOF SHOW IN NOV.

Ziegfeld's "Midnight Frolic" will reopen atop the New Amsterdam early in November, rehearsals for the revue having been called for next week. The show was started last month but was postponed until Edward Royce completed the direction of several Dillingham productions.

No plans are announced for a mid-night revue at the Century Promenade, "Phi Phi," aimed for that house, is expected to be presented in regular theatre hours.

MARTY SAMPTER'S LEAP

Marty Sampter married Leona Thompson of Pittsburgh, in New York, Sept. 23.
 Miss Thompson played leads in "Oh, Boy" and "Take it from Me." She will continue on the stage.

COLORED SHOW STARTS

"Ebony Nights," a new all-colored entertainment on the style of "Shuffle Along" opened last week (Thursday) at Easton, Pa. The piece is aimed for a Broadway try. Creamer and Layton, the colored songsmiths, are the authors of the show.

HART-BARTON TO HAVE COURT TEST

Comedian Refuses to Appear Under Agent's Direction

The Jim Barton contract held by Max Hart is to have its validity tested in court, according to current reports concerning that agreement. Hart says it calls for Barton's services for six years, one year of which expires Oct. 11, next. Hart also claims he waived his money return for managerial services for the first year, with recompense to have commenced with the second year.

Hart engaged Barton under the contract, guaranteeing him, it is said, 30 weeks each theatrical season at a salary of \$500. In return for his direction, Hart was to have had a weekly sum according to the amount Barton received, with Hart retaining the right to place Barton or sell his stage services.

Hart is said to have "sold" Barton to the Shuberts, under the Hart contract, at \$1,000 weekly for the remainder of the Barton-Hart term. The story says Barton has demanded \$1,500 weekly henceforth and in accordance with his determination to end the contractual relations with Hart, left "The Last Waltz" at the Century, Shubert production, last Saturday. Barton is reported as claiming he can receive \$1,500 a week, but will no longer submit to Hart's managerial direction or placement.

Barton is said to have taken his Hart contract to the Equity which referred him to its lawyer. Since then Barton has retained an attorney for himself.

Hart alleges he secured the highest price obtainable for Barton to that effect, giving Barton the benefit of the increase beyond that called for in the agreement. Hart denies any alteration in the contract form, as reported alleged by Barton, saying the contracts held jointly by himself and Barton read exactly alike, making it impossible for any change to have been made in either after the signatures were attached, when each party received one form, signed by both.

Though Barton was billed to hold over this week at the Winter Garden in the Shubert vaudeville program, he did not appear and his name was removed from the advertising. It was said about the same time Barton was dickering with the Keith office for vaudeville.

Herndon Accepts New Play

"The Safety Valve," by Edward Clark and W. Scammon Lockwood, has been accepted for production by Richard G. Herndon.

NANCE O'NEIL ONLY FOR BENAVENTE

Compares Him to Shakespeare—Wants His Plays Alone

Cincinnati, Oct. 5.

Before leaving Cincinnati, where she has had a successful week at the Grand in "The Passion Flower," Miss Nance O'Neil explained why she has resolved to devote the remainder of her stage career to acting the plays of Jacinto Benavente, Spanish dramatist, who wrote her present vehicle. Incidentally, Miss O'Neil voiced the opinion that European dramatists are turning out consistently better work than their brothers in America, and while she did not make the charge outright, she hinted that the lure of quick money may be responsible for the machine-like character of our plays over here.

"Benavente may properly be compared to Shakespeare," said Miss O'Neil. "While he is a Spaniard, his plays are no more Spanish in character than those of Shakespeare are narrowly English. Benavente's plays are great and enduring because they are universal in scope and treatment, dealing with those underlying principles of human life that are the same in all ages, climes and languages. He has written 115 plays, which range from the lightest farces and wittiest satirical comedies, to the most sombre tragedies. I hold the exclusive rights to the English versions of all these works. I hope to produce many of the plays, and to appear in some of them myself."

"The most wonderful thing that has ever come to me, however, is Benavente's personal promise to write a play especially for me. According to a recent statement, this is to be the last thing he will ever write for the stage, for he intends to abandon the drama for other forms of literature. The offer was entirely unsolicited and came as a complete surprise. Benavente has never seen me, but he apparently has studied me from the numerous letters we have exchanged and from the style of plays in which I have appeared. I have not the slightest idea what this play will be like, for he is extremely reticent as to his work. His promise, however, is sufficient to arouse my highest hopes. It is, I believe, the very first instance of a famous foreign dramatist writing a play especially for an American actress."

Miss O'Neil says the American playwright aims to please the producer. Most of those who might lift the drama back to its proper sphere, she adds, are writing for the movies.

PECULIAR BUSINESS TACTICS OF "MARCUS SHOW" REVEALED

Apparent Evasion of Contracted Obligations Comes to Surface at Denver, When Acts Commence to Leave Corporation Alleged to Operate Show With Massachusetts Chattel Mortgage on Effects.

Denver, Oct. 5.

The appearance of the "Marcus Show" at the Broadway this week with the ensuing report a couple of acts have left the performance with others ready to go, served to reveal what is looked upon here as peculiar business operation by Marcus.

It is said that Marcus, in person, alleging to be a man of means and conducting his own show in his own name for several years back, has this season, while individually signing contracts or making purchases for the show, incorporated the show's operator. There is reported to be a chattel mortgage, made and filed in Massachusetts by Marcus or someone acting for him, covering all the show's contracts.

This is the condition, according to the local story, found by Ernie Young when attempting to recently attach the Marcus Show at Minneapolis for \$1,600 salary due the House of David Band for one week's services with the Marcus Show at Milwaukee. After that engagement the band left the show and without its salary, on Marcus' plea he could not pay. In Minneapolis, Marcus is

alleged to have shown the sheriff and Young's attorney articles of incorporation for the operation of the company, also informing them about the Massachusetts chattel mortgage, and informing both he (Marcus) was not responsible for the debts of the show still carrying his name, though traveling with it as manager. He signed the contract for the band's engagement, along with other transactions on behalf of the show.

A New York customer is reported to have delivered \$8,000 worth of costumes to Marcus, and charged the goods to Marcus himself, to later learn about the incorporation and mortgage. The customer has not anything in cash on account of the costumes so far.

It is also alleged there are salary and royalty payments due and unpaid. Jack Lait wrote the book and lyrics for the present Marcus Show. It started out with a non Equity cast.

"HONORS ARE EVEN"

Chicago, Oct. 5.
 "Honors Are Even" opens Oct. 16 at the LaSalle. That house is now booked by the Shuberts.

SING SING'S LEAGUE TO GET HARRIS' SHOW

Broadway Manager Send- ing "Hero" to Prison Sunday

The weekly letter from Edward T. Lynch, director of Amusements for the Mutual Welfare League at Sing Sing Prison, sent to Variety for publication pending the temporary suspension of the League's official organ, "The Bulletin," is as follows: "The Mutual Welfare League of Sing Sing Prison wishes to express its sincere thanks and appreciation to Variety for the many kindnesses it has shown the inmates of this institution.

Though it is not the policy of this organization to solicit publicity, we, nevertheless, feel that Variety has rendered a service to the "men in gray" that will never be forgotten. Coming at a time when the favorite indoor sports seems to be "kicking the fellow who is down," the kindness of Variety in printing our notices lends us hope to believe that there still remains some who are willing to give us a helping hand to make good. The motto of the League is DO GOOD and MAKE GOOD, and with your help and the assistance of our many friends who still have faith in us, we will prove to the world at large that we are grateful for what is being done for us and that we will make good in every sense of the word.

Words cannot express the lasting gratitude we feel toward Metro Pictures, Pathe, Robertson-Cole, Famous Players-Lasky, Universal, Associated First National, Fox, United Artists, Vitaphone, Graphic, Climax, Arrow, Pioneer, Cosmopolitan, Commonwealth, Educational, Goldwyn, Realart, Equity, Independent Producers, Select and the many other corporations for the evenings of entertainment their pictures have afforded us.

Without these pictures and the kindness of the artists who perform here every Friday evening, our existence, would at best, be a drab and monotonous one.

Variety's appeal in our behalf for legitimate attractions has already begun to bear fruit. Mr. Sam H. Harris has promised to bring up Sunday evening, Oct. 2, Richard Bennett and the entire cast, to stage "The Hero," which is now having a success.

(Continued on Page 33)

PEOPLE IN "FI FI"

The cast of Ray Goetz's "Fi Fi" has Frances White, Robert Woolsey, Irving Beebe, Frank Doane, Rene DeLeon, Helen Broderick and Maud O'Dell.

The show will open out of town Oct. 7.

LEHIGH'S E. P. A.

The Lehigh Valley has announced the appointment, effective Oct. 1, of W. F. Thornton as Eastern Passenger Agent of the road, in place of William B. Lindsay, deceased.

H. J. Doering is now Lehigh's New York City Passenger Agent, succeeding to the vacancy left by Mr. Thornton's promotion. Mr. Doering will have the theatrical traffic in his charge.

The advancement of Mr. Doering is filled by H. K. Homer as Passenger Agent of the Lehigh.

REN-AMI RETURNING

Ren-Ami is to return to Broadway in November under the management of Arthur Hopkins. The chances are the piece in which he is to appear will follow the Rambert show at the Plymouth.

Leonold Andreyev's "The Man Who Was Slapped" is the play chosen for the Yiddish actor.

M'CORMACK STARTS TOUR

Hartford, Conn., Oct. 5. The 1921 concert tour of John M. McCormack opened here Sept. 29 to over 8,000 people at the State Armory. It was the largest attendance ever recorded in Connecticut for a concert.

NEELY ON PUBLIC LEDGER

Philadelphia, Oct. 5. Harry M. Neely has been made dramatic critic of the Evening Public Ledger here, taking the place of William Murphy, who has held the position for two years. Mr. Neely has been for six months editor of the Ledger's full page of movies, will now combine the two departments.

Arthur B. Waters has been made associate dramatic and movie page editor.

BALTIMORE LOSSES

Ford's Alone Does Business—Business Elsewhere Flies

Baltimore, Oct. 5. Business flopped last week almost everywhere. Ford's with John Charles Thomas in "The Love Letters" was the exception, doing about \$21,000.

"The Broken Wing" at the Auditorium and "Page Miss Venus" at the Lyceum did poorly. At one performance there were more people on the stage than there were paid admissions in the house. Both had to dig for travel expenses.

The Maryland (Keith booked) and the Academy (Shubert vaudeville) were off to about half the previous week.

Baltimore theatres have suffered severely during the slump. "The Greenwich Village Follies" recently ended the week with a loss of about \$2,500.

STOLTZ RETIRES

St. Louis, Oct. 5. Melville Stoltz has resigned as manager of the American, directed by A. L. Eranger interests, and will retire from the show business. Edward Smith, lately in Boston, will succeed him.

Stoltz had been in the business end of the theatre for 30 years. He was manager of the Trocadero, New York, for Florenz Ziegfeld, Jr., in the '80's. He managed Anna Held and was credited with the "milk bath" stunt. He was with Mrs. Leslie Carter under the Belasco management and handled David Warfield for four years. Now he proposes to go into the manufacture of toy theatres for children.

LEGIT IN LOUISVILLE

The Shuberts have changed plans for introducing vaudeville into Louisville. Although it was intended to open with Shubert vaudeville there next week, it has been decided to play legitimate attractions in the recently acquired Louisville house. William Massaud went to Louisville several weeks ago to prepare for the local vaudeville debut, and is returning to New York.

Up to now McCauley's was the only legitimate house in Louisville, playing both Shubert and K & E attractions. McCauley's is controlled by August Pitou.

POSTPONES 'OTHER LIVES'

The Marc Klaw production of "Other Lives" has been indefinitely postponed. A company had been engaged which was to have started rehearsals this week when the management decided to put the piece off.

Carroll McCommas, who closed this week in "Lulu Bett" was to have had the leading role.

ENGAGES VIVIANNE TOBIN

Vivienne Tobin was engaged this week by David Belasco for the leading role opposite Lionel Atwill in the Sacha Guitry play "The Grand Duke." It is in rehearsal.

Miss Tobin replaces Ruth Shepley. Miss Shepley last season played opposite Atwill in "Deburau."

ROWLAND AT CASINO

Walter Rowland is again manager of the Casino, New York, assigned the house by the Shuberts several weeks ago.

John Osborn, who had charge of the house when it opened the season with "Tangerine," has been transferred to the Shubert. Leonard Gallagher confining himself to the duties of assistant to Lee Shubert.

Rowland was in charge of the Casino for a number of years. He handled the Central for a season, then switched to the 41st Street last season.

Sam Spachner at Park

Sam Spachner has been appointed treasurer of the Park, now under the direction of John Cort. Spachner was formerly in charge of the box office of the Lyric, retiring two seasons ago to enter the mercantile field. Maurice De Vries is now teamed with William Kurtz in the box office of the 44th Street. De Vries was formerly treasurer of the Ambassador.

Jake Rosenthal's Display

J. J. Rosenthal, manager of the George M. Cohan "The O'Brien Girl," is acting as host to a \$500 lobby display frame at the Liberty. The frame contains pictures of the original Four Cohan, and a large picture of George M. himself with the statement that he is "protecting his rights as an American citizen."

There are also colored pictures of the members of the cast of the piece.

STOCKS

Sherman Bainbridge has organized a stock company with Roscoe Karns, which opened Sept. 18 at the Elks, Phoenix, Ariz. Cleora Orden (Mrs. Bainbridge) is in the company.

The Forbes Players opened their season at the Warburton, Yonkers, N. Y.

The Jimmy Hodges musical comedy stock at the Academy, Scranton, Pa., will end its season Sept. 30. The Hodges organization has played at the Academy throughout the summer, having followed a dramatic stock.

Syracuse, Sept. 21. Margaret Cusack stepped out of the Empire Players, Syracuse, last week. Virginia Holland replaces her in Utica Sept. 21. Adlyn Bushnell becomes leading woman with the Majestic Players at the Majestic next week replacing Ann MacDonald. The Majestic Players owned by the Robbins interests are going strong selling out practically every performance.

Marie Gale expects to return to the stage, in stock at Minneapolis, taking the lead of the Bainbridge stock there for a limited engagement. Miss Gale is Buzz Bainbridge's wife.

Although the Blanche Pickert stock players, now in its 17th week at Freeport, L. I., is more or less a "permanent" company for that town, the organization is gradually expanding into a traveling feature for the adjacent Long Island villages.

The Lyric, Oklahoma City, has given up its picture policy and will play traveling stocks, changing twice weekly.

Laura Summers has joined the Proctor Players at Harnham Blecker Hall, Albany, N. Y.

Ruth Garland on Oct. 17 will join the Pauline McLean Players at Canton, O., as engueue.

The Music Hall Players stock, headed by Roy Elkins, are at the Music hall, Akron, O., supplanting the Pauline MacLean Players.

BALTIMORE STOCK

Baltimore, Oct. 5. The Playhouse will emerge from darkness, remodeled, and given the name of the Callahan Playhouse. It was recently purchased by James A. Callahan, known in picture circles here, who is branching out in the dramatic field.

The house will open Oct. 10 with stock, the Roma Rende players the attraction. Robert N. Farrell will be the manager.

The Hudson, formerly Mohawk, Schenectady, N. Y., is to be renamed the Mte Desmond theatre and will have Miss Desmond at the head of a winter stock company. She has played stock in Schenectady often before at the Van Curler.

The "Four Horsemen" replaced the Brownell Stock Co. at the Victory, Dayton, O., Monday.

Frank A. P. Gazzola inaugurated his stock season at the Victoria, Chicago, with Edward Pele's farce, "A Pair of Sixes." The company includes Jack Stuart, Rose Dean, Arline Althoff, Eugene McDonald, Milton Kibee, Margaret Leonard, Harry Dickson, Willard Kent, Elma Cornell Hall with Willis Hall as director and Bob Jones as stage manager. "Scandals" next week and following, "Adam and Eva."

Adelyn Bushnell made her debut as leading woman of the Majestic Players, Utica, N. Y., this week, appearing in "The Cave Girl." De Forrest Dawley also made his first appearance this week.

Edith Mason and Kathleen Wallace joined the Empire Players at Syracuse, N. Y., this week.

Petrova at Shubert, Cincinnati

Cincinnati, Oct. 5. Mme. Olga Petrova in "The White Peacock" has been announced to appear next week at the new Shubert here. It will be the first break-in the musical shows so far booked for the house.

The opening date for "The White Peacock," the Olga Petrova starring vehicle was advanced to Thursday of this week the company playing a three day engagement in Columbus with next week in Cincinnati. The Petrova piece will be kept on the road for eight weeks after which it will be brought into New York.

Casting "Too Rich to Marry"

W. J. Block, an independent producer, is recruiting a company for "Too Rich to Marry," a comedy, drama. The piece will be placed in rehearsal within the next two weeks.

OUT OF TOWN REVIEWS

A BACHELOR'S NIGHT

Baltimore, Oct. 5. Cleotie Amy Ongley
Bertha Dill Lella Frost
Vivian Barnes Vera Finlay
Lilly Carnes Dorothy Smoller
Miss Moulton Lillian Tashman
Dickie Jarvis William Roselle
Giddy Barnes Herbert Yost
Amelia Annesley Lucella Gear
Mrs. Jarvis Isabel Irving

The first performance of this new farce at Ford's ran particularly smooth for a first night. It is a typical bedroom farce, except using a davenport in place of the wornout four-poster.

The story is that of a bachelor entertaining a birthday party of a rather gay order in his lodgings, unconscious he is sheltering a strange woman who has rushed into the house after an automobile accident, sending the maid to have her gown repaired, and a little art student from the west to whom the maid, supposing the owner to be on a fishing trip, has rented his room.

A widow who seeks the bachelor for her second husband arrives and messes things up somewhat. One of the friends of the party is the husband of the woman in the auto accident, who during this time is in negligence. Complications are fast and furious, some funny, but the lines are more than risqué. It is the old mistaken identity theme. All could have been cleared up in the first act, but then it would only have been vaudeville.

The dialog at times is witty but more often vulgar and can be expurgated to advantage in many spots. The settings are splendid in a riot of color.

The cast, almost overwhelmingly feminine, is good to look at. Amy Ongley, who plays the maid Cleotie, does some real character work. Isabel Irving gave a finished performance as the mother. Vera Finlay made a satisfactory auto victim. William Roselle and Herbert Yost are the two young men in the constant tangle and give a capital performance. Lucella Gear and Dorothy Smoller fill in two smaller roles capably.

MAIN STREET

Syracuse, N. Y., Oct. 5. "Main Street" is a story of you—and you—and you.

And of me. Sinclair Lewis so penned the novel. Harvey O'Higgins and Harriet Ford have adapted the book for the stage. A scattering audience of Syracuse lovers of the drama were present at the Wieting Monday night for the real first night of the piece. "Main Street" as a drama was first introduced at Indianapolis during the summer where Stuart Walker's repertoire organization played it for a week.

As prepared for Broadway, "Main Street" had a premature bow at Stamford, Conn., Saturday. Metropolitan theatrical wisecracks didn't take kindly to the suggestion that they come to Syracuse for the "first night." You cannot blame them. A new play's success depends not a little upon a large and sympathetic audience. You may find the latter quality here, but the former is still another thing.

Yet in spite of the unsatisfactory house, the Shubert presenting trust, headed by Alma Tell and McKay Morris, gave a performance that, while not exactly flawless, offers little cause for adverse comment. The faults that "Main Street" revealed are the faults of the playwrights, for the curtain falls upon an uncompleted story. You're left in a maze of doubt, of uncertainty, which, while perfectly proper in a story, is necessarily taboo in drama. A sequel is possible to a novel, but the drama has not as yet reached the point where its admirers will accept the "to be continued in our next" line.

Speaking of sympathy, the players undoubtedly had the kindly interest of the audience, but neither the audience nor the players received any great, any noticeable consideration, from the back-stage crew. Confusion on a first night is inevitable, but the shouting, the chatter and clap that came from behind the curtain during the intermissions were totally and wholly inexcusable. That the "treasures" at the Wieting Monday night left with any illusions of "Main Street" is not due to the efforts or the back-stage crew. And the absence of any music only served to emphasize the evil. Even the Belasco going was almost drowned out.

"Main Street" is a small town epic. Gopher Prairie, Minn., steps out of the pages of the Lewis novel and becomes a bit of American life. But back of Gopher Prairie lurks the shadow of every other small town in these United States. Perhaps the picture is accentuated in places; perhaps there is more drab used in the word painting and character sketching than there are colors of brighter hue. But even so, the imprint of realism is unmistakably there.

Realism is of what Lewis wrote. His characters are hard, commercial

narrow, bigoted, foolish, and at once both comic and pathetic. There are moments when "Main Street" makes you itch to pull hair and scratch faces. There are others when you feel compelled to pity.

"Main Street" is now told in four acts—three of them strong and the fourth, the last, weak. The first, with the scene Main street and Railroad avenue, is a character study on a wholesale plan. You meet the folks of whom Lewis wrote—meet them both on their good behavior and off. The act, in short, gives you the "Main Street" atmosphere. Act two is told in two scenes. In the first, comes the incident of the Little Theatre. In the second, played in the bedroom of the Kennicotts, Carol finds a touch of idealism in her husband.

In the third act, the ideals bow before the onslaught of professional commercialism, just as the artistic falls before the practical and the stingy. The fourth act, a year later, brings Carol home and a reconciliation based upon a mutual resolve to understand. But it also brings the threat of the widowed Maud to "wait six months until you've wrecked him again." And it is that spectre that haunts you after the curtain falls. You wonder.

Other plays have been wrecked upon the shoals of uncertainty. Will "Main Street" prove the exception?

"Main Street" abounds with examples of typical small town lack of breeding, innate and uncouth humor, petty meanness and cheap commercialism. Its home folks cannot understand anything that is not to eat, to wear or to sell.

In transforming the novel to the stage, the playwrights have given added importance to the part of Mabel, the town vamp and mischief maker. She figures prominently throughout the play. The majority of the characters—"the atmosphere"—only are used in the first act and the first scene of the second.

Instinctively—at least if you are a male—you pity Carol. "Culture Carrie" as they dub her. Book reviewers may call her a "grouchy pest," but she stands out as anything but that in Miss Tell's interpretation. McKay's doctor is natural and human. Eva Lange makes her Maud real. Norval Keedwell makes a perfect Erik and Charles Bates a picturesque Adolph. In short, all characters are well drawn.

The production is all that can be asked. The first act is an unusual set. The Smoke House, Dyer's Drug Store, the First National Bank, the Rosbud Movie Palace, Howland & Gould's Grocery, the I. O. O. F. Temple and Pollock's law office are shown in excellent perspective. *Rahn.*

RAGGED ROBIN

Ragged Robin Chauncy Olcott
Andrew Gratton John M. Sullivan
Margaret Gratton Gertrude Walther
Sheelah Gratton Marie Vernon
Martin Darcy Paul Bell
Joan Darcy Maud Hordford
Lanny Lankian James A. Hill
Beth Mehan Jose Giffin

Pittsburgh, Oct. 5. Chauncy Olcott appears once again in a play which won him great laurels about 13 years ago. Hardly any of his previous stage vehicles affords such opportunity for the Irish star. In its nature clean and simple, "Ragged Robin" offers a striking contrast to the present-day run of sophisticated plays, with not a semblance of anything objectionable in the lines, the combined effort of Rida Johnston Young and Rita Olcott. In its simplicity the play is built along old-fashioned lines and tells the oldest of stories.

There is the girl already betrothed to the man she hates, but whom her father desires because a marriage will mean a property gain. The father has his way but the daughter and Ragged Robin are united when the first husband conveniently dies shortly after he marries Ragged Robin is a wandering minstrel, but in the denouement is found to be Sir Robert Harcourt, and so they all lived, happy ever after.

Obviously the play has a popular appeal, and being presented by a sterling cast, held the audience in after the final curtain to make Olcott make five or six bows and force him to sing "Mother Macree." Olcott is getting on in years but is still the actor of old. At times he appeared laboring under a strain, the part portraying him a young man and taxing his best efforts at simulation. But artist that he is, his applause was all merited, and seemed to show there is hardly another Irish actor so popular with the masses.

Olcott is the only member who sings. A harpist and a girl violinist accompany him in several efforts, appearing on the stage. Another violinist and a pianist who directs the orchestra also, are members of the company, the violinist playing a solo between acts. The executive staff for Mr. Olcott includes the name of Arthur H. McHugh, who is listed as "Praise Agent."

Harrison.

EQUITY'S \$4,000 HELPS SHOW PEOPLE STRANDED BY WAYBURN

"Town Gossip" Closes in Boston With Back Money Owed—Stage Crew Out—Actors' Fund Also Aids Sick Chorister and Friend.

Boston, Oct. 5. "Town Gossip," Ned Wayburn's new show, booked into the Colonial after opening in Baltimore, closed last Thursday night, a not unexpected result of the tough going the show had from the first.

The finish came when the working crew was hired for Ed Wynne's new show. Another working crew could not come on the job until the old crew had been paid. It was not possible for the house crew to handle the show. There was no money with which to pay the old working crew, and as a result the show just fizzled out.

When the show left Baltimore salaries were owed and business there had been very poor. When it struck Boston it did not pick up and the takings for a week never ran above \$5,000. Wayburn gave the show very little attention and it was said that he spent all of his time trying to get the capital for the play, with little success.

Despite the salaries were owed, the members of the chorus stuck with the show. Varying reasons were given for this, one that the show had been extensively advertised as being 100 per cent "Equity" and the members of the company wanted to stand by the ship as long as possible. Another was that the company had considerable faith in Wayburn and believed that sooner or later he would be able to raise the cash to settle with them.

During the final week there were several changes in the principals. Members of the chorus were put in to take the parts of the principals. Tuesday night the performance was some ragged.

As far as anybody around the theatre knows Wayburn did not show back at the house after Monday. He was not on hand when the show closed and as a result the plight of the members of the chorus was all the worse, none knowing just what their next move was to be. It was discovered when the closing came that the members of the chorus owed board bills and they were practically all broke. It was reported that there was about 25 cents among four of (Continued on Page 20)

WORK HOUR CHANGED

Agreement for Combination House Crows to Report at 3 A. M.

Minor changes in the hours of work specified for stage hands in their agreement with the International Theatrical Association have been made. The changes concerning only the combination or week stand houses in New York and Brooklyn. It is agreed the crews in such houses shall report at eight in the morning instead of 10 o'clock as provided for in the production houses.

It has been the custom in the combination houses for the men to report at the earlier hour because of the weekly change of attraction and no actual change has been made. Crews in the week stand houses will continue to take in shows without a change of overtime, so long as the work is performed within the hours agreed on.

Following the signing of the agreement between the New York local and the managers, the Brooklyn local of the I. A. T. S. E. signified its willingness to make a similar contract. The combination managers pointed out that it was unfair to remove the 8 o'clock hour as customary in taking in shows. The Brooklyn local conceded the point. The increases in scale apply as in New York.

"Honeydew" in Indianapolis

Indianapolis, Oct. 5. Joe Weir's musical comedy "Honeydew," which played at the Murat last week has carried the season's receipts, record by garnering \$13,000 in six days.

This business beat the rest of other attractions here by a large margin.

CANADIAN LOCALS WIRED TO VOTE

De Courville's Leader, Imported, Will Conduct if Allowed

The Canadian plan of importing all English attractions for consumption in the Dominion only, has met a "complex" in the rules of theatrical labor, the authority of the American Federation of Musicians being questioned in the matters of one Couric brought over with an Albert de Courville revue which opens in Montreal Monday. George Driscoll of the Trans-Canada Theatres, Ltd., who is sponsoring the English production, requested the Federation of Musicians to permit the leader to conduct for the de Courville show. The request was refused. This appears to have aroused the Canadian press. An editorial was printed in the Montreal Standard Saturday (Oct. 1) protesting against the idea of a Britisher having to plead for concessions from an American official. The editorial was signed J. M. G., which are the initials of J. M. Gardner, the Standard's managing editor.

At the offices of the A. F. M. in New York it was stated that Federation has always been opposed to the importation of musicians under contract. The Federation being an international union has jurisdiction in Canada. Musicians there last season asked for protection against imported musicians brought from England to play in the hotels, it was said.

An official of the Federation explained Driscoll's objection to the rejection of his request was so strong it had been decided to permit the (Continued on Page 28)

"FOLLIES" ADVANCE

Boston, Oct. 5. The biggest advance sale the "Follies" ever had in this city, was recorded when the curtain went up at the Colonial Monday night. The sale totalled \$22,000. In the house for the opening there was a bit over \$4,200. This is quite remarkable when it is considered the show is playing a \$3.50 top for evening performances, except Saturday, when the top is \$4. For matinees the top is \$2.50.

RANQUET WHEN CLOSING

"Kerry," an Irish play produced by the Beulah Equity Productions, with Bernard Daly as its star, closed Saturday in Easton, Pa., having completed a four-week road tour of one night stands.

The company is reported as having lost \$7,000 during its time on the road.

Daly is contemplating taking the piece out again under his own management with the same cast, to whom he gave a banquet after the final performance Saturday.

NEW PORTLAND CO.

Portland, Ore., Oct. 5. The Portland Drama League is officially dead. Its holdings in the Little Theatre will be transferred to the Portland Players, a new organization to work out the hopes of the defunct league, but on a broader, more appealing scope, and will stage amateur productions of popular plays of from one to three acts. It contemplates, also, touring the Northwest with a repertoire of popular drama. E. C. Bechtold has been elected president of the Portland Players.

Yeggs Rob Dayton Theatre

Dayton, O., Oct. 5. Yeggs entered the Levis in the early morning and cracked the safe, making away with more than \$800. While working a passerby was attracted by the noise. He was bound and carried. A scrubwoman was treated the same way.

FIDELITY LEAGUE APPEALS TO P. M. A.

Wants More Consideration For Members in Casting

Equity Favored; Is Charged

Following a meeting of the Actors' Fidelity League Tuesday afternoon, a letter was sent to the Producing Managers' Association suggesting the need of more co-operation by the P. M. A. managers, as regards employing Fidelity members in their casts.

While not so stated at Fidelity headquarters, it seems that several managers, P. M. A. members, have practically forgotten the Fidelity League exists.

In view of the fact the P. M. A. is on record as in favor of the open shop, the fact that many P. M. A. managers have been filling their casts principally with Equity members, has resulted in considerable comment by Fidelity members. The attention of the P. M. A. was called to the general situation regarding casting. No reply had been received to the Fidelity letter up to Wednesday, it was said.

The Fidelity meeting was called as the result of several Fidelity members complaining of the attitude of the P. M. A. managers in general when engaging people, it is said.

STEEL IN CONCERT

John Steel, the tenor heretofore in musical comedy and vaudeville, is to enter the concert field, following the expiration of his present Keith contracts next February. Bill Grady will sponsor Steel as a concert artist.

Dillingham's New Play Called Off

The proposed production by Aaron Hoffmann and Wallace Eddinger in conjunction with C. B. Dillingham of a play by Vincent Lawrence, has been indefinitely postponed. A company, with Eddinger as its star, had been tentatively engaged.

Eddinger lately sailed for England to secure the rights of a current London production.

ANTI-VICE SOCIETY MAKES THREAT AGAINST SHOWDOM

Blames "Eroticism" For Bad Business and Declares "Someone Will Go to Jail"—Says Appeals for Reform Have Been Vain.

The wave of eroticism pervading the native stage, noticeable this season even more than last, is piling up drastic trouble for the managers who produce the plays marked by it, according to John S. Sumner, head of the New York Society for the Suppression of Vice. In the judgment of the appointed guardian of the city's morals, if matters don't mend, someone is going to jail. Declaring he is as radically opposed to bigotry as to the vice he aims to minimize, Mr. Sumner yesterday said to Variety:

"I account for the bad business of the theatres of the city generally in a large degree to the generally lax viewpoint of the managers producing the plays bidding for box office attention. The public conscience has been awakened if the better side of most of the producing managers and authors hasn't. Everything that considers observers of both the producers' side and the public good could do to bring about a peaceful, voluntary change of front on the part of the purveyors of salacious plays has thus far signally failed.

"Not a power in the city administration, nor an offending manager, nor a head of a syndicate controlling theatres in town but has been appealed to for co-operation without avail. The newly formed International Theatrical Managers' Association has received formal complaint against many of the plays for the city that violently disregard all moral standards, yet nothing is done. The Commissioner of Licenses takes the stand his power is limited to censoring (Continued on Page 28)

COOL WEATHER, SERIES CROWDS, HOLIDAYS BOOM BOXOFFICES

Theatre Gets Triple Advantage All at Once—Comes At Peak of Discouragement in Theatre Business—Last Week Marked Ebb.

PRESS YARN LANDS ON STOCK DEAL

Speculation Regarding Subscriptions to Minna Gombell's Co.

Syracuse, N. Y., Oct. 5.

The best press agent yarn slipped over on a Syracuse newspaper in five or ten years appeared in "The Syracuse Herald" Monday when that paper carried a story to the effect that the Empire Theatre here was to be sold within two weeks to Ideal Productions, Inc., sponsored by Minna Gombell, who for five years or thereabouts was leading woman in the Knickerbocker Players, appearing annually at the Empire.

Ideal Productions, Inc., is busy trying to float a \$250,000 stock issue in this city. The corporation is destined according to its prospectus, to reform and uplift the drama. Its president is Ferdinand Eggena.

The Empire Theatre at the present time is under lease to Howard Rumsey, who has his Empire Players there for an indefinite run of winter stock. Mr. Rumsey is the recent husband of Miss Gombell. Mr. Eggena is no stranger at Mr. Rumsey's office.

Just how much stock the Ideal Productions has peddled in Syracuse is a question that is unanswered. According to Eggena some time ago, Syracuse had come across with \$75,000 in subscriptions. The display advertisements feature the fact that Miss Gombell's life has been insured for \$100,000.

Broadway's new season got its first good break early this week; was a triple decked break, the Jewish New Year accounting for excellent Monday attendances, with the temperatures napping downward and the opening of the world's series busy the box offices Tuesday. Indications were for a good business along the line, the influx of visitors for the ball games being a surprise. Broadway did not figure on the interest outside the city as the series is between the New York clubs. Rapidly filling hotels however, upset the dope.

Last week was a discouraging one, sweltering weather further walloping attractions that have just succeeded in hanging on. The cutting of cast salaries was reported in several attractions. That in itself is a unique Broadway record, for cutting in October was never known before. One indication of the improvement this week may be found in the fact that eight shows dropped out of the running against four for this week ("The Blue Lagoon" flivvered out of the Astor Saturday in addition to the others announced last week). The number of shows quitting is to be considered elastic. One attraction announced to stop last week, suddenly decided to stay. It played to under \$700 gross. Another predicted to depart could not get \$2,000 on the week, though parked in a good house. The latter show is under a guarantee.

Shows continuing to accept booking under the guarantee plan, is one of the surprises in the bad going. It was known a half a dozen or more attractions guaranteed houses at the start. Some have already departed and it was believed the succession of failures would discard the guarantee provisions. On top of that "Wait Till We're Married," guaranteed the Playhouse and another Morocco show, "Love Dreams," is opening at the Times Square next week, also guaranteeing. The explanation is that the houses have put up a more or less solid front to accept attractions on any other basis, claiming that grosses of the flops have been so low that it was cheaper to darken theatres than to operate at a loss. Broadway holds a goodly number of houses built during building boom times and the original cost figures in a higher operating expense than (Continued on Page 28)

OPERAS ADVANCE

\$200,000 Subscription to Chicago Opera Season

Chicago, Oct. 5.

Advance sales amounting to \$290,000 for the coming opera season have been announced by Mary Garden, director general of the Chicago Opera.

This sale is said to be approximately \$25,000 more than the entire advance sale of last year.

The opening of the season is scheduled for Nov. 14.

GOLDSMITH MOVES

Frederick E. Goldsmith who prior to the death of his brother Henry I. Goldsmith was one of the members of the firm of Henry J. and Frederick E. Goldsmith, has moved his law offices to the new Loew's State theatre building at 45th street and Broadway. In his new quarters the business will be conducted under the name of Frederick E. Goldsmith, solely.

During the years that the old firm was practicing law in New York City they have represented some of the biggest theatrical firms and stars in the profession. They were also the attorneys for the late "Big" Tim Sullivan and other political leaders.

It was through the efforts of the Goldsmiths the Borsbega of Buffalo, who sold jewelry to professionals on time payments and then followed the practice of jailing them was broken up.

Associated with Mr. Goldsmith at present are Harold M. Goldblatt and Leonard R. Hanower.

TROUPERS' HARD RIDE

"Whirl of New York" Members, Boston to Pittsburgh.

Pittsburgh, Oct. 5.

Several of the members of the "Whirl of New York" cast which opened at the Alvin Monday night were forced to go through the first performance in great pain as a result of a protracted auto trip. Twenty-five of the company decided to motor from Boston to this city in five cars, and after starting Saturday night and traveling all day Sunday, stopped when they reached Chambersburg, Pa., after running up against a severe storm. The party landed about 7 P. M. Monday.

Ben Bard was unable to use the big mirror in his dressing room owing to the bright lights about it, his eyes bothering him. Others complained of various aches and pains. The drivers were Bard, Joe Keno, Harold J. Murray, Roy Cummings and Nancy Gibbs. To make things worse, Murray's car was picked up by motorcycle police shortly after he arrived because he violated parking regulations. The party made the 72 miles from Boston in 34 hours according to Bard's figures.

"CHICKENS" NEW TITLE

"Chickens" is the new title given the Vanderbilt Producing Co.'s new musical show, first called "The Little White House." The piece is authored by the same writers as "Trene." "Chickens" opens in Washington next week and is due into the Vanderbilt Oct. 25.

SHOWS IN N. Y. AND COMMENT

"Back Pay," Eltinge (6th week). Problem for producer. Was listed to be succeeded by "The Demi-Virgin," suddenly stopped on road. "Back Pay" not doing well at all.

"Beware of Dogs," Broadhurst (1st week). Shubert production starring William Hodge. Highlighted house, dark for several weeks. Broadhurst's second offering of season.

"Blood and Sand," Empire (3d week). Gross of little under \$10,000 last week. Performance of Otis Skinner should hold pace for engagement, probably about eight weeks. William Gillette in new play likely arriving about holiday time.

"Blossom Time," Ambassador (2d week). Opened Thursday last week, winning unanimous praise from reviewers. Operetta regarded as having fine chance.

"Blueboard's Eighth Wife," Ritz (3d week). Held heavy trade of opening week, again going to \$17,000. Adverse comment of critics appears not to have harmed and show should stand up.

"Blue Lagoon," Astor. Withdrawn Saturday; failure anticipated, in spite of English success. House dark this week, reopening with picture, "Theodora," next Monday.

"Bombs," Johnson (1st week). New Al Johnson show, opened last (Thursday) night. House first called Imperial, but renamed in honor of star. New Shubert theater at 39th and Seventh avenue, block east of Columbus Circle.

"Daddy's Gone A-Hunting," Plymouth (5th week). Little difference last week, with warm weather days pulling down attendance slightly. Gross around \$7,500 but will be tried further.

"Dulcy," France (6th week). Standing up satisfactorily, though not sell-out first expected, playing to profit, puts comedy ahead of most new offerings.

"First Year," Little (50th week). Completes solid year Oct. 20, having lived up to predictions. Leader of small town comedy type of show on Broadway, with business over \$10,000, virtually selling out at night.

"Get Together," Hippodrome (6th week). Dash of summer temperature last week felt in big house. Gross around \$35,000. With holiday and better weather, regained pace, starting Monday.

"Getting Gertie's Garter," Republic (10th week). One of few farces on list but unable to climb past mediocre takings. Last week's business totaled \$8,500. Should have best chance this week.

"Greenwich Village Follies," Shubert (6th week). Arranged for booking here until late January. Last week's takings of around \$2,500 with gross about \$17,500. At that gross show takes loss. Started current week strongly as with other leaders.

"Honor Are Even," Times Square (8th week). Going out Saturday—little earlier than first set, with Chicago berth arranged. "Love Dreams," New Morocco musical show, succeeds next week.

"Just Married," Nora Bayes (2d week). Proposed booking of "Town Gossip" (Wayburn's) apparently off. This farce turning profit right along and has good chance to continue.

"Lancet and Elms," Greenwich Village (4th week). Final week, date being limited; backers sought Broadway house but refused to make guarantee. Arnold Daly opens repertory season next week at Village house.

"Like a King," 39th St. (1st week). First of season by Adolph Klamber. "The Nightcap" moved over to Bijou Monday, its management preferring house location.

"Lilies of the Field," Klaw (1st week). One of week's 9 new attractions. Brings Marie Doré back to Broadway. Attraction is directed by new producing firm.

"Lilom," Fulton (25th week). Both new shows and holdovers—denied last week; no exception here, where business was off nearly \$2,000 for gross of around \$9,500. Should come back.

"Main Street," National (1st week). New Shubert production, dramatized from book, one of the summer's best sellers.

"Man in the Making," Hudson (3d week). Second week produced one of lowest grosses on street, under \$2,000. House under 10-week rental; loss around \$5,000 weekly.

"Music Box Revue," Music Box (3d week). New revue smash lived up to first days' pace and for last week (first full week), it went to nearly \$27,000. House can get \$28,000 without standees, and show profit at that figure or somewhat under.

"Only 38," Cort (4th week). Showed life last week, with nightly gross bettering previous week's takings; went to around \$9,000; attraction may pick up.

"Pot Luck," Comedy (2d week). Opened Thursday last week. Comment in dailies divided. Show pleasing though without particular punch. Stands chance.

"Sally," New Amsterdam (40th

week). With final arrival of success, business in no way affected. In total amount of demand it lends and is getting top money on Broadway.

"Shine Along," 63d St. (20th week). Colored revue is better money winner than ever; business continues to climb. Last week around \$10,000 claimed, with run well into winter anticipated.

"Six Cylinder Love," Sam Harris (7th week). For most performances this new Sam Harris show hits on all six. Business last week maintained that of previous week while most new ones slumped further. Gross was again over \$15,500.

"Soyas," 48th St. (8th week). Showing more life, with management surprised. Is feminine draw mostly. Business to date rates it as mediocre.

"Return of Peter Grimm," Belasco (3d week). Second week's business more than gained indicated gait of start; gross \$15,000; excellent figure for revival. Figures to remain until Thanksgiving.

"Tangerine," Casino (9th week). Carl Carleton's first production try on his own and substantial success, business capacity at nights and surprisingly heavy matinees. \$21,000 or little better last week. Scale \$2.50 top certainly aiding.

"Thank You," Longacre (1st week). New John Golden comedy, relighting Longacre. House's second attraction. Advance reports on show favorable and ticket agencies accepted it as buy prior to premiere.

"The Bat," Morosco (50th week). Slipped last week 25 with most others, box office just beating \$10,000. Seasonable weather this week reflexed. Should stick into winter.

"The Circle," Selwyn (4th week). Maintains leadership among dramas, beating \$20,000 weekly. English success that landed from start here.

"The Eastway," Lyceum (5th week). Four weeks to go, the revival being of 10-week length for Broadway. Pace around \$11,000, very good for this season. Following attraction will probably be "The Grand Duke," Belasco's first new offering of season.

"The Fan," Punch & Judy (1st week). Brings Hilda Spong into actress-managerial class. Company independent; all non-equity cast.

"The Green Goddess," Booth (37th week). Holdover melodrama reacted to bad going last week but drop not as great as with some others. Gross between \$3,000 and \$8,500.

"The Hero," Belmont (5th week). Drama heading list of what critics consider best of new attractions. Up to Saturday question whether piece would be continued after this week. Takings Monday and Tuesday stronger and show may stay on.

"The Last Waltz," Century (22d week). Heavy support of cut rates figured to keep this foreign musical attraction in until Thanksgiving.

"The Love Letter," Globe (1st week). New operetta, brought in Tuesday, instead of next week as first announced. John Charles Thomas heads cast. Show bettered "Apple Blossoms" business record at Baltimore last week.

"The Merry Widow," Knickerbocker (5th week). Two weeks more to go, revival being limited here by management to seven weeks. "The Wandering Jew" Oct. 25.

"The O'Brien Girl," Liberty (1st week). George M. Cohan's musical comedy which made summer run in Boston. Came in Monday with great draw record in week stands.

"The Nightcap," Bijou (8th week). Switched over from 39th Street, management preferring new location. Started off excellently this week. Around \$7,000 claimed for last week, an improvement.

"The Silver Fox," Maxine Elliott (5th week). Holding its own. Small cast piece with names, framed for smart draw. Around \$10,000.

"The Sprig," Princess (3d week). Listed to close Saturday last but remained. Probably lowest gross of season with takings under \$1,000. Provincetown Players piece on co-operative basis.

"Two Blocks Away," Cohan (6th week). Barney Bernard's show. Management decided to send show to road Saturday, draw here failing to build. Dillingham's "Bill of Divorcement" succeeds next week.

"The Wheel," Gaiety (6th week). Withdraws Saturday. Pace has been just under mark needed to turn profit. Management plans to rewrite show later. "The Wren" with Helen Hayes succeeds next week.

"Wait Till We're Married," Playhouse (2nd week). New comedy drew division in opinion with initial performances fairly attended. Started off well this week.

"White Headed Boy," Henry Miller (4th week). Show given exceptionally good notices but failed to draw only on upper floors. First sign of life this week. Will remain another month. Billie Burke succeeding Nov. 5.

"Little Love Fantasy," Apollo (4th week). Pickford film played to over \$12,000 last week, with \$3,700 Saturday aiding.

"Three Musketeers," Lyric (6th week). Fairbanks' film, holding up to fine figure.

PHILLY OPTIMISTIC; WEEK STARTS WELL

Society Returns to Town, Ginger Up Theatre Business

Philadelphia, Oct. 5.

The Shuberts are figuring "The Bat" will stay until Christmas if not until mid-winter. Last week, after the first two nights, there was a sell-out, and this week is a repeat. At a \$2.50 top the show cleaned all the house will hold—over \$18,000.

The three openings this week showed promise. "Happy-Go-Lucky" receives fine notices and filled the Walnut downstairs. It seemed to be the general opinion that here was a show New York had gone wrong on in not holding on to for a world-beating run.

"Spanish Love" received mixed notices. It is playing next door to a stampede ("The Bat"), and has the names of the authors to draw, but there seems to be some doubt as to its catching on. Plenty of vacant seats upstairs at the opener.

"Love Birds" played above expectations at its opening. Plenty of vacancies downstairs, but in this big house that doesn't mean a great deal. It looks like a hit.

The holdovers also showed some improvement. "A Bill of Divorcement" after falling down to around \$7,000 for the first week, picked up strong for this, its last week. There was a big audience—typically class—Monday night, and the advance sale indicates more than \$6,000, which for this type of show is good. Asan Lock has been receiving praise.

The Garrick is entering its last week with "The Four Horsemen," which has fallen pretty well down, but made good money for company and house during its stay. The Forrest brightened considerably after the flounder of "The Love Letter," and "Two Little Girls in Blue" ought to complete its four weeks with profit.

All in all, this week brought a decided optimistic note into the situation. Mrs. Fiske, who comes to the Broad next Monday, should draw big for her two weeks. "Mr. Pin Passes By" will have more trouble in getting across at the Garrick, but with society back in town, ought to get a class patronage which began to make its appearance this week.

"Mary Rose," following Mrs. Fiske, is also down for a short stay, but "Enter, Madame," which follows "Spanish Love" at the Lyric, will make quite a run of it in all probability.

Estimates of last week: "A Bill of Divorcement" (Broad, 2nd week). Pretty bad last week, but word of month advertising and the return of society boosted it. Monday full house downstairs. Last week's seat \$6,000 may be boosted to \$8,000 this week. It goes out Saturday, bound for New York. Mrs. Fiske coming.

"Love Birds" (Shubert, 1st week). Opened well, and looks like good profit for scheduled three weeks. Is in a house which has not done well lately, but may break the hoodoo. "Trene" fell to almost nothing after a good start, and went out to less than \$11,000.

"Two Little Girls in Blue" (Forrest, 2d week). Above advance expectations, and a come-back after "The Love Letter's" flax. Twin matinee planned for this week, and is hoped to do as well as it did in New York towards boosting the play. About \$17,000 last week.

"Four Horsemen" (Garrick, 5th week). Last week for this film, which has the distinction of being the only extended run picture here. Plenty of empty seats now. "Mr. Pin Passes By" next week.

"Happy-Go-Lucky" (Walnut, 1st week). Opened to fine notices and good house, with advance sale encouraging. Looks as if Philadelphia would follow Chicago rather than the New York verdict, and make this one real hit. "Love Dreams" went out dismally around \$9,000.

"The Bat" (Adelphi, 2d week). Sell-out and sensation. Everybody's talking about it, but the management is taking no chances and are beginning a big advertising campaign in and around the city. Over \$18,000 last week, all the house can stand at the scale.

"Spanish Love" (Lyric, 1st week). Reception rather cool by critics, but house seemed to like it. Sell-out downstairs; plenty of room in balcony. Advance sale doubtful, but show should make money for allotted four weeks. "Coroner," never rightfully appreciated, went out to about \$7,000.

FOUR NEW PLAYS OPEN IN BOSTON

All Legit Houses Now Running — "Follies" Look Best—"Cornered" Next

Boston, Oct. 6.

The story for Boston last week, as far as business is concerned, was practically the same as the previous week. The shows playing the Shubert houses picked up a bit, some because it was the final week, and one because the show deserved more patronage and got it; the shows at the syndicate houses did about the same business as the week before.

Monday night the theatres got a good break on weather conditions. A storm which started during the day and had spells of being bad put the finish on the good weather which has affected the houses. It was no evening to be outdoors and as the attractions now housed in this city are of a standard that compares very favorably with any time in the years theatrical season, there was good business. Jewish holiday helped out considerably. While the managers were pleased to see the crowds Monday night, none was sanguine enough to believe a new era had arrived and contented themselves with being thankful for what they had.

Nothing has developed as yet to prove that the original contention the big hits would make money the same as they have always done and the mediocre shows would get by was not correct.

Four new shows opened Monday. The Boston Opera house was reopened after being dark a week, following the departure of "Mecca," and once again this made a full list of houses for the city. Naturally Southern and Marlowe drew a big society crowd. It is very possible that during their stay they will continue to draw as they are in the class that can expect patronage. They can put over their shows at the Boston opera house without difficulty, overcoming the uptown location of the house.

"Cornered" at a \$2 top at the Shubert had a splendid opening. Stress was placed on the price. It was stated frequently in the "ads" that the \$2 price was considered to be proper for drama.

"The Woman of Bronze," with Margaret Anglin, came into the Plymouth, and was another show which got away to a good start, everything considered.

"The Follies" opened at the Colonial at \$3.50 top. Saturday night \$4 will be the top. Show due to stay here five weeks. During the stay it will get the football crowds.

In the offing there are more changes. "Lady Billy," Mitzel's show, will depart from the Tremont Saturday, while still going at top pace and will be supplanted by "Little Old New York." At the same time "The Wren" will leave the Hollis Street and Ethel Barrymore should pack them in there with "Declasse."

Estimates for last week: "Lady Billy" (Tremont, 5th week). \$18,000, about what it has been running to. Only show in town that can give "The Follies" a run in its class and it is not expected that it will lose much this week. It is announced definitely that there is no chance of holding this show over for even one more week. The show will leave behind it plenty of good money it could easily take if allowed to play. Certainly good for two weeks more.

"The Wren" (Hollis, 3rd week). With takings of \$7,000 again shows no sign of picking up business. Belief is there is nothing in show startling and opportunities given Kelly Hayes not quite up to what was expected. If it can do but \$7,000 at the Hollis, a theatre catering to a class of patrons Miss Hayes is very strong with, the chances of it as a road show are questionable.

"The Follies" (Colonial, 1st week). Undoubtedly strongest opening of season. Bit over \$4,200 on Monday night. First night audience always attends this show and show well received.

Southern and Marlowe (opera house, 1st week). In for limited stay but will get over big. Opening good one with fair advance sale indicating usual support this pair receive from Bostonians.

"Cornered" (Shubert, 1st week). A Savage show in a Shubert house at \$2 top, unusual combination. Madge Kennedy because of her prominence in pictures, would attract certain class to which top price would naturally appeal. Even at top takings will be good during stay and had good opening Monday. "Tickle Me" did about \$14,500 first week.

"The Woman of Bronze" (Plymouth, 1st week). Will probably come stronger longer it stays. So many good openings in town Monday it couldn't get full benefit of first night. At that was good opening audience of sort indicating steady class of theatre goers prefer good acting instead of sensation.

"The Claw" (Wilbur, 1st week). Third week of show in Boston; shifted here from Plymouth, to make

room for the Anglin show. During second week came strong and win improve as it goes along. About \$8,000 second week. "The Whirl of New York," which only stayed at this house two weeks, when it was booked in for much longer, picked up strong on second week, doing about \$8,000 and evidently it was realized at the finish that Bostonians were really passing up fair bet as such shows go nowadays.

"The Three Musketeers" (film, Selwyn, 4th week). Very strong with capacity takings estimated at about \$11,000. Film evidently in for indefinite run.

"Over the Hill" (Tremont Temple). Still turning them away.

"Way Down East" (Globe, 2d week). Playing four shows a day, cleaning up all left behind when it left town before.

FREAK WEATHER DENTED TRADE

Some Shows Leave—"Tip Top" and "Lightnin'" Keep Up Pace

Chicago, Oct. 5.

Freak weather last week sent the shows helter-skelter as far as business was concerned. There was a marked dent in the matinee attendance Wednesday and Saturday. The only one of the shows playing to capacity Saturday matinee was "Tip Top" at the Colonial.

Speculation among managers now here as to remaining until the New Year and after.

Two shows left Saturday for the week stands. "The Mirage" vacated the Great Northern to make way for "Honeydew," and Leo Dietrichstein withdrew to permit "Afar" to take his place at the Studebaker. This week will find another change when "Erminie" trips out after three weeks to make way for White's "Scandals" Sunday.

Estimates for last week: "The Midnight Rounder" (Garlick, 4th week). Moved from Apollo Sunday with Sunday scale tilted to \$3.85 from \$3.80 at the former place. Bit of an uproar but folks paid. Kept up good pace despite adverse weather and finished week with over \$21,000.

"Tip Top" (Colonial, 8th week). Heavy attendance of children at matinees. Over \$28,000.

"Four Horsemen" LaSalle, 27th week). Film. Finished Saturday with \$6,200 on week. House dark this week; turned over to Shuberts for booking and expected to open about Oct. 15 with stage attraction.

"The Bad Man" (Princess, 4th week). Weathered depression nicely, getting around \$18,000.

"The Broken Wing" (Olympic, 5th week). Cut scale attracts show shoppers; \$11,500.

"Erminie" (Illinois, 2nd week). Wilson and De Wolf Hopper drawing middle-aged folks, but younger element shy. Grossed about \$12,500.

"Emperor Jones" (Playhouse, 3rd week). Here for six weeks but looks as though it may leave at any time. At first on account of large negro demand for seats both sides of balcony were reserved for them. This patronage fell way off. Totaled in vicinity of \$8,000. "Miss Lulu Bett" to follow.

"Over the Hill" (Woods, 4th week). Film. Going at continuous pace from 11 a. m. to 11 p. m. Still doing heavy advertising; \$16,000.

"Lightnin'" (Blackstone, 4th week). Despite weather, show got \$20,000.

"The Bat" (Grand, 40th week). Firmly established; \$16,000.

"The Gold Diggers" (Powers, 4th week). "The Detour" (Central, 1st week). Opened Monday.

BALTIMORE'S 2 FOR 1

The Lyceum, Baltimore, a combination house, has installed a policy of selling two seats for the price of one for the Monday night performances.

The custom is reported as having created considerable business for the opening performance with the business falling off the following days.

Five productions are reported as having disbanded after the Baltimore week on account of the poor business prevailing.

HISLOP-MORRIS CLAIM

Robert E. Johnston, the concert manager, suing on the assigned claim of Joseph Hislop, concert singer, names William Morris defendant in a \$4,000 suit on breach of contract grounds. Johnston sets forth that Morris agreed to book Hislop for 20 concerts between March and May last at \$800 per performance but that he received only \$12,000 for 15 of these concerts. Johnston wants the balance due for the other five engagements.

Morris' counsel, Jerome Wilzin, has filed a notice of appearance but no defense as yet.

INSIDE STUFF

ON LEGIT

Taking umbrage at the reported determination of the mass of managers gathered under the I. T. M. A. to collectively go after dramatic reviewers in New York and elsewhere who habitually turn their critiques into designed fulcrums of fun at the expense of productions reviewed, a metropolitan lens of the playhouse who writes for one of the big dailies said: "It's an old fight, this between the reviewers and the producing directors, and if the managers attempt any bulk move to influence the tone of newspaper judgment of their productions, they may regret it. Critics are human, after all, and reprisal for reprisal, organization vs. organization isn't impossible, with the critics lined up in a more or less solid body for the protection of the honesty of their own vocation."

"Threatening to take a critic's job away from him because he tells the truth about plays isn't going to get producers of plays anywhere. It's been tried periodically in New York, and while it succeeded in two notable instances, to the embarrassment of the critics reduced, the trouble didn't end there."

"Resentment among fellows of the guild for the bludgeon applied boomeranged to a degree that the managers who provoked the situation became tacit targets thenceforth for a long period whenever a critic saw a fair chance to hit hard. The critics of New York and the country at large are sincere. For the most part they are men drawn to the things of the playhouse through natural disposition. Their mission to most of them is a sacred one. Their allegiance first, last and all the time is to truth. Their employers, the publishers, save in an isolated case or two of venality, desire the facts about plays told at all times. The critic is an unhappy being. He is conscious of the material injury he may do a manager when he roasts a show. Often the manager involved is a friend. Often the critic knows members of the company and is aware that the show closing abruptly will throw these players back among the ever too numerous ranks of the disengaged. The reviewer knows also that disengagement for players means often stressed days when even food and lodging are penalties of idleness. Apart from these things, the critic's inclination in nine cases out of ten is to say something that may influence public favor of the production being reviewed."

"The reviewer sits in at a piece hemmed in by these considerations and the production proves inexcusably hopeless. Not only the reviewer is thus affected, but the audience. Comments are audible. The truth is inescapable. The lobby hums with the public's disapproval. In a situation such as this, what course may a critic take? Can he wantonly fly in the face of facts and put himself and his paper on record as mendacious? In all fairness, is any other course open to him but to say the play won't do? Following these premises, what is the critic's next problem? Let any complaining manager himself try to set down the facts about such a play as they are in a bald statement, and see what a dull, stupid piece of writing evolves. One glance at the vision indicated and it is obvious that the critic's next obligation is to himself and his paper. So, in the readiest spontaneity he can command, he turns the material of the author over and over, ever with the idea uppermost to make his issue readable. The play in the critic's expert judgment is done for anyhow, the beans spilled. Is this resort of the critic justification for the producing manager concerned to ask the publisher of the critic's paper for the critic's scalp?"

"The I. T. M. A. would better leave the reviewers of the play bills of the country alone. Producing managers, their methods, their frequent deluge of asinine, stupid and impossible plays make their intelligence and their antecedents too ready marks for the shafts of theatrical writers disposed to take the offensive in any war that may be started."

"The Demi-Virgin" came back to New York this week for revision, after it had been stopped last Saturday at the Pitt, Pittsburgh. Local politics were responsible for the stoppage, it is claimed. It is also alleged the Pittsburgh police officer who issued the order against the Pitt had not seen the show, but allowed it to run until in receipt of complaints from societies. Election accounted for the sudden activity. The A. H. Woods piece will be cut down about an hour during this lay-off week and some of the characters changed. It will open at Stamford, Conn., next Monday, playing there Oct. 10-11; then Long Branch for two days, with the end of the week at Far Rockaway, Long Island. Its future route has not been decided upon. There was some talk the show would follow "Back Pay" at the Eltinge, New York, but Woods has not settled that. He has had several offers of Broadway playhouses for "The Demi-Virgin."

Variety's notice under Pittsburgh correspondence last week on "The Demi-Virgin" at the Pitt, said:

Hazel Dawn features "The Demi-Virgin," by Avery Hopwood, which opened here at the Pitt Monday to near-capacity. The weaknesses of the production are many, the most glaring being the risqué features which are much too embarrassing even for the blouse. Constance Ferber has a part well suited to her type, but is allotted a few lines bordering on smut. The dramatic qualities are there, and there is plenty of laughter which the author and producer have striven for, but half the time the laughter is at the sheer audacity of the promulgators of the blue stuff.

The Shubert press matter sent out for release Sept. 27 spoke of the big demand for the pre-New York dates of "Main Street." It mentioned that there was a flood of telegrams from Syracuse and other cities, and explained that the Syracuse appeal was answered because it was the native city of the Shuberts. Just who were responsible for the "big demand" in Syracuse is a puzzle. There were not more than 75 folks in the Wieting opera house there Monday night (Sept. 26) for the opening. And this number included Stuart Walker, who staged the piece, Harriet Ford, who collaborated on the dramatic version; Miss Buell, who painted the scenery, and a chap who was a friend of the stage manager. The latter attracted almost as much attention as the show. He was down in front and read the New York Times between acts, while during the show he scribbled away at notes as though his life depended upon it. Syracuse critics were generally kindly in their treatment of the piece. One reviewer went so far as to contrast the small sized audience present at the opening with the packed crowds that have greeted the brand new show elsewhere.

The "native city of the Shuberts" struck the Syracusans as funny. After leaving the burg Lee visited it now and then, 10 years apart or so, when there was a lawsuit to settle. Jake left Syracuse alone so long he has forgotten it.

The allegation of R. H. Burnside that the bit, "Nothing but Cuts," as done by Willie Collier in the Music Box Revue, was written by Burnside and Collier, is denied by Collier. The version in the Music Box show, says Collier, was wholly written by him. The skit was first done in a Lamb's Frolic. Burnside is Shepherd of the Lamb's. Later Collier said he used all of the bit he had written himself, adding to it and produced it in the show. Burnside wrote Collier stating he had heard Collier was using the entire "Nothing but Cuts." The comedian replied, requesting Burnside to view the Music Box performance, after which he (Collier) would show Burnside the page and one-half Burnside had written, but which was not included in whole

SALARY CLAIMS

Leon Victor before hopping town to boom a road picture show left a claim for two weeks' services with his attorney, the bill being against John D. Williams as salary for work claimed done ahead of the Williams' production of Mae Marsh in "Brittle," the attraction since taken over by R. G. Herndon.

Sam Leavitt's claim for \$250, for services ahead of the colored show "Shuffle Along" has been turned over to the Legal Aid Society for collection.

or in part. Collier had preserved the Burnside contribution from the original, and brought it from his Long Island home to the theatre. Burnside did not see the Music Box performance as far as anyone connected with the theatre was aware. Burnside sent out an announcement stating the bit had been written by him in collaboration, and that he intended to produce it into a touring vaudeville act.

Reports from London give in detail an explanation of Adrian Samoiloff's lighting invention, employed in a new scene, "The Valley of Echoes," at the Hipp. With the device, costumes and scenery can be changed instantaneously in view of the audience. The device is apparently similar to that employed in the dream number in "The Greenwich Village Follies" at the Shubert. It is claimed for the London effect that characters, including dancers, moved about, the colors on the costumes remaining fixed at the will of the back-stage operator. Samoiloff's invention resembles a small traveling crane, operated from a table, and it runs on a system of tiny railway lines.

The effect in the Village "Follies" is attained differently, color dilution being the main idea and no intricate device being used, as reported in the London effect. The "Follies" effect is the work of Michael de Lipski, also a Russian, who worked the idea out with Pomeroy, an engineer. The latter invented a camera to detect camouflage, giving a picture of such an object as it really is. Absorption of colors is in back of the camera device and is part of the principle used for the dissolving stage scenes. Samoiloff and de Lipski appear to have come from the same Russian school. The latter came here with Pavlova. The former was a designer of scenery for the Imperial theatre in Petrograd, but was loaned to the British navy during the war.

William Harris, Jr., has encountered odd results in his productions, judged from the views of the metropolitan critics. The business drawn by his offerings in the last three or four seasons has been inverse to the opinion of the reviewers. Especially has the attendance on second nights been at variance to the criticisms. "The Lost Leader," which won the finest notices of any of his plays, attracted \$400 its second night and was soon taken off. "East Is West," which was panned, got \$600 the second night, then bulged to a long run hit that is still a leading road attraction. "The Thirteenth Chair," one of his earliest tries and greeted as sure fire, did not beat \$900 the second night. His presentation last week at the Ritz of "Bluebeard's Eighth Wife" showed the widest tangent to the comment of the dailies. The show won the severest panning of the season, but the second night found \$1,934 in the house, very close to capacity, and the piece went on for the balance of the week for a gross of \$17,000.

Bunched to beat the extended vacations sans pay that road show inactivity presages, ten of New York's hundred odd idle advance agents jobless since last April are living in a loft on a water front with the high cost of living reduced to an 11th avenue minimum with army cots among the equipment. A tacit corporation, no new members are let in save when one of the original 10 drops out. The loft is over a restaurant, which makes it uncomfortable on days when the menu below is savory and club members are shy on jack. Organized since Aug. 15, only one month's rent was paid in advance, the subsequent being promised the landlord on work some of the 10 were to get with the new season's start. The original 10 are still intact. Jobless and the landlord is juggling with the problem whether to go to the court costs of eviction or take the word of the 10 that the show biz will surely pick up by Oct. 15.

The revival of "The Return of Peter Grimm" carries the announcement it is a play by David Belasco, with no mention of Cecil DeMille, who was billed as co-author when the piece was originally presented.

An Equity actor playing in a Broadway success produced by a member of the P. M. A. last season drew down a weekly salary of \$250 for something over 30 weeks. During the summer he went broke and appealed to an independent member of the cast for the loan of \$100. The independent earned \$150 weekly and he failed to understand why the higher priced player should so quickly run short of cash. He demurred to the letters asking for the loan, finally suggesting an appeal to the producer might prove fruitful. The reply was that the manager refused to advance money to an Equity actor because he was not sure what action Equity might take in the matter of closed shop. The incident was in the middle of summer, when reports floated along Broadway to the effect that closed shop might apply to everything. This particular Equity player is said to have many times importuned the independent to join the A. E. A. He is not with the show, which is on tour.

Following the closing of a show recently tried out, an Equity actor is guessing on whether Equity tried to protect the manager in preference to the player. The show was announced to close for recasting and revision. The player received a note stating that he would be retained, the message being confidential. He received a letter from an Equity official asking that he call to discuss his contract. The official stated the contract was no longer effective, and when the actor showed him the note the official stated the manager could not be held to that, either. That brought about a verbal explosion from the actor, who wanted to know who was being protected. Since then it was decided to shelve the show.

With the world's series the week's excitement in New York, there is always someone to recall the famous Merkle bone. Along Broadway, George White pulled as big a bone play by shoving up the scale at the Liberty for his "Scandals" from \$3.50 to \$4 in the middle of the 12-week run. The week following the boost business started dropping and at the finale the show was drawing half-houses. A wise-cracker commented the day White elected to hoist the prices, he probably got an extra slam from the bookies.

"The O'Brien Girl" arrived at the Liberty Monday with a chorus never on Broadway before. The choristers left the show in bunches on the bad advice that it would not come in and 11 are known to have jumped to the Ed Wynn show, "A Perfect Fool." For a chorus picked from the green fields, the new bunch is a surprise. The gals may not all win beauty contests, but they measure up as entirely satisfactory.

The New York Daily News is now printing over 400,000 copies daily. Not so long ago it seemed doubtful if the Chicago Tribune would propel its New York pictorial daily into a success. It's question (Continued on page 21)

NEWS OF THE DAILIES

hours of the night." Mrs. Plosky makes general denial, asks for \$1,000 counsel fees and \$75 a week alimony. She alleges her husband has a contract with the Shuberts calling for \$250 a week. Decision was reversed.

The Massachusetts Supreme Court Oct. 1 ousted District Attorney Nathan A. Tufts of Middlesex County from office alleging he was guilty of dereliction of duty in several citations among them the one involving \$100,000 hush money paid by motion picture people to keep from publicity a party at Mishawum Manor attended by Roscoe Arbuck's and others.

Floyd E. Smith, sentenced to be electrocuted as the murderer of his child, gave a letter to a newspaper man to be opened after his death. Disregarding the instruction, the recipient opened it and showed its contents, protesting the writer's innocence, to Gov. Sprout of Pennsylvania in whose state Smith was under sentence. The governor promptly granted a 30-day reprieve.

With former Governor Alfred E. Smith presiding, the Coney Island Board of Trade gave a dinner Oct. 1 to the Board of Estimate to celebrate the beginning of Coney Island's boardwalk, the first stake of which was driven in the afternoon by Borough President Edward Riegelmann of Brooklyn.

Defending himself for his sermons, Dr. John Koach Stratton last Sunday declared at Calvary Baptist Church that he had converted a young actor and a leading lady, baptized them and they had given up "the Godless stage." Those who desired his removal, he asserted, were practicing the very sins he attacked.

The Pittsburgh police halted A. H. Woods' production of "The Demi Virgin" last week. Two performances Saturday were called off.

Dudley Field Malone, acting as counsel for Mrs. Alexander Smith Cochran, known professionally as Mme. Ganna Walska, returning from conference with his client in Paris promises a vigorous defense of the actions brought against her by her husband, the wealthy carpet manufacturer of Yonkers.

Walter R. Ward, coal dealer of 18 West 72nd street, New York, sued for the annulment of his marriage to Dawn Frances, chorus girl. She was married twice before and declares she was legally divorced from both husbands in Chicago. Ward sets up the allegation that neither of these divorces are valid.

The King of Italy conferred the decoration of Grand Officer of the Crown on Otto H. Kahn, the New York banker, who is one of the financial powers behind Famous Players and the promoter of several Broadway theatres.

Headed by Dr. Antonio Stella, Curuso's physician, a committee of prominent men and women of wealth and position is forming to raise \$1,000,000 as a memorial fund to the singer. The interest would go to Americans of promise who desire to study music and need aid.

For fifty years there has been no such excessive heat as has characterized the temperature this year. It has averaged 3.4 degrees above normal.

Bessie Tyree (Mrs. James S. Metcalfe) returned to the stage in a benefit Oct. 1 for the Bedford Hills Community House, appearing in Lady Gregory's "The Hospital Ward."

Jay O'Brien at the Dempsey-Carpenter fight July 2 bet \$25,000 at 4 to 1 that the Gints and Yankees would be the World's Series contenders. Having won \$100,000 he says he favors the Yanks to win.

William H. Anderson, New York State superintendent for the Anti-Saloon League, in a speech upon announced there was a country-wide conspiracy in the big cities, seconded by their newspapers, to discredit prohibition.

John Tiller, English dancing teacher, arrived in America, bringing his "Sixteen Sunshine Girls," who will be in Dillingham's production "Good Morning, Dearie."

Evelyn Nesbit paid her rent for her tea room and apartment at 235 West 53rd street after the landlord had begun dispossession proceedings.

Frank McWatters, storage warehouseman of New York, bequeathed \$1,000 to the Actors' Fund. In acknowledgment of their kindness to my brother, Thomas McWatters, McWatters died June 9 at Atlantic Highlands, N. J.

Governor Miller will award the conspicuous service cross to E'sia Janis tomorrow afternoon when a review of militia will be held in Central Park in connection with the launching of (Continued on Page 23)

"THE FAN" STARTS OFF WELL WITH FIRST NON-EQUITY PLAYERS

Opened Monday at Punch and Judy Theatre—Wallace Munro Issued Own Contract—Company Pleases First Night Audience.

THE FAN

Presented by Wallace Munro; adapted by Pitts Duffield from the French by Robert de Flers and G. A. de Caillavet; staged by Edgar McGregor.

Theresa Rosalie Mathew
M'erre (a butler) J. Jackson Dunn
Marc d'Arnot Edward H. Weyer
Germeline de Landeve
Jacques de Landeve Eva Leonard-Boyne
Blanche Bertier Beatrice Millar
Garin-Miclaux (of the Institute) Frank Sylvester
Madame Ovidio Margaret Dumont
Monsieur Ovidio Harry Lamont
Francis Trevous Ian MacLaren
Cinzelle Vaudrey Elida Spang
Michel (a gendarme) J. A. Osborne

This opening was of especial interest to the profession because Wallace Munro had organized a non-equity company and dared present it in New York. It is not a Fidelity troupe. Some of the members still carry A. E. A. cards. Miss Spang, the star, resigned from the Equity. Munro refused to issue A. E. A. contracts. He offered his own. He offered parts and salaries and terms, irrespective of affiliations. He, himself, has none, being unattached to any producers' or managers' body.

The result, strange as it may seem to sympathizers of Equity ideals, is a corking cast. None of the players had horns. They behaved about as most companies of white, American, experienced and gifted professional players might be expected to. If Equity thinks the public will notice any difference, the enthusiasm of the first-nighters at the Punch and Judy disputed any such illusion.

Miss Spang was charming. Ian MacLaren, her leading man, registered masculine power and a melancholy romantic vein that was reminiscent of James K. Hackett in his richest days. Eva Leonard-Boyne proved an ingenue-lead of talent, tact and natural graces plus the refinements of excellent dramatic training. Harold Heaton, as a beau without affectations, was metropolitan, modern and convincing. Frank Sylvester, as an old professor, drew applause at several turns through the fine shadings of a character role which he might easily have made saccharine odious and unreal. The other players supported these excellent artists admirably.

Miss Spang essays a young widow role, not entirely consistent in construction, but always legitimate enough. "The Fan" is really a farce. Its plot has to do with a matured coquette who uses her fan and her attractive faculties to set to rights the love affairs of everyone else, embroiling her own, but finally rounding it to a happy conclusion. There is much action and the laughs are sophisticated, sound and loud. The star sustains the spirit of her character even when it calls on her to do rather incredible things. She easily dominates the performance with an outstanding personality.

There are to be matinees Friday and Saturdays. With the schedule of eight performances, "The Fan" can draw about \$8,000 a week into the limited playhouse. This should profitably support the enterprise. One setting is used and there are 10 principal employed in addition to the star.

If New York enjoys French farce that isn't too blue, but which still offers a pinch of Parisian salt, "The Fan" should prosper. MacLaren should show matinee strength—he's such a lovable, grouchy, affectionate brute.

Lait.

THANK YOU

Hannah Helen Judson
Miss Blodgett Dickie Woolman
Joe Willets Alice Johnson
David Lee Theodore Westman
Andy Beardsley Frank McCormack
Mrs. Jones Alice Johnson
Gladys Jones Frances Simpson
Monte Jones Theodore Westman
Diane Edith King
Kenneth Jamieson Frederick Macdonald
Cornellus Jamieson Frank Monroe
Leonard Higginbotham Charles Goodrich
Abner Norton George Schiller
Dr. Andrew Cobb William Post
Judge Hachbrouck Herbert Saunders
Hiram Sweet Frederick Macdonald
Morton Jones Alfred Kappeler
Alfred Watrous George Spelton
Griggs Leslie Palmer

Thank you, Winchell Smith, Tom Cushing, John Golden et al. for a most delightful evening in the theatre; thank you for a lot of laughs and thank you for several real heart throbs. Also it looks as though audiences are going to thank you in the same measure for a great many nights at the Longacre with patronage, as they did Monday night.

"The Wheel" may have stopped at

son, Dickie Woolman, Albert Hyde, Alice Johnson, Francis Simpson, Theodore Westman, Jr., and Donald Foster. The latter plays the juvenile, lead with convincing effect while the Westman boy is a great kiddie. Miss Johnson manages mighty well with the heavy character role as the disturbance creator.

But among the comedy players is where the real shining lights are. First of these is Frank McCormack, who has another of those roles as he did in "Come On Charlie." He is a rural sissy who doesn't know what it's all about, but he is a corking housekeeper. He will be a wow to every audience that sees "Thank You." George Schiller as the secretary of the vestry presents another comedy character that scores and Alfred Kappeler as the head vestryman, is a hypocritical churchgoer to perfection. He plants his character perfectly with his opening speech. Leslie Palmer as Griggs, a butler, in the final act was just that in perfection.

William Post as a country doctor and Herbert Saunders, the judge, were likewise characters to the life, while Frederick Macdonald and Charles Goodrich presented two true rube types.

Frank Monroe as the dad of the juvenile did not make his appearance until the second act and then showed for a short time in the final act, but he dominated the scenes in which he was present.

Fred.

BEWARE OF DOGS

Nick Williams Gustave Rolland
Mrs. Williams Mrs. Chas. G. Craig
George Oliver William Hodge
Florence Arnold Anna Davis
Mr. Appleton George W. Barber
Henry Shaw Leighton Stark
Mrs. Appleton Edith Spang
Mr. Jennings John Webster
Camille DuBarry Julia Bruns
John Winford Philip Dunham

Lee Shubert brought this play to the Broadhurst Oct. 3 with William Hodge as author and star. In the latter capacity, or perhaps in both, Mr. Hodge made a speech in which he expressed the hope the abundant applause was sincere. If it were not, he ventured, the members of the audience were good actors.

There was need of them at the Broadhurst. Outside of the star, none in the cast seemed to have had Broadway training, even Mrs. Charles G. Craig misbanding a colored impersonation in hopeless fashion. Edward Elsner is listed as director. Perhaps that explains the mismanagement in direction and the miscasting. Listed by his friends as among the ablest when it comes to writing plays and devising situations, so far as memory serves Mr. Elsner always falls short as a director. The Hodge support certainly is unbelievable. As Nick Gustave Rolland stood out from the general, but his performance suffered from the difficulty of hearing him and of understanding what you heard.

As an author Mr. Hodge has fitted the star perfectly. The situations are neatly devised to keep him plausibly before you all but five minutes of the total two hours. And what a lifetime he lives through in those two hours. Until the end of the second act he is the well known and thoroughly misunderstood Bill we have learned to know so well. Then the clouds begin to lift. As the curtain falls the star has his leading lady safely encircled within his arms, he is revealed to his fellow players as the noble fellow we have long known him to be and he has forgiven in "Man From Home" style the wicked who reviled him. Thus it is as it should be and the show should pick up the provender in Chicago and the rest of the hinterland.

Whether it does or not, it will remain as good a monument as any other to the fearful waste of talent American showmen and the American public impose on one another. To blame Mr. Hodge is to get into a class with Kenneth MacGowan and sigh in sophomoric whispers for the millennium. Mr. Hodge is not to blame. Tongue in cheek he has gauged his public and measured success by the American yardstick money, and quite rightly. The man he is apparent from the fact that year after year he has waded through this sea of sentimentality and bosh and still escaped the sticky mannerisms many actors and actresses have acquired in the process.

Meanwhile, the play shows him as the keeper of a boarding house for dogs with a sick sister upstairs. Misunderstandings arise from a wealthy man using his place as a rendezvous for an illicit love affair, but in the end Mr. Hodge (here known as George Oliver) straightens all this out, gets forgiven by his girl and pardons his thieving servants. The usual hokum relief was provided by a sheriff who got soured in the last act after making a great deal of noise in the first two. As the leading lady Ann Davis was incredibly stiff and unpracticed, while Julia Bruns played a vamp hysterically and with a voice that seemed half left in the fly wings, but if this seems valueless on Broadway, it is not in the sticks. Mr. Hodge knows that. He has sojourned there enough and found it profitable.

Leed.

THE LOVE LETTER

Michael Townsend Ahern
Julia Henry White
Head Waiter Edgar Norton
Eugene Bernard Will West
Countess Irma Marjorie Gatenon
Miriam Charlot, engaged to Eugene
Carolyn Carolyn Thomson
Madame Charlot, Miriam's mother Katharine Stewart
Richard Kolnar Fred Astaire
Alma Moray Adele Astaire
Philip Delmar John Charles Thomas
Walter Elliott Roth
Bessy Boy Roger Davis
Marie, Miriam's maid Alice Brady
Gina Irma Irving
Zena Dorothy Irving
Betty Parker Jane Carroll
Ambassador Tom Fitzpatrick

No matter what might have been contained in Franz Molnar's "The Wolf," which, according to the program has suggested the book of "The Love Letter," the chief interest lies in the extravagant manner in which Charles Dillingham has presented this ultra-modern music play, which opened at the Globe Theatre Tuesday and served to introduce John Charles Thomas as a Dillingham star. There is an element of novelty in the story, in spite of the fact that it had a laborious beginning. Striking for comedy effects in revealing the narrative might have been supplanted by a more direct telling of the premise which consumed nearly all of the first act and introduced various interesting characters before the "star" was given an entrance. These, however, are about the only defects in an otherwise enjoyable transplanting of another continental work.

The story is really trivial in its entirety but deserves commendation for the manner in which it is treated. It subtly travesties the conventional formulae of comic opera and musical comedy of by-gone days and ventures a guess that this very contrary mood of Molnar's was at least fifty per cent. of the fun Mr. Dillingham had in selecting "The Wolf" as a basis for William LeBaron's work on the book of "The Love Letter."

In its present version the action begins in a continental restaurant introducing Eugene Bernard (Will West) and Miriam Charlot (Carolyn Thomson), his fiancée, accompanied by the latter's mother (Katharine Stewart). The prospective bride is insanely jealous of every man who shows even a bowing acquaintance with his fiancée and is particularly incensed at her side glances at Philip Delmar (John Charles Thomas) the latest arrival in the restaurant. They have a mild scene which culminates in the departure of the mother, the fiancée and the prospective groom, leaving Mr. Thomas alone on the stage for his first song. Act second begins in the boudoir of Miriam Charlot and after a short visit from her fiancée who demands to know what relations had existed between her and Delmar she finally reads to him the last letter she received from her quondam admirer and in which Delmar declares that, in spite of his having been packed off as an undesirable suitor, he will some day return, either as a diplomat, a soldier, an artist or a beggar and, no matter in what capacity, he would always love her and had gone forth and out into the world to make his name and fortune. Eugene leaves in high dudgeon and Miriam sings "First Love," after which a "fade out" effect leaves her asleep on a chaise longue and the scene changes to a fantastic setting wherein her dream is enacted.

Here Delmar appears to her, first as a soldier and they are surprised in a clandestine love scene by Eugene and the Countess Irma (Marjorie Gatenon) in whose palatial abode the party is given. The Countess and Eugene have also been former sweethearts but Eugene has not confided this fact to his fiancée. Later Delmar appears as a diplomat, and again as a singer, revealing to Miriam in each guise the face of the man she loves though clothed in different style. Her love is still true at the end of the act when he appears again but this time as a servant and of course one is led to expect that the usual misalliance is about to occur. But here is where the adroit Molnar has joined his subtle travesty with the philosophy of hearts—the girl meets her lover only as a real man—one who has accomplished none of the things he set out to do and after an amicable arrangement with her fiancée who, through the influence of the Countess will receive some sort of government concession, decides to marry the man of her dreams, sans fame as a diplomat, soldier, artist or beggar.

Mr. Thomas is probably quite the most romantic figure of our musical stage today. A voice of such liquid quality is rarely heard outside of the Metropolitan forces and with it he possesses that rare quality—a personality so likable that one might easily understand why any girl would forego a fortune with a middle aged bachelor for the romance of such a youth. Mr. Thomas' career in the theatre has been quite legitimate. He first came to notice some years ago as a leading man in a summer opera company in Newark, N. J., and, if memory serves us, was discovered by the late Edward Temple, through whose recommendation Thomas was put under contract by the Messrs Shubert. Since then he has created many noteworthy roles in Broadway musical productions, always scoring bona fide successes by reason of his unusual vocal attainments.

Since his success in "Apple Blossom"

some" it was obvious that stardom would be his heritage and judging from the manner in which he has been presented and received there is little doubt but what Mr. Dillingham has acted wisely in adding the Thomas name to his list of notable theatrical headliners.

Another striking notable personality in the cast of "The Love Letter" is that of Marjorie Gatenon, also a recruit from the Shubert forces. Miss Gatenon, in the role of the Countess Irma, registers every line and number allotted to her with such distinction and authority. She is especially delightful in the rendition of her songs by reason of the clear enunciation with which she enlightens her audience as to the lyrics. The same cannot be said of Carolyn Thomson who lacks the personality and grace one might expect from a leading woman. Even this might be forgiven for a pleasing voice, but unfortunately Miss Thomson's voice shows to good advantage only in her mezzo voce tones and these were mightily enhanced by the delicate string accompaniments of the splendid orchestras for her numbers.

Much life was injected into the performance by Fred and Adele Astaire, two delightful dancers with engaging personalities. They scored in every spot allotted to them and the pantomime work of both was thoroughly enjoyable in their "Upside Down" number which called forth the lion's share of the encores. Will West did as much as possible with the comedy of the piece but that is not saying much since Mr. LeBaron has done more for "The Love Letter" by writing some excellent lyrics than he has accomplished with his attempts at funny lines. The situations are probably lacking for uproarious comedy scenes but that is hardly a good excuse for the librettist to drag in a coterie of hackneyed jokes which have long ago been discarded by small time vaudeville acts.

The outstanding musical hit was scored by Thomas in the second act when he sang "Capzonetta." This composition is the only one which compares favorably with anything Jacobi had contributed to the score of "Apple Blossoms," and inclines one to feel sorry that Kreisler had not contributed also to the score of "The Love Letter." Mr. Thomas' first song was hardly worthy. "I'll return to You" being rather nondescript in character. "My Heart Beats for You," which Mr. Thomas sings in the last act will probably find its way to the mechanical records as the most popular of his numbers in this score. Miss Gatenon's numbers included "Scandal Town" (with Mr. West) and "Man, Man, Man," both of which scored very well with an enthusiastic and friendly audience.

There is little doubt but what "The Love Letter" can be rated as a success. Given a gorgeous production of ultra-modern scenic environment with a most imaginative and fanciful setting for the "Dream" scene, a cast of pretty nearly 100 per cent. players and the typical Dillingham chorus of smart looking girls who, however, are not overburdened with singing or dancing ability, "The Love Letter" looks like an entertainment which will please both New York and the hinterland for many months to come.

Jolo.

BLOSSOM TIME

Mitt Olga Cock
Bellabruna Zita Barnett
Fritzi Dorothy Whitmore
Kitty Frances Halliday
Mrs. Krans Ethel Branden
Greta Emmie Niles
Harmon Franz Schuber Howard Marsh
Franz Schubert Nortram Bonck
Krans William Danforth
Vogi Roy Cropper
Kupelwieser Paul Ker
Von Schwind Eugene Martinet
Binder Lucius Meli
Berkman Perry Aiken
Count Shagaw Yvonne Servais
Hansy Irving Mels
Novotny Robert Paton Gibbs
Rose Mildred Kay
Mrs. Coberg Erba Robeson
Walter Howard A. Herman
Dancer Murtess Dotch
Four Guests Gotham City Four

A musical score of surpassing beauty and a production that combines elaborateness with the best of taste are two factors that should contribute largely toward establishing "Blossom Time" as a success.

Additionally is a story which holds Franz Schubert, the composer, as the centre of interest, and which has a decidedly human appeal. Offsetting these assets there is a vein of "comedy-relief" running throughout the show, which is more than dull—it's deadly. Elimination of this so-called comedy, or if possible, rewriting it so that it will hold some semblance at least of what will pass for humor represents a sizeable task for any author. If it can be accomplished it will place "Blossom Time" head and shoulders over any of the numerous Viennese operettas that have preceded it over here.

The Shuberts produced the piece, which had its metropolitan premier at the Ambassador Sept. 29. The first night show ran particularly smooth. It had had a preliminary road season. Those concerned in remaking the show from the original German include A. M. Willner and H. Reichert, who adapted the book; Dorothy Donnelly, who edited the adaptation, wrote the lyrics, and constructed it for the English-speaking stage, and Sigmund Romberg.

who paraphrased Franz Schubert's melodies and contrived a sprightly dash of modernism in the music here and there.

Schubert's "Serenade," "The Song of Love," "My Springtime Art Thou," "Unfinished Symphony" and similar masterpieces of the celebrated composer are featured. The incidental music also carries an intertwining of the master's sentimental musical style, perfectly welded with the more current lilt of the Romberg jingles, the combination making for a score that approaches grand opera, but never becomes too heavy for popular consumption.

Bertram Peacock, plays Schubert, making the composer live again, through an impersonation that embraced a complete conception of the shyness and simplicity that were the composer's outstanding characteristics.

Mr. Peacock also disclosed a resonant baritone, used effectively in several solos and concerted numbers. His handling of the finale of the second act stamped him as an actor of artistic perceptions as well as an uncommonly good singer. The trait of self-sacrifice predominant in Schubert's nature is perfectly sustained and made a notable attribute of the part by Mr. Peacock.

Howard Marsh, as Baron Schober, Schubert's friend, lent brilliancy and dash to the role. Mr. Marsh is a tenor with a lower register that is a revelation for operetta. His higher tones are full and round but lack the depth of the lower ones, an inclination to force his top notes tending to give his voice an element of harshness at times. Marsh scores 100 per cent on appearance.

Olga Cook, blonde and piquantly pretty, uncovered a sweet soprano that showed to excellent advantage in the role of Miti. She scored one of the hits. Zoe Barnett as a sort of modified "vamp," also landed heavily, singing and acting with a verve that was thoroughly in keeping with the spirit of her part. William Danforth had the comedy burden—and it was a burden. He struggled with the banalities handed to him but no comedian could possibly surmount the material Danforth was supposed to make funny.

The opening of the second act is notably beautiful. This has the company grouped about the stage in a picture that has all of the artistic qualities, as regards composition and color blending, of a master piece in art. The action takes place in Vienna in 1826, which brings out some beautiful period costuming. The first act is a garden set, the second the drawing room mentioned and the third an interior.

The cast as a whole is excellent. The first night audience accepted the piece with acclaim, the general lobby comment being that it should remain at the Ambassador for a long stay.

Bel.

POT LUCK

Leater Scanlon Junius Matthews
Sarah Penfield Beth Franklin
Martha Holcomb Helen Reimer
Amy Jewell Clara Moore
William Farley Frank Allworth
Hilda Wrenn Frances Kenner
Mrs. Wrenn Jenny Dickerson
Phoebe Lyman Helga Stewart
Jim Patterson Rockliffe Fellowes
Stephen McCauley James Rennie
Judge Penfield Howard Nugent
Roscoe Brown Percy Moore
Wilbur Holcomb Frank E. Jamison
David Crum Douglas Bright

Kilbourn Gordon bows into the producing ranks with "Pot Luck," which had its premiere at the Comedy Sept. 29. Mr. Gordon until recently directed the publicity of W. A. Brady. At the same time he managed to get one or two plays of his own authorship on the boards, without however hitting the button. "Pot Luck" is not his creation but that of Edward Childs Carpenter, who has to his credit a number of book and dramatic successes. With Gordon he incorporated a managerial unit.

The selection of "Pot Luck" as the first try may mean more than it being Carpenter's work. It is a play which may be classed as a small town comedy, the type of offering that has made sufficient several managers of high rating on Broadway and the kind of attraction that needs but a moderate expenditure for settings (there are two plain scenes here). The new producers are wise in going ahead, paying attention to the signs on the road. If "Pot Luck" doesn't connect the firm quite likely is in the position of trying another avenue to a box office winner.

As a story "Pot Luck" is interesting. Its generally placed characters demand no histrionic excesses; in fact, the parts are made very easy for the players. In the town of Hebron, Conn. there is Amy Jewell, who conducts the burg's phonograph shop, a lonely soul, having been disappointed in not getting wedded to the man who proposed but who went west and stayed there. Amy admits she is an old maid, though she certainly looks like a blooming specimen of a girl not yet thirty.

In a moment of thoughtlessness she answers an advertisement in a matrimonial publication. Just as Jim Patterson, the object of the ad., makes his appearance she is advised to throw the whole idea overboard. So far as Jim is concerned, he is through as soon as he arrives in town. Jim is a crook, the kind who resort to the matrimonial paper

stuff. Amy is wise to the game from the first word. But Steve McCauley, who comes with Jim, never does get out of town. Steve is a sort of love maker for Jim, who one time came forth with an alibi for Steve when he was nailed for running rum over from Canada. Amy and Steve do make a go of it. They are married, Steve promising to return in a few months to collect half his share of Amy's nineteen thousand bankroll. Amy, in an imaginative moment, invents Steve's former life story and to the town folks he is a sea captain—about the youngest looking cap on record. He writes a yarn on rum running, and having once been a police reporter he makes good. His second try is a novel, which tells the real story of his life.

Mr. Carpenter's fourth and final act is the best written portion. He has the Hebron literary society in session in Amy's house, she reading Steve's story down to the point where the one-time side-kick arrives to collect his half of the loot. Steve has confessed to Amy and between them they frame the submission of Jim, who arrives on the scene. The judge, sheriff, constable and town detective offer suggestions as how the story should be finished, with the finale finding Jim throwing his plan of blackmail and taking the air to Canada.

Clara Moores as Amy hardly hides her comeliness by parting her hair in the middle. She is a capable little wife who picks a bad boy out of the air and makes a home-loving hubby out of him. James Rennie, last seen in "Spanish Love," has the sympathetic role of Steve, who enters the game to trim Amy and falls in love with her instead. Rockliffe Fellowes as the blackmailing Jim, handles his character excellently. As a flashy quick worker, who takes chances with words he can't make, he gets over most of the limited laughs.

"Pot Luck" was staged by Cyril Scott, who has delivered an easy running performance. In a season of seasons when first night good things have gone to pot, "Pot Luck" takes about the same risk as the others. It is not punchy and right now only the unusually unusual are getting money.

Idee.

LIKE A KING

Thomas H. Coffin Charles Eadale
Norah Smuts Margaret Whitmore
Nathaniel Artemus Alden James Gleason
Dan Rloridan Hale Norcross
Polleeman John Hardtap
Phyllis Weston Mina Gleason
Abigail Ann Harding
Robert Alden Lucille Parker
Arabella Alden James Seely
General Wade Weston Robert E. Homans
Samuel Penbenton E. L. Duane
Calvin Lowe Edward Poland
J. W. Savage Max W. Brown
William Chubb Arthur Allen
George W. Grubbe Dodson Mitchell

Adolph Klauber presented "Like a King," a comedy in three acts by John Hunter Booth, staged by Præstley Morrison, at the 30th Street Monday. It has many of the ingredients that go toward the making of a pleasant evening's entertainment, but is lacking in intricacy of situation, giving time for the audience to figure out the solution to the respective complications through the slow progression of the plot to a conclusion that could not possibly be otherwise. After the curtain falls on the first scene of act one, which is a sort of prolog, the only thing to wait for is the intervening dialog before the final curtain.

The plot, while wholly obvious and elemental, is good. It scored with "The Menace Man in the World," "Get-Rich-Quick-Wallingford" and innumerable others, but as utilized by the author, there isn't a sufficiency of complications to more than serve for a 25-minute vaudeville sketch.

A young man has left his home in Massachusetts several years before to make his fortune in the world. He is a lovable, likable chap, was on the road to success with a sheep ranch in Australia when a drought struck the country and the animals died on him; he struck oil in Mexico and it suddenly ceased to gush, and so on. Meantime he had been writing home of his good luck and was too proud to narrate his failures. The piece opens with his being bowled over by a Rolls-Royce car in Central Park. The chauffeur suggests, as the hard-luck chap is so anxious to visit his folks, that he will drive him up and they can pretend the car is the young man's, his friend continuing to pose as chauffeur, and be back in a few days.

The young chap, Nat Alden, finally consents and wires his folks of his coming. The entire town turns out to greet the young millionaire townsman. The census arrives showing the town is losing its population and is dying of lack of progress. Alden delivers a speech in the town hall, telling them to wake-up; that they have natural resources in the shape of a waterfalls that can furnish unlimited power for mills, etc., and that he will invest a million in the venture. His father is on the verge of bankruptcy.

As the car speeds by at 70 m.p.h. an hour the local constable notes the number and telegraphs to locate the owner, who is communicated with and says his car was stolen. He puts in an appearance in the third act still very much under the influence of liquor and Alden convinces him he bought the car, paying him \$16,000 for it, whereupon the intoxicated individual apologizes; the president of a pa-

per mill corporation pays Alden \$50,000 on account, for the right to erect a mill whereby he can utilize the waterfalls for power and the curtain descends with young Alden making another speech to his fellow townsmen on the subject of the proposed improvements for the benefit of the village.

There is a lot of hokum comedy, with Arthur playing a "crazy" constable in a very funny way. The outstanding hit is Dodson Mitchell in a single scene as the intoxicated owner of the car. His glassy stare while trying to recall the alleged sale of the car invented by Alden and verified by his own chauffeur, his open mouth to indicate the thickness of tongue, his effort to maintain his dignity under the weight of an imponderable "load" or "hangover," is as fine a piece of acting as has been seen in this town in many a day.

James Gleason is the young adventurer and carries off his comedy scenes to a nicety, but fails to register in the few serious moments given him. He is one of those essentially "comedian personalities." You expect him to say dry, droll things and you refuse to take him seriously. There are quite a number of burlesque types, more or less well played throughout.

In these troublesome days in the theatrical business "Like a King" doesn't seem to have sufficient "kick" to go over big enough to register success.

Jolo.

THE O'BRIEN GIRL

Mrs. Hope Finita DeSoria
Alice O'Brien Elizabeth Hines
Joe Fox Alexander Yakovlev
Lawrence Patten Edwin Forsberg
Humphrey Drexel Robinson Newbold
Mrs. Drexel Georgia Caine
Blaise Drexel Ada Mae Weeks
Larry Patten Truman Stanley
Wilbur Weatherby Andrew Tombes
Gerald Morgan Carl Hemmer
Minerva Kitty Devere
Lucille Vera O'Brien
Aline Kathleen Mahoney
Estelle Gretchen Grant
Walt Harry Rose
Eagle George Page
Owl Lou Leaser
Mickey George Hurd
Dickey M. Cunningham
Hazel Clements

There are many reasons why George M. Cohan should not leave theatricals and the strongest argument against it is "The O'Brien Girl," which he brought into the Liberty Monday (Oct. 3) advertised as his last production. A clean, fast musical comedy, chuck full of fun; many leaps ahead of "Mary," a show that could be easily fabricated for the road. "The O'Brien Girl" looks "in" more so at the scale—\$2.50 top.

Mr. Cohan was not anxious to bring "The O'Brien Girl" to New York at this time. If prior bookings in Boston where it ran over four months last summer had not forced it out, the show would probably be there yet. The rattle of failures on Broadway brought forth a guarantee to the producer for the Liberty booking, according to report. Mr. Cohan's preference was to play his attraction around New England in a series of repeats, the business proving the financial soundness of the idea and he would have taken it back to Boston before going to New York or Chicago.

This is the second season for Cohan alone as a producer. The first season's fertile activity came to a sensational halt with the passing of the Equity's closed shop rule which hit at independents. Both seasons he came through with a musical success, the current one being his sole remaining offering. With both, Mr. Cohan proved a show need not have a Broadway rep to draw 'em in elsewhere. "The O'Brien Girl" has been out over five months and "Mary" was played for repeats in the eastern stands for as long or longer.

As books go that for "The O'Brien Girl" has nothing on other musical comedies. But Otto Harbach and Frank Mandel have delivered a bright work for the many laugh getting fans do wonders. Some of the cast wrote their own parts. Robinson Newbold contributed his own laughable bits, writing in his part in four days. The action is set in a resort in the Adirondacks. To the retreat of the wealthy a confectionery creature, Alice O'Brien has come, splurging with her entire bankroll to have a taste of better things than the humdrum of stenographic work. To that resort go her employers. The socially inclined wife of one is captivated by "The O'Brien girl," only to cut her short when the truth comes out. The O'Brien girl's situation never becomes serious and the O'Brien girl in the end is the willing captive of the resort's most eligible juvenile.

Three elements figure in making "The O'Brien Girl" corking entertainment—the numbers, the cast and the snap with which the numbers are handled. There never was a Cohan show with that cracking finesse and speed in numbers as in this one. Five of the six numbers in the first act were snapped across to compelling appreciation. They were not hurried. They had the quality of dash. Lou Hirsch came through with his prettiest melody of the evening with the other number "Learn To Smile," really the theme song, which was not overdone.

The limelight has been thrown on

the cast almost since the opening in Boston, because of the pressure brought to bear in an alleged attempt to have players holding run of the play contracts walk out. The statement the scoring members were not disturbed by that agitation, proved correct. Fritz Scheff is out of the role of the middle-aged divorcee. In her place is Finita DeSoria, a Spanish songstress with accent who hails from South America. Her single number was the "Smile" song, too pretty to miss, and though Miss DeSoria may not have the skill of her predecessor, the strength of the surrounding cast was a fitting cloak.

Robinson Newbold who leaped out of obscurity to front rank in "The Royal Vagabond" has recently been added to the line-up. Mr. Newbold took over the role originally played by James Marlowe. As a wife-fearing husband, given over to funny little poems, the part fits him with tailor-made nicety. In front of the wife, played by the scintillating Georgia Caine, he "admitted" they were so happy together that they woke up in the middle of the night and laughed. His comment when his first wife was announced to marry his business partner was that Barnum was right, and it was a wallop of a laugh. Newbold's solo lyric "Murder" was good but it did not compare with the always infectious comedy assignments.

The comedy is not given to an individual. Andrew Tombes has the best chance since he entered the legitimate field, and he is at his very best. In numbers with Ada Mae Weeks, they make a fine team. Miss Weeks shines, not only as a dancer, but as a real comedienne. They started off with "I'll Treat You Like a Sister," the speed and originality of the business and dancing, drawing recalls that came with everything else they did. It was this pair who lead "My Little Canoe" at the first act finale. It's a bear of a number put on cleverly, sending the first nighters out for intermission in good humor. There was a suggestion of the aeroplane number in "Going Up," also garished with melodies by Hirsch but few will detect that and certainly it is no detraction. Business with paddles by chorus and especially well done by Miss Weeks and Mr. Tombes, was one of the brightest spots in a splendidly staged number. This same couple in the second act had "The Conversation Step" which looks like it would find its way to the dance palaces for the toddle, and they took the show into high again in that section with "Partners," which brought the dancing team of Cunningham and Clements into the going with rattling applause for their fast whirling.

The fourth high scoring member was Elizabeth Hines, whose blonde, slim beauty and grace, showed the advance reports on her performance in the title role were not exaggerated. Miss Hines came to attention last summer in "Love Birds" and she finds her rightful place as a Broadway engine in "The O'Brien Girl." Pleasant of voice, sweet all around and a very pretty dancer, she is the show's bon-bon. In the "Smile" number Miss Hines was the perfectly spotted. She had Tombes dancing with her in "I'm So Excited" and the twinkling of their feet plus the business brought them out several times. Tombes showed himself as good a dancer as a comedian all the way.

Two other dancers scored. Alexander Yakovlev was surprisingly good as an Indian, flashing the right dialect. His "Indian Prance" was a spectacular evolution, and later still in costume as a guide, he mixed in the foreign "hock" style and rapid turning. Carl Hemmer proved exceptionally graceful, appearing several times to partner Miss Hines. Edwin Forsberg was prone to be dramatic at the opening but toned down and impressed. Truman Stanley was a clean cut and likable juvenile.

Julian Mitchell staged "The O'Brien Girl." Credit for the speed party belongs to him but the tempo of the numbers was the Hirsch formula. The work of Mitchell and Cohan was not merely that of putting on the show. It was a case of keeping with it all the time. The inspired disaffection that took away the chorus, made for constant replacements. When the show arrived at the Liberty, not one of the girls had ever been on Broadway. The performance of the characters then is to be counted as extraordinary. They behaved like regulars. They were in the program as "Indies of the chorus."

It is possible Mr. Cohan named "The O'Brien Girl" in honor of his friend and counsellor Captain Dennis O'Brien. And it may be a coincidence but the fact remains that Mary is the name of Mrs. O'Brien; that, too, the title of Cohan's last season musical success. "The Liberty lobby held an attractive exhibit in the form of a massive photo frame idea, the idea of Jake Rosenthal, who is handling the show. That is but one of many valuable stunts employed by the crack J. J.

In spite of the tough going along Broadway, Cohan's last production should be among the last of the present crop of shows to go out, for though it isn't a wow "The O'Brien Girl" is the product of expert showmanship.

Idee.

WAIT TILL WE'RE MARRIED

"Wait Till We're Married" came to the Playhouse Monday as an untentious bit of amusement. It has no high moral precept, no subtle meaning, and no abstruse purpose beyond providing an agreeable evening of wholesome amusement in the theatre. As a dramatic work it is modest, but furnishes the vehicle for a most congenial company of players, chief among whom is a strikingly lovely young actress, Marion Coakley, by name, who brings to the stage an extraordinary endowment of youthful, blonde beauty and a girlish charm of manner which recommends her to the good will of Broadway.

These attributes and a natural grace of person and manner carried Miss Coakley safely through the trying experience of a first night and should make the foundation for a flourishing career on the stage, for she has the elements of a popular player in her youth and appealing femininity, backed up by a knack of unaffected gaiety of person.

Her part as the spoiled butterfly of the fashionable world in the present piece is rather artificial in the earlier passages of the play, but Miss Coakley had her moments later on in her scenes involving a quarrel with her fiancé on the wedding eve and in her banding with the rich old politician, Uncle Kester, which demonstrated that she will develop into a player with a deft touch for light comedy.

The play is a light trifle rather uncertain in its pattern and outline, but holding many really laughable situations. Its strength is in its good-humored gaiety rather than in its brilliancy. The story is vague and impossible, but it is brightly developed in amusing character drawing and contains a barrage of clever lines. The tale of a frivolous young woman who saves a simpleton youth from drowning and then proposes to make him over to her own design as a preliminary to marrying him, has possibilities of humor if handled with a nimble imagination.

This bare theme becomes elaborated by the interposition of the three doting spinster aunts of the youth and his wily old politician uncle. The aunts, of course, interfere with the course of true love, but the intriguing old uncle—a tricky veteran of politics who "has lied for 40 years and now indulges in the luxury of telling the truth"—sets all straight again for a happy curtain. And in the meantime these conflicting characters make for a cheerful evening of hearty laughs and a few deep chuckles.

The incident of the cocktails fed to the austere trio of ancient aunts was as funny a moment of outland comedy as has been seen in a long time, all of it done in a rollicking spirit of fun by three very clever character actresses—Adah Sherman, Lucy Beaumont and Edna May Oliver. Stanley Holmes was Uncle Kester, a mighty cheerful and cheering person to meet in any theatre, with a kindly, genial philosophy of life and a bluff twist of keen humor. Such was his grinning observation that "a woman may not have time to nurse a grievance," apropos of a long-standing family quarrel between himself and the three aunts.

Another amusing character was the butler, Marshall (Gerald Oliver Smith), who made it a rule only to work among "simple-minded worldly people" because people who had everything they wanted didn't have to occupy themselves in keeping up pretences. The play is rich enough in shrewd observations like that to keep any audience awake in smiling appreciation.

It is a pity that so witty a play should not be more convincingly constructed. Willie (James Duffy) is an exasperating hero. He is such a stupid, honest dough-head he alienates sympathy. He loves the sweet Marion, but he won't have her except on the basis of a poor man's wife. So when uncle offers him half a million as a wedding gift he snarls it on principle, on having accumulated the money by devious ways of political lobbies.

Marion very properly handed back Willie's ring at the end of the second act and departed for Paris, presumably to marry a rich suitor. But in the next act she is back at the Staten Island home of the aunts, apparently on the basis of a guest, but wearing overalls and doing all the work, while Willie has disappeared. Uncle turns up again looking wise and saying little, and presently Willie appears wearing a monocle and a British accent. Uncle has engineered it all. Behold Willie just as Marion would have had him. Only Marion, it appears, now wants him as he was originally. Presto, the fiction disappears and all is well. Not very convincing and very theatrical, but the stucco of the proceedings was lost in its good humor.

The play is the work of Hincheyson Boyd and Rudolph Hammer, presented by Oliver Morosco and staged under the direction of Mr. Morosco and John McKee. It is in three acts, involving no great investment for the one parlor interior for the first act and the garden scene for the second and third. The cast numbers twelve.

Rush.

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, Oct. 2

Editor Variety:

Under the date of Sept. 23, 1921, the following appeared in Variety: "American Roof: Joe Bannister is a comedy 'Rube' old man, who has worked in several two-man talking combinations. Here he builds an inconsequential sketch around the character. The type is well done and is generally funny in itself, but it's setting here is out of order. The sketch is all wrong. If an interesting thread could be developed, it might serve. As it stands it is only noise and knockabout. Not worth the trouble."

Under date of April 12, 1920 (on thereabouts), the following appeared in Variety: "City Theatre--Harry Oaks Co. in third spot accounted for themselves in great style with their spiritualistic joke sketch. The nature of the offering is timely in itself, although it is lauded in travesty fashion here."

Now view the sudden change of heart, in view of the fact that it is the same act with practically the same people?

In the review of Sept. 23 the critic has made several false statements. That I, Joe Bannister, have appeared

in several two-man talking combinations, and that I indulge in acrobatic feats. He quite flatters me with the statement that I have never made one in my life or have I ever appeared in a two-man talking combination. He also states that my vehicle is full of knockabout horseplay and noise. I resent that. My act is not noisy and there is no so-called knockabout horseplay in it.

The reviewer is most certainly entitled to write his impression, but why add a lot of junk that he does not see?

Joe Bannister.

Editor Variety:

In Variety's review of my act at New Orleans, your representative accuses me of lifting material belonging to Miss Trixie Friganza.

Your New Orleans man evidently is not very well posted as to what your paper printed recently. "A Little Bag of Tricks" is my property and my brains. I am not a chooser, nor a lifter.

Miss Friganza admits it is not her originality. I have in my possession a letter from her stating this. She changed her billing, now calling her act "Little Bag o' Tricks."

Murray Bennett.

THE MURRAY GIRLS

Songs.
One.

Harmonizing sisters, quite common nowadays on the variety stage. It's harmony singing with these girls as with others, and they do nicely, better than many of the others, for harmony seems the thing when individually the voice can't stand up. One of the girls takes a solo, the only error of the turn, for the song isn't good, besides. Doubles take in all of the rest.

The young women are personable, dress well and when singing in duets, make it pleasing. They are all right for No. 2 and could be tried No. 4 in the lesser big time, for their songs now are right and that is it with them, just songs of the pop sort, bearing down hard on the blues.

Some years ago the Murray Sisters were a standard team. They were Victoria and Maudie, the latter now with Solly Ward. In technical vaudeville though billed as the Murray Sisters, they were naturally referred to as "the Murray girls." I may be of no consequence but while their vaudeville career is young the current Murray Girls could find another name that would not be confusing to patrons who recall the Murray Sisters.

It's rather nice to listen to harmonizing sisters (even though they are not) when they are dressed up for their ages, make no pretense and go to work once upon the stage, depending only upon their presence, harmonizing and songs. The Murray Girls do this.

Sime.

FRANK JOHNSON and CO. (1).

Songs.
One.

As a baritone of straight songs, Frank Johnson is merely a baritone as far as vaudeville will be concerned. If he is anything else his songs at the 5th Ave. and in the No. 4 spot were too straight to bring it out.

At the piano was Leslie Hall, a lobby-lit, a brunet woman who seemed intent upon being a good accompanist. Maybe she was, but no one in front appeared sufficiently interested in the turn to determine that.

Mr. Johnson is wasting time in vaudeville trying to get an act of his present kind and style over. He's a young man and of some appearance. In two or three more days he could have found a place. Now he will have to find a place.

Sime.

GIRLIE and HER CYCLONES.

Songs and Dances.
8 Mins.; Two (Special Drop).
State.

A colored aggregation headed by a girl number leader with four boys in support. Popular numbers, with the customary jazz dancing. One of the boys is given an opportunity with solo stepping which he does creditably. The remaining three chaps are used only in the ensemble.

The girl displays sufficient ability as a rag singer to lead a turn of this order with the male quartet giving her support, vocally and with the dancing to keep the turn up to the standard set for acts of this nature.

BROWNE SISTERS.

Songs, Dance, Music.
14 Mins.; One (Special Drop).
Fifth Ave.

These girls formerly did a piano-accompanied double act. Later they were in the Bothwell Browne's "Bathing Beauties" turn. Now the girls are singing and dancing as well as handling the instruments. A special silk divided drop is the background. A song double with one sister in silk male attire is the introduction. The number is light and without entertainment or relation to the rest of the turn.

The drop parts for the entrance of the second sister, in Oriental dress, for a dance. In this number the girl's limbs are visible, with the rest of her form hidden behind a Japanese umbrella. This number parallels the opener in uselessness.

The girls get down to brass tacks in red and blue feathered short dresses when they go into a double piano-accompanied routine that whams them over after the dreary start. Both girls are good lookers and clever musicians. In the latter specialty they dance a bit, with much affectation and exaggeration of mannerisms.

The first two numbers don't belong. The girls are musicians and make an appeal only when with the instruments. The singing and dancing, probably used in an attempt for versatility, weaken the turn and will relegate it to the small time unless dispensed with. At the Fifth Ave., the musical finish saved the girls from a flop.

Con.

MATTIE CHOATE and CO. (2).

Comedy Sketch.
16 Mins.; Four (Parlor).

An aimless playlet, intended for comedy, but in its aimlessness not getting anywhere. Played by Mattie Choate, another girl and a man. Triangle thing in a way, with attempts to inject humor through a social secretary instructing a newly rich how to comport herself.

Miss Choate has been appearing off and on in vaudeville for many years, but probably never employed a power act than this playlet proved to be, with nothing in it or the playing worth mentioning.

Sime.

"THE WHITE CARNATION" (3)

Dramatic.
Full Stage (Special Set).
Columbia (Oct. 2).

A sobby, weary playlet, poorly written and badly played by three people, two men and a girl. The sobs start at the commencement and are there at the finish, when two of the players discover they are sister and brother after all.

One of the unversed auditors at the Columbia Sunday afternoon said: "Do they really play stuff like this?" It is big a waste of space to mention the story as the playlet itself is a fine waster on any stage, but for future identification in case the title should be changed, the scene is a florist shop, with a salesgirl selling white carnations for your mother, if she has died, and colored carnations if living.

"The White Carnation" isn't even a small time sob

Sime.

MARIE DRESSLER and Co. (3).
"Moments From the Winter Garden" (Comedy).
24 Mins.; Full Stage and one. Winter Garden.

John T. Murray, Arthur Geary and Jack Rodriguez are Marie Dressler's company, the first two co-featured with Miss Dressler in the billing. A full-stage house set for scene one for "The Barrymores At Home," the travesty originally done by Wil Morrisey's "Buzzin' Around" and later in Elizabeth Brice's vaudeville turn.

The Butler (Mr. Rodriguez) announces Lionel (Mr. Geary) in Romeo attire, carrying the skull of Yorick. He is followed by Ethel (Miss Dressler) and John (Mr. Murray). The original travesty is paralleled, leading up to the song "Lionel, Ethel and John," with Murray doing a burlesque Jekyll and Hyde and Miss Dressler pulling shrieks of laughter with burlesqued Barrymore mannerisms.

"The Ballet Loose," follows in "one." It is a solo song and dance travesty in the well known Dressler manner. She travesties a ballet dancer for the punch.

A comedy introduction by Miss Dressler puts Murray on in Greek Toga for "I'm An Elf," a burlesque song and dance on the classical dancers. The finish is burlesque opera by a quartet, consisting of Mr. Murray, Miss Dressler, Lora Hoffman and Mr. Geary. Miss Hoffman and Geary handle a legitimate operatic duet with Dressler and Murray in comedy get up, burlesquing their efforts. Murray secures individual laughs with "nance stuff," which, coupled with the comedienne's grotesque mugging and off-key singing, was good for a rousing finish.

Miss Dressler is strongly supported and has picked material that would make a sure fire vaudeville act anywhere or any place. This, with the Dressler rep., should make this act an ideal bill topper for the new Schubert circuit.

Con.

WILLIAM WOLFE and Girls (2).

Songs, Talk and Dances.
13 Mins.; Two and One.
23rd St.

Blue-gray lighting at the opening made a rather pretty effect for the comparatively simple hangings of an artist's studio, where a model was posed, then descends for a bit of dance with Wolfe.

Wolfe with a single number permitted the model to change, she appearing for a dialog bit, the material palnably tripe. The couple duetted with a proposal song, with the double dance more to Wolfe's credit than his partner, who appeared lousy.

The other girl is a mid, she trundling in a tea wagon for another chatter section. Here again the talk was not bright and some familiar. A jazz wedding number and dance found the model doing much better. A trio toy soldier dance was the finale.

The turn is for the three-day only.

Ibee.

JOE and MATTIE BOSS.

Song, Dance, Acrobatics.
11 Mins.; One.

This team should appeal to a certain type of vaudeville audience in popular priced theatres. They have little else than the man's knockabout falls and tumbles and the woman's generous display of her nether extremities in the course of a sort of ground twisting work that in itself is very simple but which is an adequate excuse for exposing the tight-clad limbs to the fullest extent.

The song and dance work is nil; the low comedy going the strongest. Satisfying dance spot turn for houses of the Low grade.

Abel.

DOBBS and WATKINS.

Talking and Singing.
17 Mins.; One (Special Drop).
Greely Sq.

A special drop showing the exterior of an apartment house is used by this two-man team. The comedian appears as the janitor with the straight as one of the tenants. Their talk in the main consists of discussing the other tenants in the building. All the dialog was riced through and delivered in a sort of sing song manner that shuddered points which might have been laughs.

The straight has a number he does very well. This team have a chance, if they will get some one to stage the act. The talk needs placing and they both need coaching in delivery. Another number after some of the talk has been out would not hurt. It could be placed just before the finish

Fred.

IRENE BORDONI and LEON VARVARA.
Songs.
Full Stage.
Keith's, Washington.

Washington, Oct. 3.

There is an alluring attractiveness about Irene Bordoni, and this is coupled with the manner in which she presents her numbers.

Act is a little slow in starting. Miss Bordoni's new partner, Leon Varvarra, makes a lengthy explanation concerning the first two numbers, Spanish songs, one telling the story of a flirt whom a judge fines, paying the fine himself, and of a mutator who dies in the arena with his eyes turned toward his lady fair. One would have been sufficient. They do not give the opportunities they should, and with the necessary explanation do not bring forth what is expected. They do, however, give Miss Bordoni the chance to make a beautiful picture in the national Spanish costume. The one she wore was a marvel of white lace.

Varvarra follows with his "Evolution of a Pianist." He finishes with a remarkably brilliant one-hand number. With his piano Varvarra was really equally as effective as Miss Bordoni.

In a black velvet creation Miss Bordoni next offered "Mon Homme" in French. It is now being done in English by Fannie Brice in the "Follies." These two artists have entirely different conceptions. Miss Bordoni did it beautifully, and although sung in French, her delineation was such the story told was perfectly understandable. "I Am Going to Do It if I Like It, and I Do" was next sung in English while wearing a blue gown covered with silver and a silver hat. There was just the right little touch of suggestiveness about it that made those out front lie it, too.

Stating that by request she would next sing "If You Could Care," from "As You Were," she did it in English, demonstrating she is the possessor of a trained voice with splendid quality. This was her closing number.

Miss Bordoni is a finished artiste, heading the bill, and rightfully so.

Meakin.

LILLIAN RYAN and C.

Songs.
18 Mins.; One.
American Roof.

Robust woman coon shouter, sort of small time edition of Sophie Tucker, with something of the same touch of "good fellow" appeal in her occasional intervals of talk. These are extremely short. Her coon shouting numbers are best although she got a wave of applause on a double voice number, combining female baritone and soprano.

She wears a dress of cloth of gold, rather crushed in appearance and after two opening numbers is off, apparently for a change. In the interval her colorless piano accompanist solos on the ivories with excellent technique but no showmanly method.

Miss Ryan returns in the same costume and goes into a song about the blue laws, always good applause stuff for small time audiences, or any kind of vaudeville audiences for that matter at this time. She follows with a ballad which doesn't get much and finishes with more coon shouting in which the accompanist joins for a few phrases disclosing a fair light tenor voice.

Miss Ryan has a first rate genial appeal and can put over "blues" numbers for all they are worth. Why she was placed second on the roof bill is a question. She is worth better than that on any Low layout.

Rush.

FRANK and ETHEL CARMAN.

Hoos Jugglers.
12 Mins.; Full Stage.
Fifth Ave.

Man and woman with fast hoop juggling routine, framed along conventional lines.

The girl makes two pretty changes of costumes. She is a graceful, comely assistant to the man's manipulations of the hoops. It's a fast snappy opener for the intermediate houses.

Con.

MELROY SISTERS (2).

Song and Dance.
15 Mins.; One.

The girls have a pleasing dance novelty that is worthy of a spot in the better family houses. Following a conventional dual opening, one does an eccentric solo, her partner following with an impression of a rah-rah boy in male get-up. That scored neatly. A clog double in abbreviated costume made for a nifty get-off.

Abel.

SAM MANN and Co. (3).
"Home-Made Justice" (Comedy).
28 Mins.; Three.
Orpheum, New Orleans.

New Orleans, Oct. 5.

"Home-Made Justice" is a product of Andy Rice, staged by Al Lewis and presented by Lewis & Gordon, with Sam Mann featured.

It is a nondescript affair, combining burlesque, satire, pathos, bathos and what not. Its component parts are as familiar as the elementary props of the theatre, a commingling of the travesty courtroom stuff and the straying couple awayed into remaining together, after vowing to separate.

The locale is Unpleasantville, Pennsylvania; the scene the Town Hall used for everything and improvised for the occasion into a court room. It is as bare in appearance as the dialog is threadbare through usage. To assimilate the whole one must admit of all the latitude possible. It is pitched in the key of buffoonery at one time, relaxes into seriousness at another, with a tithe of comprehensiveness to hold together.

With all its defects patent and dire fully obvious to the initiated, there is within a certain human appeal that brings attention from the auditor who will grant its shortcomings in favor of several striking humorous moments that give the sketch its main strength.

Sam Mann plays the Judge, conforming to his accepted style. Support is fairly adequate.

"Home-Made Justice" looks like an offering that will survive, getting its greatest meed in the less sophisticated localities, and will perhaps receive commendation or disparagement in the larger cities, according to the mood of audiences and its general placement on a program.

Samuel.

WRIGHT and GANNON.

Whistling and Musical.
10 Mins.; Three.

The couple opened the show here and that's about the limit of their speed on pop house bills. They open whistling a pop tune, following which he performs on a lute-like instrument camouflaged as a miniature, slide trombone following which the girl barely gets by with her bass saxophone work.

The getaway is an impression of two birds making love. The subject itself sounds so sweet and the way the man announced it was too saccharine for words. It won an unwelcome laugh from the he-men in the audience. The idea is familiar which the team dresses up through the medium of the woman sporting a ludicrous plumed get-up and the man a long feather cocky top-piece. Reception and sendoff very, very mild.

Abel.

CHARLES D. HART and CO. (3).

Piano, Songs and Dances.

14 Mins.; Full Stage (Special).
A combination of the regulation dancing teams that had their vogue during the dance craze, and a single girl, evidently having cabaret experience from the manner in which she puts over a couple of rag ballads. The frame-up seems to be a little rough at this time but the act ought to be shortly whipped into shape and be ready for the pop houses.

There is a brief introduction offered at the opening by the singer who explains three dances will be offered, a waltz, burglar dance and whirlwind finish. The waltz number seems to be rather long, especially as there is nothing in the routine offered that has any novelty. The "burglar" number does not seem to have been fully worked out as yet. It is another version of the Apache. The whirl gets the team by nicely, with the aid of the singer at one side of the stage.

Fred.

ELAINE SHERIDAN.

Songs.
11 Mins.; One.

Elaine Sheridan was formerly of the sister team of Otto and Sheridan. Published numbers tinged with Erie are used by her for the opening, one at the piano.

A complete change of voice came with the first of two special songs which made up the balance of the routine. Principal of the brace of specials was "Woolworth's Store" the lyric telling of features to be bought for a thin dime. Attention to the songs for sale provided diversions.

Miss Sheridan's second exclusive number and the finale was a parodied version of "All By Myself" with choruses in dialect. That took her off to hearty appreciation from the over capacity crowd, in last Friday night for the dance contest. For No. 2, as here Miss Sheridan pleases.

Ibee.

GERTRUDE HOFFMANN and Her American Ballet (10).

Dances. 45 Mins.; Full Stage (Special Set). Palace.

Shantay's Captive—A story after "The Arabian Nights." Created and Arranged by Michel Fokine. Gertrude Hoffmann Shantay Contr. Dance. Leon Barte Mises Dances, Anderson, Kilger and Zackey

Holland Dance. Harriet Fowler and Carlos Conte Pan Espagnol—Created and arranged by Michel Fokine. Gertrude Hoffmann and Leon Barte.

Solo. Ruth Zackey Solo. Ernestine Anderson Solo. Ferrol Dewees Cherry Blossoms. Ruth Zackey Japanese Drum Dance. Yushushi Yalse (Strauss) Gertrude Hoffmann and Leon Barte Toy Soldiers.

Ann Corbin and Carlos Conte The Peacock's Mirror. Emma Kilger Tango Variations. Leon Barte Scene Dances.

Catherine Gallimore and Carlos Conte Solo. Harriet Fowler Solo. Ann Corbin Muskrat—Created and arranged by Michel Fokine. Gertrude Hoffmann and Leon Barte.

Dances. And dances. And more dances! That is Gertrude Hoffmann's new act, with less of Gertrude Hoffmann in it than previously. No imitations, no singing, one ensemble, several doubles, but much single dance stuff. And it's good. And it's the best act Gertrude Hoffmann has ever given vaudeville, from Hammerstein's to the present day.

There is every kind of dancing there but the hard and the soft shoe. One solo dancer dressed up as perhaps a Turk did something no one could classify. It might be called the Borneo Bunk, but that got over too.

Opening, Miss Hoffmann with Leon Barte, did a story dance that called for something in the line of an illusion. A mystic box floated to the stage. After Miss Hoffmann had emerged from it, afterward clamping down Mr. Barte in it, the box almost as mystically floated off. What made it absurd was that the lines attached to the box could be seen. If slim steel wires were employed, it might be different. Whoever framed this dance must be a newspaper reader. The story calls for Barte to "whip" the dancer, using a lash. That might have passed over as a vintage incident but when Barte commenced to tear off Miss Hoffmann's clothes, it recalled recent events. The house liked this opening.

A couple of girls who did a double got a large share of applause, and a single girl dancer got as much, if not more, while Miss Hoffmann and Mr. Barte in their closing Russian number literally tore the house apart. There is much dancing, maybe not too much, though it did run 45 minutes, at least not too much for the casual vaudeville fan who must like dancing that is not buck and wing nor society nor social.

The orchestra and the orchestration sounded as though Max Hoffmann was bossing the pit. Everything about the production is vaudeville and showmanlike.

It's a splendid effort splendidly done, from production to stepping and can send Gertrude Hoffmann on her vaudeville way in the full knowledge that this great girl, after all of her vaudeville tries and her headlining existence, even after she said she had tired and wanted to retire, to produce for others, has produced her best for herself.

Sime.

CUMLEY and BROWN
Blackface song and dance. 12 Mins.; One. American Roof.

Two men representing usual conversational combination of swell, wise darkey and stupid boob. They have good opening. There is an explosion off and both men enter from opposite sides, commenting on cause of noise. "Swell coon" proposes to run for political office and hires boob to do work as spellbinder for him. Rehearsal of political speech forms body of talking act.

Material has bright stuff in it, interspersed with several numbers, one of them touching on the subject of prohibition to the effect that taking gin from the colored man is "murder in the first degree." Finish with a fair sample of buck and wing which gets them away neatly. Satisfactory number where rest of bill is well supplied with comedy. The American framework was short on this essential and the Cumley and Brown funnicking was scarcely strong enough to fill the gap. Nevertheless did nicely.

Rush.

"OH, WHAT A GIRL!" (21).

Musical Comedy. 43 Mins.; Three Scenes; One in "One" (Special Set). Shubert-Crescent.

The Shubert condensed production act of "Oh, What a Girl!" the musical comedy that had a run at the Shubert, New York, with Frank Fay featured, looks to be in as a turn. Unfilled and unprogrammed at the Crescent, Brooklyn, this week, stuck into the bill suddenly Monday for its first playing week, the tab did extremely well Tuesday night. It played nicely, gave entertainment, had good music and was well staged by Dave Bennett, his first of the Shubert condensations.

While the low comedy of the final scene comes from the bottle of booze in the well, it fits in here much better than usually found. The straight-laced yokel wife, whose husband is a drear deacon at home and a rounder when visiting a city, gave her role some ginger as she simulated a souse, pushed back her hat in the regulation manner, and invited the young city feller to sit down beside her, slapping his knee to emphasize her remarks.

The cube rounder was played by Sam Hearn, who did his single with his fiddle and monolog as an act on the bill just previously to the tab's position, closing the first half. As Hearn re-entered in another role, it got a laugh by itself, as his squeaky voice was recognizable from the wings.

The first set is a bachelor's apartment in New York holding a Bohemian bunch, with a composer and an engine working upon the yap they had located to back the composer's opera in order the engine might have the star role. A lay young fellow loves the engine, but sees the rube first and recognizes him as his long absent uncle, and so on, with the third scene shifting to uncle's home in the country. The second scene is in "one" for a stage setting stall.

In reducing this piece to 40 minutes or so (with leeway for about six more minutes to be cut down), the story has been knitted neatly, enough running through all the time to keep attention centered. The time cutting can happen in the first scene.

There are several principals, 10 chorus girls, mostly blondes and becomingly gowned (in different designs), a half dozen chorus boys, and two dancing girls, who might be twins. They looked better than they danced.

The action is interrupted by numbers, a couple of the songs catchy, and the sets are no doubt also from the original.

In this try the Shuberts have turned out something to headline. At the Crescent it is doing a lot to make the performance over there this week.

Sime.

INSIDE STUFF ON LEGIT

(Continued from page 17)

tionable if the Trib cared whether it did or not. But the News caught on and has erected its own class of readers. The story in connection is the report that up to a short while ago, notwithstanding the amazing increase in circulation of the News, with a valuable theatrical adjunct, not a Broadway press agent had personally invaded the sanctum of the News' dramatic editor. James Whittaker, who married Ina Claire and was the News' first dramatic critic, left the paper some time ago. Now its dramatic department is said to be in a process of reorganization.

A. H. Woods recently announced the production of a comedy called "The Ground Floor," by Frank Mandel and Oscar Hammerstein, 2d. Arthur Hammerstein, who originally accepted the script, now announces it as his production. Hammerstein and Woods agreed on a joint production, but it was provided the latter place O. P. Heggie, under contract to Woods, in the new play. Heggie is reported going on tour again with "Happy Go Lucky," and it was unsettled this week that "The Ground Floor" would be a joint production.

"The Music Box Revue," by Irving Berlin, holds several numbers and ideas Mr. Berlin had laid out for the Ziegfeld "Follies" for this season. Mr. Ziegfeld and Mr. Berlin could not agree upon the author's terms. Berlin wanted a royalty; Ziegfeld wanted to pay a flat weekly salary. It might have cost Ziegfeld \$150 weekly more to have agreed with Berlin. The latter withdrew when his proposal was rejected.

The George White "Scandals of 1920," now on the road, has discovered there is more money for it on one-night than week stands. Playing one-nighters the show has done nightly \$1,500 to \$1,700, while on week stands the most it has gotten any one week has been \$8,000. Accordingly, the show has cancelled all of the weeks and is now going over one-nighters only.

If Oliver Morosco's "Love Dreams" goes into Selwyn's Times Square, which looked likely the early part of this week, Morosco will guarantee the Selwyns. It is said, \$4,000 weekly for that house. "Dreams" did not show up well in Philadelphia, and the New York try seems to be in the nature of a gamble.

It is understood Gilbert Miller's contract as general manager of Charles Frohman, Inc., calls for a salary of \$50,000 a year and 50 per cent of the profits of the company. Famous Players is now the sole owners of the corporation.

FOUR MORTONS.

"Wearing Out the Green" (Comedy). 22 Mins.; Thros (Special). Colonial.

This is not an all new vehicle for the veteran vaudeville entertainers. Rather it is a new setting for their known style of fun making. The rising of the curtain discloses the 18th tee on a country club golf course, with sand box, driving tee and course flags, green and club house in the middle distance on the back drop. To the right there is a side of the clubhouse with door cut into the drop.

Sam and Kitty appear in golf clothes. Kitty as a sort of family caddy, and Sam carrying a single golf stick, reduced in his enormous hands to the proportions of a lead pencil. He sets up the silly sphere (a woolen practice ball in this case) and swipes at it futilely. There is some laughable preliminary talk dealing with the game. Such as Sam—"Phwt is the head and tail of this thing. I'd like to sprinkle some salt on the tail so I kin git a birdie," etc.

There are jangling bells off and it appears from the talk there is a wedding at a distant church. This makes the opening for the old bawling out of Kitty for her conduct at their own wedding banquet. "An' phwt did you do? Asked for a nut pick. Talking about a pick at an Irish banquet!" And so through the old routine, as funny a line of talk as vaudeville knows. It was punctuated by gales of laughter at the Colonial as it has been in pretty much every variety house in the country. This hit never stales.

Joe Morton enters in natty golf togs for a song and dance and all three are off, giving place to young Martha in a duck of a soubret frock of block and silver for a number and a sprightly dance. Sam returns done up in a British army mess jacket and boots and wearing red side whiskers for a song "As We Do in the Army," a funny enough set of lyrics about an ex-army man now an official of a country club, but rather out of the Morton character.

Joe back in Tuxedo, with Kitty, now in an evening dress of light blue and silver and her white hair done up high, framed in the doorway. Joe sings a number "You're as Beautiful at 60 as You Were at 16," neat bit of sentimental appeal.

All four on together for a smashing dancing finish, Sam still there with the taps, Kitty shaking a sprightly silver slipper and the two youngsters delivering a characteristic Morton dance.

The Colonel crowd simply wouldn't let 'em go, holding them with unison hand claps, whistles and that unusual demonstration in any house but the Colonial, shouts of applause. It's a whale. Rush.

PAUL WHITEMAN ORCHESTRA

(11). 32 Mins.; Full Stage (Curtains). Palace.

After listening to the Paul Whiteman Orchestra you will understand why the Palais Royal restaurant is doing a \$3,000 nightly gross business. There is something about the Whiteman Band that makes young people dance—and not altogether only the young. Whiteman gave a new tone to New York restaurants, the soft tone. He has muted everything except his salary. When the cornets need further muting, derby hats are placed over the openings.

Mr. Whiteman came to New York from the Coast. Now he's a New York restaurant institution. At one time it was close between the Palais Royal and the Hotel Pennsylvania, as to the choice for music for dancing. The Palais won out, with Whiteman. Then it made little difference whether one sought the Ritz, the Plaza, McAlpin or Pennsylvania, they eventually got to and stuck at the Palais, if they had the money and the clothes.

Whiteman has become so firmly entrenched as a restaurant bandmaster he is imitated and followed; he sets the dance music pace now, not alone in the restaurants but for phonograph records as well. Vaudeville had to get him, vaudeville needs him, for those who have heard of the Whiteman band but haven't the money or the clothes for the cover and menu card of the Palais Royal, will get the idea from Whiteman's music on the vaudeville stage.

The Whiteman time is dance perfect—his tone is always subdued—his scheme is simple if not intended—he gives drawing room music in a restaurant. It makes you dance, and the more softly played, the greater the desire. It's a new era in dance music. It shows up the blaring blattant jazz band combinations vaudeville has stood so patiently for.

Whiteman has brasses, six pieces, with a couple of the brass players doubling, one on several, even to the reeds. There are two concert grands, one base viol, a banjo and the drums, with Whiteman sometimes playing the violin as he directs.

Whiteman seldom swells the volume, it's against his policy. He got 'em soft (and that goes double) and he's keeping them soft. It's the nice kind for nice people. Whiteman has made the old feel young; he has made them feel sentiment and he has made them dance, meanwhile making more money than they ever talked about on the Coast.

In a dance orchestra it's the combination or manner of composition, the juxtaposition of the pieces, the formation of the band, and the players. Some dance band of five pieces sound like a full combination, others of seven or eight don't sound at all; some try to play like Whiteman's and play badly; others play as well as Whiteman's but Whiteman did it first.

At the Palace the Whiteman Band played 32 minutes, doing a routine of instrumental numbers, without card announcement (which should be there). Whiteman giving solo opportunities, the band winning out so completely it could be playing yet, if the Palais Royal just across the way did not call for Whiteman's playing, for the after-theatre supper crowd.

Sime.

KRAMER and VARRELL.

Hand Balancers. 10 Mins.; Two (Special).

Kramer and Varrell, two men in hand balancing and acrobatic feats. They wear Roman togas. A special drop is a background of ancient Rome. The understander is a barrel-chested chap with a remarkable muscular development. The mounter, while smaller built, is agile and also makes an excellent appearance in the matter of physique.

Usual lifts and balancing expertly performed. Standard opening or closing turn and a splendid one of its type. Bell.

VAN and CANTWELL.

Harmony Singers. 14 Mins.; One.

Two men singing combination. In blue tuxedos they sing four or five published numbers, in sweet tenor and harmony tones.

The songs are well selected but a good strong comedy number is needed to take them away from the conventional two-man singing style.

Excellent voices, they get all possible from the songs. Stronger material will lift them into two-day circles. Con.

"THE KISS BURGLAR" (6).

Tabloid Farce. 28 Mins.; One and Full Stage. (Special Set). 44th St.

"The Kiss Burglar" is a condensed one-act farce made over from the legitimate play of that name. It starts in "one" with some explanatory dialog, to plant the idea, that of a press agent who frames a burglary stunt to get his client's name in the papers.

A light comedian, character comic, a juvenile and a woman playing a stenographer's role appear in the section in "one." A comedy song here holds some laughs in the business between verses, but it could be eliminated with consequent speed.

The part that has its action in the full stage set holds the meat. This has the character comic breaking into the room of an actress and trying to steal a kiss. It is frank bedroom farce, approaching ginger at times but never oversteps the line. The bedroom business was a succession of laughs.

The turn can readily be trimmed into an excellent farcical skit for vaudeville. The people in it are experienced players, who get everything possible out of dialog and situations. Bell.

MARIE TOLLMAN REVUE.

Singing, Dancng, Piano. 15 Mins.; Full Stage (Cyo.). State.

A silk cyclorama divides to disclose Miss Tollman on a two-step dias up stage. Two girls are down stage holding poses, with another girl at the piano. A male in tuxedo sings the opening song, to which the three girls dance a ballet.

The male handles a soft shoe eccentric dance next, featuring a slide and a cartwheel "break" cleverly. The divided eye admits the sister team in short ballet dresses for a double-toe routine.

An oriental combination Egyptian and snake dance by Miss Tollman next, using the same method of entrance posing atop the dias covered with elaborate silk cape, which is discarded, showing her in oriental attire. A Russian double by the sisters in appropriate short fur-trimmed costumes and bare knees is followed by a piano solo registering fair. At the finish the three women are in Gypsy costume and the man likewise for a fast dancing finale.

It's a flash dancing act for the three-a-day and will pass as such. The people are of average ability, with the featured dancer showing nothing to warrant the elevation. Con.

GENE and MINETTE.

Sister Act. 16 Mins.; One. American Roof.

Tall woman singer of female baritone order and slight girl as accompanist at the piano. Big girl has voice of fairly agreeable quality but uncertain pitch. When she sang with with the soprano accompanist the discrepancy was painful.

Smaller girl sings soprano in duets and during absence of partner for costume change offers very agreeable violin solo. On her return baritone sings one of those "mother" ballads, very much off pitch and subsequently the two go into instrumental duet, violin for the little one and banjo mandolin or ukelele for a rousing jazz finish which brought the applause for an exit and brought them back for an encore and a flock of bows. Straight-away small timers, but agreeable entertainers along familiar lines. No try for comedy. With a reasonable percentage of laughs they might go after a small time version of the Courtney Sisters, but they do not seem to have any talent in this direction.

No comedy and a smooth straight turn is probably preferable to a mis-directed effort for laughs, so the pair are probably wise in their present routine. Rush.

SNELL and VERNON.

Ring Act. 8 Mins.; Full Stage (Special Set). State.

A pretty garden scene with young girl on swing. Youth enters for some crossfire. His car has broken down. She leaves and he converts swing into rings for some clever aerial acrobatics.

Girl returns in classy one-piece fringed gym costume. They execute a fast routine of single and double ring acrobatics. Both are smooth, sure athletes with no stalling.

The pair have appearance and have produced the turn smoothly. It's a corking fast opener for any vaudeville bill. Con.

PALACE

These \$10,000 bills are bears for the box office. The Palace had to stop selling standing room at 85 cents per person at the Monday matinee, while at night it must have been the same, for the house was packed, with standees at \$1 per. The Shuberts could be charged a commission for the Palace turnaway. With the ticket speculators on either side of the Palace Monday night running standees at 50 cents before eight, they started to ping for the 44th Street or the Winter Garden.

The specs had a naive way of trying to do business. This office had but one single seat left for the Palace. Two people came in, man and woman. Conversation: "Palace? You mean the 44th Street? Look at that bill (reading names of acts). There's a show for you. Go to the 44th Street. No? Well, here's the Winter Garden, the Shubert show. Great vaudeville. I was there last afternoon. But the couple walked out on the speller. It sounded as though the specs had bought at the Shuberts' houses without a return privilege. Asked why he was plugging for the Shuberts and if he were stuck, the spec gave a look of disgust at his questioner and refused to answer, after digging up the \$1.10 single coupon, charging \$2 for it.

The current bill at the Palace does not quite reach \$10,000 in salary cost, but it's just as imposing on paper as the Palace's show last week that cost over ten. It may be more in money than the Palace has spent in the past, but shows like this draw the business, and the Palace can hold money, a awful lot of money, in 14 performances. Opposition or no opposition, capacity is what every theatre manager is after and is willing to pay for. The discussion remaining is if the Palace uses up headliners in the way it has been doing of late, four to a bill, where is the supply to come from in the future, and can the returns stand repeating with meaningless other Keith-booked houses out of town calling for names, or features, while houses in opposition town are strengthening bills weekly. Still, will probably take care of itself as the occasion arises.

It may have been the Jewish holiday Monday or the rain or the absent ball game, but the matinees all over Times square were jammed that afternoon. Each house had a turn-away with the overflow going to the other. The ball games last week bumped the matinee business, as the series games are now doing, and will do while they last, but a show like the Palace's with its names, Gertrude Hoffman, Paul Whiteman's Band (first time), Leo Carrillo and Edith Taliaferro must do business. That is what they are there for in a bunch.

Starting the show at eight, Miss Taliaferro in "Under the Same Old Moon," opened at 8:30, with the finish of the program coming at 11:25. The Taliaferro playlet ran 29 minutes. Miss Hoffman, closing the first bill, did 45 minutes; Leo Carrillo, opening after intermission, did 28 minutes, and the Whiteman act consumed another 32 minutes, immediately following. The other turns of the nine-act program filled in the remainder, together with the Topics film. The Whiteman number (New Acts) was the big applause noise, with the Hoffman turn (New Acts) the big entertaining bit. Mr. Carrillo had to do 28 minutes; that speaks for itself when considering he is a single and a monologist. The Taliaferro sketch ran its limit through construction, but it drags and drags, and is far away from the best Miss Taliaferro has had. What might have saved it at the conclusion, the northwestern bit, was ruined by its implausibility.

Next to closing were Rome and Gant the tall and short fellows. On the Shubert time are Rome and Cullen, said to be similar. The two at the Palace got away finely with the short one's dancing and the big one's legs and comedy. This couple did a bit of business employed by another two-man act, No. 4 on the same bill, Feinton and Fields. It was one standing on the other's foot, with the foot-holder being pushed away. It's not a new piece of business for either, but hasn't grown so popular within the last 50 years it should happen twice on one big-time program.

The Feinton and Fields turn is blackface, with one of the boys owning personality. They went through to a strong finish with peculiar applause attending, starting desultory, increasing in volume as the couple appeared, dying down as they passed away, and then again swelling up for no visible cause. However, it held up the show and the Hoffman act (New Acts) that came after it.

"Shadowland," closing the performance, picked a tough assignment for a dumb sight turn. As the silhouetted figures of four girls appeared behind the lighted sheet, the audience lunged on. But they did not hang until the finish, starting to walk about midway, thereby missing the silhouetted union suits that help to place this act in the novelty class, a new departure in posing, with the young woman doing the Liberty statue not getting nearly enough for her effort. She retains the pose through the entire 16 or 17 minutes the acts run. It's presented by Max Tuber, and in a way, though

somewhat vaguely, in the coloring effects recalls "The End of the World."

No. 2 held Pietro, pretty early for him and his piano-accompanist, around 8:15, while they were piling in. But Pietro held to his cheerfulness and his prop smile, doing well enough for the spot. Bill, Genevieve and Walter, the first name billing of a comedy bicycle three-act, opened the show. Walter is the comedian, with no varying style, but a good bike performer, doing some dandy and new stunts on a single high wheel.

Leo Carrillo had half of a new act, the new material coming at the opening in the form of smart chatter about flying. It got something in the five minutes taken up. Then Mr. Carrillo went into the "China John" stuff, doing as well as ever with it. For an encore he brought on that peachy police dog he owns, "Pershing," and had "Perski" remove his cap as he said, "Pershing, there's a lady in the house." To the insistent applause he did another encore bit, the French soldier recitation. Carrillo mentioned that was in behalf of the American Legion and in the line of a "Let Us Forget" remembrance. The house liked that also, probably because they liked Leo. *Time.*

WINTER GARDEN

Ten acts at the Shuberts' Winter Garden Monday night, witnessed by a capacity attendance paying top of \$1.65 for the show.

Marie Dressler (New Acts) was the headliner in "Moments From The Winter Garden." Jim Barton, billed, was not among those present. Barton played the house last week.

The bill ran much too long. William Horlick and Saraupa Sisters, a fast snappy dancing turn, got on about 11:15 and never had a chance in the closing spot.

Sensational Togo in "The Slide for Life," gave the evening a start and the thrill lovers a chance to buzz. Togo was followed by Hager and Goodwin, the song writers in their two-man piano and singing turn. Hager got his numbers across snappily, doing the most with a "woop" dialect song and a "ballyhoo" hit. Goodwin at the piano, accompanied cleverly and helped with the opening number, a harmonized double. They made a distinct impression in the double act spot.

Emily Ann Wellman and Richard Gordon in "The Actor's Wife" had the sketch, in third position. They liked the act here much, applauding each backup of the six scenes. The turn is an old theme newly presented. Miss Wellman has unusually capable support. A surprise finish is written into the manuscript but becomes lost in the shuffle. The story has several twists that confuse the denouement but it didn't seem to make any difference in the reception. Each player took an individual bow at the curtain.

Dr. Calton, the ladder-balancing monologist, he'd over from last week, and closed sensationally after a slow start. The Englishman's patter is mostly rehearsed familiar but his constant straining for laughs and incessant chatter finally caught. His high flown phrasing has been done before. The balancing atop the two ladders is the strength. A girl assistant in a one-piece uniform and tights is present at intervals.

Clark and Acaro got the comedy bit of the first half with very little competition ahead of them. Clark's gentleman vagabond and Miss Acaro's foiling were an unbeatable combination. Clark's "raspberry" gag later took the edge off. A recitation of George Rosner's aunt the same subject and his travestied operatic finish was a conflict with the finish of the Marie Dressler act, without any damage to the latter, however. Another piece of business Clark uses, pecking at the decolette bust of his Olympian proportioned partner, was used by Miss Dressler in her finish with John T. Murray. She gave it a new twist by pulling up a piece of chiffon, much after the fashion of a window curtain.

After the picture Palo and Palet pulled down a solid hit with their musical turn. The Winter Garden orchestra was of great assistance here helping immensely with excellent music. Kettle drums are a rarity for a vaudeville act accompaniment.

Lora Hoffman followed. The prima made a bitz entrance through the shutter drop backed in "two" by a fantastic hanging. A piano which is used is visible in the background. Miss Hoffman, beautifully gowned in black decolette and opera cloak, sang three well-selected numbers in good voice closing strongly with a high-class ballad of lilting melody. She could have encored, the applause continuing until Rosner's act.

Rosner got them right from the start with the old legit, "Daffy Mac Dougal." "The Graduate" and the "G. A. R. Veteran" completed his character cycle. Each was acclaimed individually, building up to a wham finish.

Miss Dressler followed with Horlick and the Saraupa Sisters in the sacrificial nook. The Wellman turn lengthened out, the first half of the bill with the Dressler act likewise in the last half, making the show run about 11:30. *Con.*

COLONIAL

The Colonial house manager was grieved at 8:05 that there wasn't a seat left in the house, but he was mistaken. At 8:45 the box office man accommodated the reviewer at the regular scale and war tax with a couple in the smoking boxes, which had vacant space enough for about two companies of militia at that time. Downstairs was capacity. Probably an error of business judgment, about which there is no special complaint, as house managers may be busy and worried these days.

But there can be nothing but complaint about the lax way in which the Colonial management has let that rowdy gallery get out of hand again. It took one house manager the greater part of a season to school that gallery and patrons of the house were able for a while to watch the performance in peace. Now the work has all to be done over.

This week's show is a smashing entertainment, but the rough element came near spoiling it several times. The act of "The Creole Fashion Plate" was interrupted by scuffling, and Karyl Norman paused with a tactful remark from the stage which brought quiet. Apparently the gallery has to be managed from the stage for the present, for it was only due to the skillful counter-kidding of Harry Carroll that the finish of his turn was not ruined.

The Carroll offering proved one of the two of the bill. The upstairs crowd chose to pick out the "Swimmin' Hole" number, done by the Bennett Twins, and for moments wouldn't have anything else. It looked for the time that the Twins would have to go right on through the evening. Again at the finish of the act, when the score is quickly run off in an ensemble routine, they demanded the same song by the girls half a dozen times, and only the joshing of Carroll saved the house from a tumultuous demonstration of old-fashioned dimensions. Nevertheless the girl revue was a riot.

The Four Mortons (New Acts) had to follow it at 10:45, and a tougher spot seldom has been. As it turned out, the mortons four were amply up to the task. They started a little haltingly, but their going went better as it progressed, and they accomplished the almost impossible by practically duplicating the bit of the girl revue. "The Colonial" comedians, in spite of their faults, are nearer typical vaudeville fans than the customers of almost any other vaudeville establishment in town. They know their vaudeville and they are loyal to old favorites.

This week's Colonial bill has everything, plenty of singing, strong dancing, snappy and excellent comedy elements and besides, maybe because the situation is what it is, has conspicuous "production" features. But above all it is strong in characteristic vaudeville specialty material, a quality which is not easy to describe, but which is readily recognizable to the experienced vaudeville observer, be he booker, reviewer or fan. Different amusement promoters may cater to a great variety of public taste, but the vaudeville entertainment is fairly well fixed in type, and it does seem that the Keith outfit has a little the edge in the current contest in supplying the typical specialty show.

The show is a well-balanced assortment of specialty material with a touch of old-time sure-fire artists in the Four Mortons and Cressy and Dayne. It begins rather quietly, but builds up in laughs and speed to a whole of a climax with the Mortons in next to closing.

Ernie, fine looking young gymnast working on a high pedestal with hand-stand strength feats and a finish on wide-swinging roman rings is the opener. Rather slow and takes too much time nearly 12 minutes, for the start of a fast show such as this, although a fine specialty of its sort.

Leo Alton and Cecil Allen, singing and dancing comedians, gave the show its applause rush-off in No. 2. They have adopted Frisco dancing styles to an individual routine, something in the nature of a dance competition, although with the soft pedal on the competition.

Cressy and Dayne filled up the laugh passages with their sketch now called "The Man Who Butted In," although it was called "The New Store," and the latter is the better name. It has fine character humor, first rate story interest and a rich succession of clever lines that hold surprise laughs. An effective surprise ending twist got it away to a high score.

Bert and Betty Wheeler kept the laughing on the up-grade. Bert has a kidding nut style of his own, rough in spots but holding sure fire, robust fun. It was an inspiration to switch from the roughest of the nut comedy to a sentimental ballad which brought them a hurricane of applause. The brief dance got them away to the big noise of the evening up to that time. The show had been growing in speed all the time, and for closing intermission came the brilliant production flash and the surprise of "The Creole Fashion Plate." Karyl Norman, the female impersonator, is newly returned from abroad with even more gorgeous gowns and hangings than

ever. His clothes are eye-openers. The background for this sartorial sub-burst is a rich drop of crinkled cloth of gold, flanked on one side by a sumptuous bit of gilded and embossed furniture. The stunning pictures of the turn and the surprise of the disclosure that the singer is a man combined for a strong feature to close the first half.

Harry Carroll and Co. of six choristers, the Bennett Twins, Grace Fisher, prima donna and a dancer, Harry Laughlin, besides Harry Carroll himself, took up 50 minutes. Then came the Mortons, who marked the peak of the entertainment, and for the finale, Emile and John Nethane, the last word in gymnastic finish. Two young men in Tuxedos who do everything in the way of hand-to-hand, head-to-head and ground tumbling with absolute ease and grace, without a spoken word and with a wealth of amusing dumb business. A turn that ought to be set up for the study of all talking, singing and dancing acrobats. *Rush.*

44th ST.

The ten-act show at Shuberts' 44th St. this week, billed in the electric as an "all-star" affair, is hardly that, but it holds considerable entertainment. It's the third week of Shubert vaudeville at the house. Monday night the 44th St. was a trifle short of capacity. One thing immediately noticeable about the 44th St. is the vaudeville atmosphere so quickly created. A sophisticated audience likewise contributes to removing any traces of newness of the new policy.

The Bayonne Whipple and Walter Huston revue "Time," closing the first half, was the high spot of the show. It's as far away from the general run of so-called production turns as San Francisco is from the Bronx. A keen spirit of travesty characterizes the comedy, of which there is more than sufficient to supply several Broadway shows, and a commendable striving for novelty marks every moment. There is a jazz band, but it's kept more or less subdued, being incidental to the comedy bits for the greater part. The whole turn runs with the smoothness of a perfectly oiled engine. Scenically the turn is an achievement in itself. It is seldom an audience remains seated preceding an intermission and continues applauding until an artist, responds with a speech, but they did just that at the 44th St. Monday night.

Another whopping hit was that of A. Robbins, next to closing. Robbins reached 'em somewhat after 11, just about the toughest spot in the world for a single, but he held the entire house, following everything. It's a quaint comedy turn, this Robbins' act, the humor favoring the continental idea of fun, but remoulded in such manner as to make its comedy appeal universal.

Taflan and Newell opened with a combination of horizontal bar work, singing, dancing and music. The blindfolded stunt on the bars by one of the boys made a corking thriller, but the act should have ended after that, the closing in one with dancing, supplying superfluous entertainment. They went over.

Directly following came Mossman and Vance with double dancing. This made two two-men turns in a row. The neat stepping brought the team plenty of appreciation but the double dancing of the openers had taken a bit of the edge off, and the Mossman and Vance act would have undoubtedly gone better if they had not been forced to follow dancing of somewhat the same type as theirs.

Opening the second half were Milten and Correll, also with double dancing, likewise somewhat along the lines of Mossman and Vance. The talking acrobats replaced Stone and Pillard. Some of the comedy talk landed and a great deal of it failed to get anything. The Equilli Bros. closing the show with hand balancing were a fourth two-man team. In the "Kiss Burglar" the two principal men also formed a double singing and dancing combination.

Ernestine Myers, third, with a production dancing turn, pleased generally and made 'em gasp with the bareness of the final Oriental dance. Miss Myers gets about as close to the limit in the matter of undress as possible, it would seem. There is a new tenor in the act, Bertram Bailey, who sings pleasantly and figures importantly. The two little dancing girls, Alice Weaver and Lovey Lee, scored an individual hit with a double eccentric.

Clark and Verdi were the first to get to them with comedy. They held the fourth spot and received a reception on their entrance. They did the statue selling turn and succeeded in keeping the laughs moving rapidly for the better part of their time.

Dolly Connelly and Percy Wenrich, second after intermission, were another team of old favorites the house liked. Miss Connelly did eight numbers. One about the short haired dames of Greenwich Village disclosed a novel lyric and was like all of the others, expertly handled by Miss Connelly.

The Kiss Burglar (New Acts) held the eighth spot with Equilli Brothers closing. The gymnasts had to battle against a walking house but did very

well considering. The show ran along pleasantly Monday night, the audience accepting it as a first rate entertainment. *Bel.*

PALACE, NEWARK

Newark, N. J., Oct. 5. Proctor's Palace (Keith-booked) play a big time vaudeville bill on a split week basis with two shows a day. The prices range from 50 cents top to 15 cents at matinees, and 77 cents to 20 cents for the night performances. The vaudeville bill is preceded by one hour of pictures the higher priced seats for both performances are reserved. With the rain Monday afternoon capacity for the first show. A nine-act bill overpriced with men and dancing comprised the first half program. It was a difficult bill to arrange, owing to the number of male dancers. The latter half especially losing its effectiveness on this account.

Joe Fecher with his ten-piece orchestra started proceedings with a corking overture with his aggregation framing up as one of the strongest heard in any of the local vaudeville houses. John S. Blondy held the No. 1 spot with a variety opening turn. Blondy is assisted by a young woman who sings and dances between his balancing and acrobatic efforts. The turn is purely small time but proves a fitting opener for houses of that class. Dotson No. 2 was the first of the male dancers. The coked boy stepped right in and slapped out one of the big hits in the early spot. His exceptional stepping proved difficult to follow for the dancers later in the bill. He could have stood a later position but should have been satisfied with the spot as it gave him the edge in the dancing field.

No. 3 held Stella Tracy and Carl McBride. It is a quiet offering nicely framed along lines used by Miss Tracy for some time. The turn could stand a bit of cutting, the 20 minutes being a trifle over requirements. McBride should eliminate a bit of the mousing business with the talk as it detracts. Returns were adequate for this couple with Jack Lavier, No. 4, bringing forth good comedy returns. Lavier, following some corking comedy business on the previous shows his turn to drag toward the end, too much time being taken up in leading up to the final trick. Considering his being the second single man of the first four acts this chap did well with an offering framed along novel lines.

A flash was provided by "The Spirit of the Mardi Gras," a revue with 11 people including a jazz band of six pieces. The turn consists of a series of song and dance specialties with girl leaders in each division. A brunet rag singer stands out among the girls, her two numbers being the applause winners of the act. She appears ready to step out as a single any time. Two girl dancers display their wares in capable style. A corking flash turn that can be featured in the three-day houses when they can afford the heavy salary needed for it.

Toney and Norman, No. 6, gathered in the laughs on the strength of Toney's clowning. He felt the Monday afternoon audience out to determine the requirements and found hokum and rough comedy demanded. The chatter appeared over their heads with the clowning surefire. The preceding turn had gathered an abundance of applause with this two-act having little difficulty in following it up.

The Mosconi Brothers headlining were No. 7. The boys were their customary success with the acrobatic stepping.

Verna Mosconi displayed great possibilities as a stepper and should develop into a leading factor in this line of work. The Mosconis for Newark were tip top.

Tom Smith, next to closing, suffered on account of the lateness of the spot and the number of men preceding him. He would have been a comedy riot earlier. The returns were of such proportions as to give satisfaction considering conditions.

The El Rev Sisters closed the show. They can end the best of bills and give satisfaction. The Monday afternoon audience was anxious to leave but gave these girls their attention.

AUDUBON

The Jewish holiday, with good show weather, was responsible for a turn-away business at this Fox house Monday night. The show, aside from the opening act, contained songs galore with comedy running it a close second and dance numbers very few.

"Hector," the poodle, with other animals of the same type and a lone fox terrier, gave an interesting performance in the opening round. The fox terrier, it was announced, was slightly indisposed. It did not even wiggle its tail until the conclusion when it did a "shimmy." It would have been better to have allowed the dog to recover, before forcing it to the stage.

Mack and Nelson, 2 dapper boys in evening dress, display plenty of action, show fairly well with comedy talk mixed with a variety of song selections. The latter is the foundation for they both possess vocal power while the comedy talk and peppy delivery elevates the boys to a standard for the deuce spot on any closing number that sends them off with a flying finish.

Philbrick and De Voe, of opposite sex, followed with a strict comedy of-

fering that will hold up on the smaller grade. The male member as a feminine character enters, pushing a baby carriage. After making the customary flirtation acquaintance he produces innumerable miscellaneous articles from the carriage, upon which his talk is based. She follows, assuming the comedy role as a teacher of foreign languages, while he remains as the target for insults. From the alphabet they render interpretations of each initial via the song method. Some of the interpretations are up to date while others are less interesting.

Lucille Chalfonte, besides her excellent voice runs second to none for looks and appearance. But her style of delivery the element near the ceiling could not understand. Her songs commanded attention and according to results were well appreciated, while one vocal demonstration succeeded in bringing rounds of applause. Murray Voelck, next, to closing, served up the first real comedy. He is assisted by a tall male English top character but far from that in speech who renders vocally and works as straight for the comedian. His talk went over with only fair success, but his actions are sufficient to put him over, while the song numbers are also there.

"Ye Old Song Shop" closed the vaudeville. The act carries two men and seven girls. The male members work the introductory roles via the song method with the girls entering from right and left sides of the special drop, made up in booklet form.

RIALTO, NEWARK

Newark, N. J., Oct. 5.

Shubert vaudeville, in its second week at the Rialto, brought forth an eight-act bill with the Moran and Wiser Revue headlining. It is the second production turn to have the feature honors at the house. The tab version of "Florodora" headed the opening bill. The selection of this type of act to headline displayed little discretion. The Newark house was badly in need of a name to follow up the disappointment derived from "Florodora." To a large extent the current week's bill is made up of acts at the Winter Garden last week. The one missed is Nora Bayes. Had Bayes been placed at the Rialto this week the house would be over without a doubt. Notwithstanding that last week's headliner failed to live up to expectations the Rialto is reported as having had a good week.

This Monday's matinee business is said to have been greater than the opening day with the night show a full attendance in the higher priced seats. The Rialto when erected was designed for pictures. Some of the locations are such that vaudeville is a difficult type of entertainment as the seats are far from the stage, perhaps the reason for the higher priced seats being first sold. Monday evening found scalpers on the sidewalk with apparently a good share of the choice seats.

Torino, a foreign juggler, using an attractive garden set, opened the show. His type of juggling turn has not been seen locally in some time. It makes a corking flash for an opener and could stand a later spot, as all of the feats attempted by this chap are worked out in capable style. Ben Linn, deriving considerable comedy from his excess weight, got away nicely in the No. 2 spot. This round chap did not overwork the spot and scored with his efforts. Sure comedy returns were produced by Billy "Swede" Hall in "Hilda," with Jennie Colborn and Joe Carter. The Hall characterization created innumerable laughs with the dialog getting over strongly. No. 3 is the sketch position at the Rialto with the Hall offering holding up the spot in fine style.

Marie Stoddard, following the Hall vehicle which had produced laughs, found difficulty in getting to the audience early but worked up strongly toward the finish, topping off to healthy applause. The travesty song numbers used by this young woman failed to reach, with the violin imitation and some of the later vocalizing putting her over. Hal Forde and Gita-Rice closed the first half, garnering the applause hit of that section. It is a smooth running two-man piano act with Forde the singer. The bit of acrobatic dancing attempted by Forde would suggest considerable athletic ability, which undoubtedly exists, as at one time this chap held the middleweight boxing championship of England. Using Rice's "Pal of Mine" for an encore, the couple brought round after round of applause.

Tamco Kajiyama opened the second half with a turn entertaining from start to finish. The audience was held spellbound by the miraculous concentration of this Japanese marvel, who made them take notice of every bit of his work. The windings in the way of applause for Kajiyama were immense.

The Moran and Wiser Revue in the following spot, and from there on the bill was jumbled up. The revue is being worked in three full stage acts with Cliff Edwards doing his ukulele bit in "One" between the first and second scenes. Nothing being available to put in "One" before the third set necessitated Clayton and Lennie, who were to have closed the show, forced to go on after the revue had been but half way com-

pleted. From the program and cards this gave the impression the Moran and Wiser offering had finished and that the last act was on. Monday evening a certain portion of the house walked, not knowing the revue was to be continued after the two men. Moran and Wiser do their familiar hat business in the last scene, which is the strongest part of the act. Some announcement should have been made to the effect Clayton and Lennie were not the closing act, as the Monday night audience took it for granted that the show was over at 10:30.

STATE

The first cold night of the fall season combined with the Jewish holidays drove them into Loew's mammoth State in droves. The night show had standees in all the aisles.

Four standard small time acts and two new entries comprised the vaudeville portion. Of the entire bill, Jones and Jones, the two-man colored combination, were easily the best. The State isn't the softest auditorium for a talking act, but the tar babies slipped across with their real dark humor and flawless dialects, ringing up the artistic and applause hit. They are big time all the time and will make the grade eventually. Last season Jones and Jones were scheduled for a No. 4 spot at the Colonial on a big time showing but some one discovered they had played the Astoria and the date was cold. With comedy acts being pursued by both the Keith and Shubert forces, it ought to be smooth sailing for these "naturals." They were third.

The next applause winner was the opening turn, Snell and Vernon (New Acts), a fast acrobatic double, pretty dressed.

Lee Mason, assisted by a pianist, deuced it to fair returns. Miss Mason opens with an off stage solo in a deep baritone that creates a suspicion she's a he. She increases this from time to time by a mannish swagger. The rest of the turn consists of her vocal efforts, handling a repertoire of popular numbers. A dialectless Hebrew character effort was her worst, although the lyrics were worthy a better delivery.

Jones and Jones followed with their comical crossfire. The action transpires in a railroad yard, having to do with the vicissitudes of two southern dinkies who are homesick and weary of the rigor of the swiftly moving north. The act boozes atmosphere and natural humor.

Chase and La Tour in a man and woman talking and singing skit followed, going fairly. The act carries a special. The girl is a public stenog, the man a wise cracking salesman. The crossfire is bright in spots, built along the familiar "trying to make her" idea. A comedy song soloed by the man should be replaced. The girl has a pleasant delivery and looks fetching in two changes of wardrobe.

Barker and Dunn, a two-man harmony singing team, held the next to shut spot. The boys have a conventional frame-up of solo and double songs, sticking to the well-beaten path of popology and repeating a double version of a song used by Lee Mason earlier. Both acts could have dropped it. The song is worthless from a comedy angle and registered one laugh on a "blue" punch line. A ballad with a patter repeat chorus carried by one with the partner singing the obligato from the wings got over strongly. A double Chinese comedy effort at the finish with both wearing "queues" also clicked.

Marie Tollman Revue (New Acts) closed, followed by the picture.

Con.

ORPHEUM, BROOKLYN

The Brooklyn Keith house had a sell out Tuesday night with standees on all floors including the gallery. With headline honors divided between Henry Santrey and Franklyn Ardell and Adele Rowland (as the special feature) the bill appeared strong on paper and proved equally so in the running. The Tuesday night audience was strictly of the Brooklyn type with no change from the regular patronage on account of the Jewish holidays.

The first half was strongly fortified with comedy. Davis and Pelle, a strong man duo, held forth No. 1. Much snap in the necessary speed which was continued by Vincent O'Donnell, No. 2. The juvenile singer with a routine of published numbers had little trouble selling his wares.

The first comedy of the evening developed in "A Dress Rehearsal," No. 3. The travesty turn kept the house in an uproar. The comedy situations were such that even a Brooklyn audience could grasp them and the Tuesday nighters took it hook, line and sinker. Frank Ellis has been placed as the star of this George Choe production, he, in all probability, playing the producer who works up and down the aisle. The comedy derived from his wise cracks is accountable for a number of the laughs regardless of the fact that some of the material has been seen considerable usage. Others mentioned in the cast are: Hodson, Freeshorn, Evelyn Jackson, Mariel Rastriek and Horace Lintz. The authorship is credited to Alice Gerstenberg who has earned out a vehicle that travels right at all times and is

sure of returns in an early spot on any bill.

No. 4 held Ernest Ball, now doing a single, with his song and piano routine. Ball is familiar to the majority of Brooklyn audiences, with the Tuesday night bunch no exception. Following two ballads and a comedy number the composer was called upon for some of his former successes which were rendered with due success.

The closing position of the first half had Franklyn Ardell and Co. in "King Solomon, Jr.," a farce comedy with an up-to-the-minute idea. Florence Madeira is a new addition to the cast playing the "Wednesday" wife role. Miss Madeira has figured in colorful matrimonial ventures in private life and proves a good selection for the rough character part in the Ardell sketch. The young woman gained considerable publicity in the dailies when she appeared at the Grand Central Station recently with two other women and caused the arrest of Ashton Newton, an actor, on a charge of bigamy, all three women claiming to be his wife. It resulted in Newton being sent to the Tombs with the wives getting front page notices for several days. In the Ardell sketch Miss Madeira has the biggest comedy role of the six women. Her work holds up strongly. The part seems to have been made to order for her and is carried off in fine style. For a farce comedy the Ardell sketch is in a class by itself in the present day vaudeville field.

Miss Rowland opened after intermission with restricted numbers. She is using the moving picture bit for good comedy results. Others have done and are still doing similar bits but this young woman appears to have the edge. Miss Rowland used the "Alice Blue Gown" from "Irene" in which she appeared in at the Vanderbilt. Incidentally it is playing across the street from the Orpheum this week at the Majestic. This quiet offering added a bit of class undeniably welcome with the returns what they should be.

Harry and Anna Seymour, second after intermission, made that tremendous spot a haven for them. This couple have developed by leaps and bounds and can be relied upon to deliver wherever placed. Miss Seymour gathered corking returns with her antics which necessitated a nifty speech at the finish. Henry Santrey with his band followed and created sufficient applause to satisfy the most particular. Santrey's style which is strictly his own is one that will be difficult for imitation. Closing the show held no terrors for this offering with Santrey doubling with Miss Seymour in a travesty bit as the final effort.

Hart.

SHUBERT-CRESCENT

A turnaway Tuesday night by eight, when only gallery seats were on sale. There was no Jewish holiday boost to the business, proven when Georgie Price came on with an overdose of Yiddish comment that never got a ripple. The people in front most apparently were not Yiddish and didn't know that Yid stuff so many actors think is funny. They might better save it for 14th street. Down there they can use Yid, Wop or Chink and leave entres over.

The Crescent with its dollar week-day scale has a more fancy list of admissions for Saturdays, Sundays and holidays. It runs up to \$2, quite a tidy little sum to gather in on the last four shows of the week after taking them for a dollar apiece up to then.

The Shuberts might decide upon what they intend to call their vaudeville and call it that. In front of the Crescent there is "Supreme Vaudeville" in the lights, a notably Keith slogan. At other times it has been "Shubert Select" or "Advanced Vaudeville." It isn't material however what the slogan may be, for the vaudeville itself always speaks for itself.

It's saying quite a lot for a case at the Crescent this week. The show doesn't start off any too well and there's other things to be said about the bill, but for one dollar it's there easy and a lot. A new production act, put out by the Shuberts as a condensation of "Oh, What a Girl" (New Acts) closed the first part, running 45 minutes, and gave satisfaction all the way. After that the second half carried her over.

Through the production having Sam Hearn as principal comedian and the same Sam Hearn doing his single turn in the No. 4 position, just before the production (a funny vaudeville arrangement that perhaps it will become necessary to grow accustomed to), an unavoidable conflict occurred. Hearn talks and plays a violin. Nonette, one of the headliners and a drawing card here, also uses a violin in her specialty that had the second after intermission spot. In the first part also was Anthony, a young man who whistles much and long and plays an accordion besides bowing much more often than the house wants him to. He was musical and a single man. Then Jack Conway and Co. No. 3, with real a two-man act; then Hearn, then the opening of the tab with seven new showing. It was a real relief when the 10 choruses girls of "Oh, What a Girl" trouped on. They were due. The other male single was Price in the second part, and opening that

part were Regal and Moore, two more men, with Jack Robb assisting.

The present bill at the Crescent as at first laid out held the first 44th Street bill, but was given so many switches that but a few remained to appear. Belle Storey, originally programmed, was out altogether. Robins was shifted elsewhere, as were Clark and Arcaro. The new program made up must have played much better, barring the lack of women, an item also noticeable in last week's first part at the Winter Garden.

The program arrangement in the Shubert houses however for the first few weeks should not be taken too seriously. It is indicative of nothing more than haste, the bunching of acts thought to hold strength. After the circuit settles down, its present deficiencies may be easily remedied.

Tuesday night was the babe for the show business. It turned cold, really chilly. If there was theatre business, all houses were entitled to get theirs. All did, Tuesday matinee as well, and on all performances Monday, legit and pictures as well as vaudeville and burlesque. Burlesque, by the way, need not worry if only the Shubert tabs like "Oh, What a Girl" get over. Those with bare legs or tight and which seem to have flopped, may have been opposition in their way for looks and the admission, but the "Girl" thing is straight vaudeville.

Georgie Price was the other top-liner with Nonette. The tab was not billed anywhere. Nor programmed up to Tuesday. Figuring the production act at \$1,500 or \$1,800 in salaries (including Hearn and excluding production expense), the Crescent bill this week is costing between \$5,200 and \$5,500, giving good value for that money and the \$1 top.

As the bill ran the Naess' opened, billed as Alfred Naess and Co., with a girl straight ice skater on the specially prepared flooring, while another comedy skater meant nothing. He did a fall or two, heavily dressed. The Naess' need more surface to show their best work. They can ice skate if they have the space. Their straight work did well enough, but if this style of act has worth to a show it should not be hidden away at the opening. Then Anthony, who takes himself and whistling mope to heart than does the audience. He's not big enough for No. 2 on the big time bills unless he does more pop stuff, whistling and on the accordion. Not necessarily, either, pop numbers from productions. They have all been played to death, if not sung. Finishing his act proper Anthony jockeyed with the applause until everyone thought he was through. He was but didn't know it, and came back with a long medley, stealing a couple more bows after that. Anthony needs to be instructed if expecting to hold up in the fast shows he has found himself in, somehow.

The Jack Conway sketch did better at this house most likely than at 44th Street. It is built more for out of town, with its low burlesque comedy. The house laughed at the right spots and the Crescent audience Tuesday night was more quick to grasp everything on the bill, said or done, than many a big time house in New York. Conway has Edward Lynch for the straight. It was a comedy turn for this locality, and that's what it is for—the smaller communities.

The Hearn turn with prohibition talk among other things worked smoothly enough, without Hearn possibly securing as many laughs as he often receives. His voice is his vaudeville fortune but his talk, typically pointed, may have been preceded by others of similar trend over in the Borough. It will do though and Hearn will do the rest. In the production Hearn did even better, though his prior appearance must have been a handicap in a way.

Regal and Moore have a new opening and a new set, with Jack Robb acting as the Barker before a carnival entrance drop. Robb refers to the two acrobats as "the world's greatest" often later turning this into a neat little curtain speech. Regal and Moore have much to be credited with and much to be blamed for. Their credit is for creation and originality with dexterity, while the blame is for them to have believed themselves capable of talking, and then making good at it, also singing and dancing. As they got away with it, other acrobats who couldn't, thought they could, thus the present situation. The Regal-Moore closing trick, the foot-to-foot catch was their leader. It never fails and didn't here.

Nonette must have lived in Brooklyn. They applauded right away and often until the end, when they went to it very hard. Always a finished little show-woman, Nonette is the Nonette as ever and can take care of herself in any company.

Georgie Price also got a reception upon entering, the reception abetted quite liberally by the ushers in the rear. Mr. Price mentioned on account of the Jewish holiday he would do nothing the house wanted in the way of imitations and so forth. Immediately bedlam broke out. Some called for Fatty Arbuckle that sounded plenty, others for everything from songs to celebrities. Price did what he wanted to, having some good material in parodied recitations, his best being "Dangerous John McGraw" on

"Dangerous Dan McGraw." Price was next to closing and perfectly safe there. The Donald Sisters closed the show about 11:10.

Sims.

RIVERSIDE

Tuesday night looked like mid-season—house sold out and standees thick. The weather was chilly, as it always is in a town where a world's series is playing. But the patrons were in the main unresponsive—stingy laughs and cheating applauders.

The second half was the show, except for Bert Baker's perennial "Prevarication," concluding the first portion, which had the upper Broadwayites yelling. Baker keeps to the old act, but every time it is seen again it has a few new screams. There isn't a funnier sketch in vaudeville; it gets as big and as manly laughs as Roger Imhof's or "For Pity's Sake." Imhof's is a more legitimate endeavor; the other is crass hoke. Baker drops in between the two, the three being the comedy skit triumvirate supreme.

The second half showed the McConnell Sisters, Daphne Pollard and the Hackett and Delmar review.

Miss Pollard was suffering from a noticeable cold, but she doesn't get her wallop with her windpipe. She uses other and more visible sections of her diminutive anatomy for her bulwarks of amusement. She is quite British—for a Seattle girl, decidedly so. She would probably have won some more if she had made some mention of being American, since she was billed as a London comedienne. America might be given a bit of credit, even though she does such corking cockney.

Little Pollard is probably the most comical person of her inches on earth. She has not only a risible faculty for misshaping her tabloid form, but she has a vein of slashing satire and a touch for grotesque characterization. She is prettier than the Vesta Victorias and Cissie Ourllettes who have done the slayings of Whitechapel here as a rule; and she can dance, has a pleasant voice and is a sprightly clownette. She worked somewhat briefly, and apologized because of her throat. She was heartily taken throughout.

The McConnell girls, Harriet and Marie, preceded her. Hassard Short, who produced the turn, is the most conspicuous stage director of the hour, and this lends glamor to the turn, which, when he was less famous, always charmed the westerners. Short has made of what might have been a plain singing duet act, a damming little production. The routine is greatly improved over last season, when, on the Orpheum Circuit, the effect was anti-climaxed by an encore of too-popular selections after a repertoire of better things.

The younger of the girls is charming, splendidly gifted with a co-ordinated voice and an unaffected and unstrained delivery; the older has a robust mezzo and sings too much, but is otherwise striking and admirable. In simple harmonies, toward the end, the girls are furor, and the audience came as near to honestly letting itself out here as anywhere in the performance.

Hackett and Delmar, also, have made good beyond the Alleghenies. Here they were closing the show. That wasn't just the best spot, because the opening is long and halting. A few walked out. When it got to high the audience began to pay attention. Mr. Delmar should not sing his French song when closing the show, but go right into the dance of it, as many arose on the ditty—he is no slinger, at best, and neither is Miss Hackett. Earlier in the bill it can be forgiven—in truth, forgotten. But here it made walkouts.

Those who decamped at this juncture missed the best Egyptian dance on the American stage. Miss Hackett executes the snaky and other maneuvers of it brilliantly. It got her a salvo from those who remained. The cast is about as it was last season. This is a valuable act, and Miss Delmar should be played to her best advantage in vaudeville, as it is doubtful whether this branch can hold her long. If she ever shows her Egyptian dance to a smart musical show opening audience, she will be an overnight rage.

Chong and Rosie Moey, Chinese, doing native and American songs and dances, opened without cracking anything apart. Bill Robinson, a ducky steuper, fooled away many minutes trying to be an entertainer, and started being an act when he put on the wooden shoes and danced. Cecil Mason and Bernie Shaw got some giggles on good material early, while one of them played a boy; the revelation of her sex was a surprise. But the act dwindled down because it couldn't follow with continued comedy and couldn't out-surprise the surprise thereafter. When the girl became a girl, the act became tame.

Lait.

NEW ACTS

Billy Kelly (From "Annabelle") in two acts. The title of the Frank McIntyre vaudeville sketch will be "Wednesday at the Ritz."

Harry Bewley, formerly in "The Decorators," in a new skit, "The Movers."

Nat Renard and Lillian West, in skit.

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Sweet Sweet
Daddy's
Gone

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BILLS NEXT WEEK (Oct. 10)

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.

KEITH'S CIRCUIT

NEW YORK CITY
Keith's Palace
Paul Whitman Co.
John Steel
4 Martons
Adelle Rowland
Edmore & Wil-
lams
*Gilda Randall &
Gilda
Burns & Freda
El Ciego
*Elversons
Keith's Riverside
Harry Fox Co.
Franklyn Ardell Co.
Coven McGivney
Shirley Roth & W.
Evans & Perez
Ann Gray
Zane Hall Co.
B & B Wheeler
(One to fill)

YORK and KING

Present "THE OLD FAMILY TINTYPE"
This Week (Oct. 3) Sacramento and
Fresno
Personal Direction LEE STEWART

Keith's Alhambra
Harry Carroll Co.
Margaret Young
Richard Keane
Lloyd & Hubens
Princeton & W.
Denny & Dayne
Miller Sls
Van Cleave
Paul & Pauline
Keith's Royal
Henry Santory Co.
"Dress Rehearsal"
Reynolds & Dene-
gan
Moore & Jane
Dave Roth
Herbert & Dore
Leo Berra
H & A Seymour
Hag & Laver
Henry Breen
Ascher & Helford
C. Della Coleman
Rosista
McCloud & Nor-
ton
(Others to fill)
Moss' Coliseum
1st half
Marshall & Wil-
lams
Musical Hunters
"Sawing a Woman"
(Others to fill)
Keith's Fordham
1st half
Howard & Sadler
"20th Cent. Rev."
Lear & Ryle
Newell & Most

"JINGLES"

Says: I am enjoying a route from Marcus
Lewy With
FAYE and THOMAS
in
"A Dancin' Honey Moon"

BROOKLYN
Keith's Bushwick
E. Tallaferra Co.
Raymond Bond Co.
Bill Robinson
Hag & Laver
Ching & Macy
Bobby Pantier Co.
Derkin's Animals
(Two to fill)
Keith's Orpheum
"The Love Race"
(Others to fill)
Keith's Hamilton
Wm Seabury Co.
Roth Kids
Creole Fashion Pl.
Ben Welton
Pearson Newport
Armand Kallz Co.
Kurt & Partner
Will Mahoney
(One to fill)
Keith's Jefferson
"Tom Farrow"
Dave Schuler Co.
Home & Galt
*Laura & Olive
Carl & Inez
(One to fill)
Lonovan & Lee
Murphy & White
Marion Sakl Co.
Roy & Arthur
Tracy & McBridge
(One to fill)
Moss' Regent
Tracy & McBridge
*Kaffa & Stanley
Murphy & White
(Others to fill)
Howard & Sadler
Maurice
June & France
(Others to fill)
Keith's Rial St.
Herman Hombro
Sully & Thomas
Joe Quon Tan
Clinton & Roney
Jocell Rev.
*Arabella & Venus
Keith's H. O. H.
2d half (10-12)
*Bobby Davis Co.
Harry L. Mason
Will Ward Co.
*Allen & Carter
Henry's Post
Jack McManis
1st half (10-12)
Creedon & Davis
Ethel McDonough
*Nora & Belmont
(Others to fill)

CINCINNATI
B. F. Keith's
Demmer & C
Frank Wilcox Co.
Arthur Barat
Bernard & Garry
Sylvia Clark
B. A. Ruffe's Rev.
(CLEVELAND)
Hippodrome
Minutary Rev.

ALTOONA, PA.
Orpheum
Blue Cloud & W.
Murray Girls
Murray Kissan Co.
Fred Elliott
(One to fill)
2d half
Spoons & Parsons
Harron & E.
Harry Hayden Co.
Heath & Spelling
Chas Alcorn Tr.
ATLANTA
(Birmingham
Split)

BALTIMORE
Maryland
J. & N. Oims
Inhoff, Conn. & C.
Ivan Jackson Co.
Kaufman Bros.
Elaime Sheridan
Coogan & Casey
Garcinelli Bros.
Leipzig
Sophie Tucker Co.
BRIMMINGHAM
Lyric
(Atlanta split)

BOSTON
B. F. Keith's
The Joannys
Vincent O'Donnell
Hosstock's School
Jean Granece Co.
"Man of People"
Herman Timbers
Lori Eber
Daphne Pollard
3 Lorians
BUFFALO
Shea's
Ruth Howell 2
B. & E. Herman
Langford & F.
Ginn & Jenkins
Jim McWilliams
La. Piliard 3
CHARLESTON
Victory
(Columbia split)

CHARLOTTE
Lyric
(Roanoke split)
1st half
Perry Sls
Connolly & F.
Eddie Carr & Co.
Laurel Lee
Welch Mosby & M.
CHATTANOOGA
Rialto
(Knoxville split)

CHICAGO
1st half
Jennie Middleton
Poll & Corvin
Quinn & Corvly
M. & A. Clark
Eary & Eary
CHARLOTTE
Lyric
(Roanoke split)

CHICAGO
1st half
Laura Dowling
Way Down East 4
(Others to fill)
Moss' Flatbush
Jimmy Lucas Co.
Cara Howard
"The Sirens"
(Others to fill)
Keith's Greenpoint
2d half (6-9)
Smith & Newman
Miller & Anthony
Ruth Roney
*Bobby & Claude
(Others to fill)
1st half (10-12)
Allen & Carter
"Young America"
Ben Smith
(Others to fill)
Keith's Prospect
2d half (6-9)
Craig & Hollisworth
Lewis & Norton
V. & E. Stanton
F. & E. Stanton
"The Sirens"
(Two to fill)
2d half (10-12)
Edler & Linnbar
(Others to fill)
2d half (10-12)
Ruth & Allen
(Others to fill)

ALBANY
Proctor's
Lord & Fuller
Jack McManis
(Others to fill)
1st half (10-12)
Edler & Linnbar
Harry Kahne
Lubert & Holly
Nakae Japs
2d half

ALBANY
Proctor's
Lord & Fuller
Jack McManis
(Others to fill)
1st half (10-12)
Edler & Linnbar
Harry Kahne
Lubert & Holly
Nakae Japs
2d half

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Lord & Fuller
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1st half (10-12)
Edler & Linnbar
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Lubert & Holly
Nakae Japs
2d half

HARRISBURG
Majestic
Spoor & Parsons
Harron & E.
Harry Hayden Co.
Heath & Spelling
Chas Alcorn Tr.
2d half
Rius Cloud & W.
Murray Girls
Murray Kissan Co.
Fred Elliott
(One to fill)
HAZELTON, PA.
Sheley's
Morak Sls
Rappi
Knox & Inman
(One to fill)
2d half
Dave Winnie
Chas Keating Co.
Young & Wheeler
Kather 3
2d half
Edwin George
Dore's Opera
JACKSONVILLE
Arcade
(Savannah split)

HAZELTON, PA.
Sheley's
Morak Sls
Rappi
Knox & Inman
(One to fill)
2d half
Dave Winnie
Chas Keating Co.
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Dore's Opera
JACKSONVILLE
Arcade
(Savannah split)

Fisher & Gilmore
B & L Walton
Brennan & Rulo
Reed & Tucker
Jack LeVere
Kistling's Animals
MAYON
Lyric
(Augusta split)
1st half
Orren & Drew
Mim City 4
The Barlows
Billy Board
Max Bloom Co.
MOBILE
Lyric
(New Orleans
split)
1st half
The Belmonts
Dobby Edson
Frank Stafford Co.
Morgan & Binder

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Dobby Edson
Frank Stafford Co.
Morgan & Binder

NORFOLK
Academy
(Richmond split)
Doris & Dore
Honey Boy M
Lang & Vernon
Phillips' Animals
MAYON
Lyric
(Augusta split)
1st half
Orren & Drew
Mim City 4
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1st half
The Belmonts
Dobby Edson
Frank Stafford Co.
Morgan & Binder

1st half
Markel & Gay
Clifford & O'Con-
nor
6 Musical Nones
Gardner & Leedom
Gibson & Price
ROCHESTER
Temple
Eddie Bros
Wilson Aubrey 3
Raymond Wilbert
Mr. & Mrs. A. Ro-
gers
Bert Fitzgibbon
Ella Ryan Co.
Dawson Sls
W. L. S. Edwards
SAVANNAH
Bijou
(Jacksonville
split)
1st half
Jennier Bros
H. & A. Arnold
Anderson & Young
Co.
Dunham & W.
Lorner Girls Co.
SCHENECTADY
2d half
3 Dixie Boys
H & G Ellsworth
Telephone Tangle
Pietro
Lew Ross Co.
2d half
Shapiro & Jordan
Henry B. Toomer
Co.
Ming Kee 4
(Two to fill)
SHERMANOAH,
Strand
Dave Winnie
Chas Keating Co.
Young & Wheeler
Kather 3
2d half
Monak Sls
Knox & Inman
Rappi
(One to fill)
SYRACUSE
B. F. Keith's
Keane & Whitney
Wyllie & Hartman
Johnny Burke
La. Bernice Co.
(Others to fill)
Proctor's
Dancing Roots
Henry B. Toomer
Co.
Shreen
Ming Kee 4
(Two to fill)
2d half
3 Dixie Boys
Shreen
"Telephone Tangle"
(Others to fill)
TOLEDO
B. F. Keith's
W. H. Brown
Black & O'Donnell
Creole Cocktail
Sealo
Martha Pryor
Chas Howard Co.
Eddie Roy Co.
TORONTO
Hippodrome
Artistic Treat
Wheeler & Potter
Juvenility
Robert Duryea Co.
"Shea"
Theresa & Willie
Cates Bros
McLellan & Carson
See Towle
Sally Fisher Co.
J & B Morgan
Watson Sls
3 Blue Demons
TROY, N. Y.
Proctor's
Bob & Tip
Clark & Beehan
Janet of France
Healey & Cross
H. A. Ruffe Co.
(One to fill)
2d half
Lord & Fuller
John McGowan
Miller & Anthony
Harry Kahne
Hatch & Dolly
Nakae Japs
WASHINGTON
B. F. Keith's
McClellan & C.
Mrs. Turnbull
Harry Carroll
Wilton Sls
Victor Moore Co.

1st half
Markel & Gay
Clifford & O'Con-
nor
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Gardner & Leedom
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Shreen
Ming Kee 4
(Two to fill)
2d half
3 Dixie Boys

UNUSUAL DUO

FRANK FIVEK and GEO. JENNY
Week Oct. 10-Kelth's, Columbus, O.
Booked. Kelth's Circuit.
Direction FRANK EVANS.

CHICAGO-KEITH CIRCUIT

CINCINNATI
Palace
Winter Garden 4
Rockwell & Fox
Buckley Girls
Harry & Layton
"District School"
"Last Night"
"Plus & Tape"
DANVILLE, ILL.
Terrence
Ford & Price
Follis & LeRoy
W. Marshall Co
B. Morrell 6
S. Melvins
2d half
Habel Blondell
Habel & Demont
"Touch In Time"
Geo. Morton
Byron Bros Band
DAYTON
B. F. Keith's
4 Mary Bros

DENTIST

McVICKER'S THEATRE BLDG.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession.

Spencer & Wil-
liams
(Three to fill)
2d half
Reddington &
Grant
Chas. Seamon
Mitt Pollock Co
Melody Garden
Gordon & Delmar
DETROIT
Lafayette Gardens
J. & P. Burke
Palmer & Avey
Chas. Seamon
McRae & Clegg
(One to fill)
2d half
King & Cody
Green & Myra
"Cotton Pickers"
(Two to fill)
FLINT, MICH.
Peck Blackheads
Rosa & Foss
Fisher & Lloyd
Rhythm Co
2d half
Gordon & Gordan
Jones & Crumbly
Joe E. Bernard Co
(One to fill)

EDYTHE MAYE

Featured in "Two Little Fats" as Juliet
Next Week (Oct. 10) E. F. Albee,
Providence.

FT. WAYNE, IND.
Palace
Gardner & Aubrey
Chamberlain &
Earl
Byron Bros Band
Shriner & Fitzgib-
bons
Ford & Price
2d half
Jancine Dorans
Al Gamble
Austin & Delaney
Tosart
"Rice Pudding"
HAMMOND, IND.
Parthenon
Robert & Demont
Al Ripon
"Rice Pudding"
Mullen & Renn
2d half
Fuller & LeRoy
Gordon & Gordan
Green & Myra
Joe E. Bernard
Jack Lee
2d half
Peak's Blackheads
Foss & Foss
Fisher & Lloyd
Rhythm
2d half

MAY and HILL

Direction: JACK LEWIS-KEITH.
HORWITZ-KRAUS-LOEW.

ORPHEUM CIRCUIT

CHICAGO
Majestic
Kellam & O'Dare
Ridney Grant
T. & K. O'Meara
Chic Sale
Stappole & Spier
Bailly & Cowan
Frank Gaby
Harry & Whitledge
C. White & Co
Palace
Mary Boland Co
B. Soley & Boys
Vernon Stiles
Footley & Sales
Jack Osterman
Franklin & C
Miss Merle Co
Soderro & Marconi
Homer Romaine
"Summertime"
State Lake
Nat Nazario Band
C. Nazario & D
Vadi & Gyl
Wilbur & Mansfield
Lydia & Gibson
Eartram & Sexton
D. Sadler Co
Frank Browne
DENVER
Hippodrome
Sara Padden Co
McIntosh & My
Gibson & Connell
Frank Farron
Grant & Wallace
Margaret Calvert
DES MOINES
Orpheum
Jean Barrios
Flanagan & M
Lyons & Yococo
Kilner & Reaney
Ed Janis Rev
Galetti's Monks
Een Beyer
DULUTH
Orpheum
The Rios
Freddie
Joe J. Bennett
Chas. Harrison
Toney & Norman
Williams & Wolfus
Booble Gordone
EDMONTON, CAN.
Orpheum
(10-12)
(Same bill plays
Calgary 13-15)
Milton
Anderson & Graves
Clifford & Johnson
Tilton Rev
Bob Hall
Anderson & Yvel
Follis Girls
KANSAS CITY
Orpheum
Margaret Taylor
Norton & N
Butler & Parker
Gus Edwards Rev
Sandy
Zuhn & Dries
Lohse & Sterling

Billy Glason

The Broadway offers a well-balanced
bill this week. Billy is running
away with the applause honors.
Billy Glason stopped the show and
didn't seem to take much trouble doing
it. His act is sure fire from curtain to
curtain.
J. H. HORWITZ, Billboard.

LINCOLN, NEB.

Wm H Crane Co
Scunlon Domo & S
Ford & C
Frank Texas W
Halmont Bros
Berkel Dancers
Valente Bros
LON ANGELES
Orpheum
Watts & Hawley
Henry & Moore
York & King
Taxis
W Mack Co
Barbette
S Lee & Friends
Riggs & White
MEMPHIS
Orpheum
Trinkle Frigiana
"Trip to Hland"
Lutricia Co
Lumont Trio
Winton Bros
NEWARK
Majestic
Tempest & S
Ruth Berl
W Clark Co
Joe Browning
"Union Halls"
Lyndell & Macy
Rasso
Leo Zarrell 2
Palace
Yip Yip Y
Hugh Herbert Co
Gene Yococo
Muller & Stanley
Val Harris Co
MINNEAPOLIS
Orpheum
Ritty Doner Co
E. & B. Conrad
Jack Joyce
Kilner & Boyle
Sutton
Booth & Nina
New Haynes
NEW ORLEANS
Orpheum
Clark & Bergman

Ask WALTER PERCIVAL

Who is the BEST LAWYER in Chicago

Pat Regan & Bond
Jack Rose
Gautier's Toy Shop
Margaret Ford
Dooley & Storey
Van C. Los
Swift & Kelly
SIOUX CITY
Orpheum
Lady Tuen Mel
Samet & Marlon
C. T. Wise Co
Tursan & Paul-
win
Jack Ingles
Moody & Duncan
Wanzer & Palmer
VAN COUVER,
B C
Grace Nelson
Schlicht's Mani-
cure
"Admiral Sports"
Adams & Griffith
Moran & Mack
East & West
Dance Fantasies
Whiting & Hart
WINNEPEG
Orpheum
Young & April
Ed Norton
B. Arlington Co
William Ebs
Lee Children
Avey & O'Neill
Kara
YOUNG
Jewell's Manikins
Snell & Vernon
Norton & Wason
Gaylord & Lang-
ton
Poley & O'Neill
Dance Creations
2d half
Lee Arados
Habe LaTour Co
C. T. Harvey
Eddie Cassidy
Guthrie & Her Cy-
cles
Greely & M
Gene Martini
Norton & Noble
Murphy & Lock-
man
Pearl Abbott Co
Jacobs Taylor 3
(One to fill)
2d half
Adams & Chase
Melville & Stetson
Martin & Courtney
Lord Robertson
Arthur Deagon
Whitely Trio
Delaney St
Aerial Butters
Harry Gilbert
Habe LaTour Co
Rilla Willard Co
Cope & Hutton
Guthrie & Her Cy-
cles
2d half
Jean & Valjean
Fluke & Jones
James & Follen
Philo Abbott Co
Jimmy Lyons
The McIntyres
National
Jean & Valjean
Gene & Minette
F. B. Kelly Co
Sally Fields
"Put & Take"

SHUBERT CIRCUIT

BALTIMORE
Accadem
Bert Shubert
Hattie Athoff Co
Lipinsky's Dogs
Milo
Hetty King
"Florinda"
Klein Bros
"Big Argentina"
Bob Nelson
DETROIT
O H
Lucy Gillette
Rogers
Walter Weems
Chas. Adick
Callahan & Bliss
Belle Story
Rarr Twins
Mario Lo
WASHINGTON
Shubert
Kremka Bros
Harrah & Rubini
Frances Benevit
Nora Buys
Libby & Sharrow
Remond & Townes
Walter Brower
Selma Brantz
Ryan & Lee
PHILADELPHIA
Chesnut Sa
Ren Linn
Porde & Rice
Moran-Wiser Rev
Kajiyama
Morton Stoddard
Clayton & Lennie
Jas Barton Co
Torino
Olympia Desvall
Co
NEWARK
Rialto
Marie Dressler Co
George Roaner
Palo & Palet
Lora Hoffman
Dad Callon
Hedrick & Sarampa
Sis
E Ann Wellman
CLEVELAND
Rialto
"Chuckle of 1921"
Donald Brian Co
Mr & Mrs Mel
Burne
Griff
White Way Trio
McGurnak & Re
guy
Fermane & Shelley
Musical Spillers
Ford & Truly

If You Wish European Engagements

CHARLES BORNHAUPT
12 Rue des Princes, BRUSSELS

LOEW CIRCUIT

NEW YORK CITY
State
Hart & Francis
The Skatelles
Fay Martin Co
Joseph Flynn Co
Small & Sheppard
Russo Ties & R
(One to fill)
2d half
Adolph Bros
Willing & Jordan
Fay Martin Co
"Business Is Bus"
C W Johnson Co
(One to fill)
American
Turner Bros
Harvey DeVora 3
Monte & Lyons
Jack Martin 3
Melville & Stetson
Lord Roberts
Jones & Jones
(Two to fill)
2d half
Norton & Noble
Lightning Six
Lbert Carlton
7 Brown Girls
Harvey & Stiffer
Kawatz & Clifford
Aerial Butters
(One to fill)
Victoria
The Larcoulans
Willing & Jordan
H. Horton Co
Norton & Shaw
F. LaReine Co
2d half
Ergotti & Herman
Gene & Minette
Mr & Mrs S Payne
Tallman Revue
(Two to fill)
BROOKLYN
Hurley
Martin & Courtney
Kawatz & Clifford
C W Johnson Co
(One to fill)
2d half
The Larcoulans
Gene Martin
B. Willard Co
Copes & Hutton
J Flynn's Mine
Fulton
Norman & Jean-
ette
Olive LeCompte
Mr & Mrs S Payne
C & T Harvey
Jewell's Manikins
2d half
Stanley & Elva
L. & G. Harvey
H. Horton Co
Norton & O'Neill
F. LaReine Co
Palace
McIntyre & Hal-
comb
Tallman Revue
Eddie Cassidy
(Two to fill)
2d half
Turner Bros
DeLea & Orma
Gaylord & Lang-
ton
Driscoll, Hughes
& Long
Sawing Woman In
Half
Warwick

Harry Hentel
Hendel Six
Sullivan & Meyers
Lambert & Fish
Enigma
2d half
McIntyre & Hal-
comb
Marietta Craig Co
Mack & Hunt
V. DeLeonade Co
ATLANTA
Grand
Hill & Quinnell
Lang & Green
Wild & Sedalla
Frank Terry
S. Mura & Reckless
2d half
Williams & Lushy
LaCotte & Bonawe
Telle Family
(Two to fill)
BIRMINGHAM
Hill
LeRoy Bros
Flieger & Mallia
Smith & Inman
Curtis & Fitzgerald
"Snappy Bits"
2d half
Hill & Quinnell
Lang & Green
Wild & Sedalla
Frank Terry
S. Mura & Reckless
2d half
Faldwin Rustin &
G. Conne & Albert
Hyron & Langdon
2d half
James & Whithead
Tulph Kendrick
J. & L. Marlin
LON ANGELES
Hippodrome
V. & M. Crawford
Curt Galloway
J. DeCord Co
Moore & Shy
Le Temple Co
LONDON, CAN.
Faldwin Rustin &
G. Conne & Albert
Hyron & Langdon
2d half
James & Whithead
Tulph Kendrick
J. & L. Marlin
LON ANGELES
Hippodrome
V. & M. Crawford
Curt Galloway
J. DeCord Co
Moore & Shy
Le Temple Co
2d half
Roder & Dean
Tom Dooley
"The Crails"
Duel & Woody
Lone Star 4
MEMPHIS
Loew
Margo Duo
Dugal & Leary
Williams & Dar-
win Co
Mills & Smith
Lafayette & Gilmore
2d half
Harry L. Stevens
Joe & Clara Na-
than
Gruett Kramer &
Hill Reynolds
Holmad Dockhill
Co
MODESTO, CAL.
Hippodrome
Lamb & Goodrich
Best Adler
Lyle & Emerson
Worth Wayten 4
L. Ziegler Co
2d half
Donald & Donald
Hill & Rose
Phillips & Ely
Jack Symonds
Ed Gingham Co
MONTREAL
Loew
2 Daves
Walsh & Bentley
A Sullivan Co
Harry Sykes
Skellie & Heit Rev
Anger & Adlon
Melody Festival
FALL RIVER
Empire
G. & M. Garden
The McNaughtons
Fox & Kelly

E. HEMMENDINGER, Inc.
JEWELRY DIAMONDS REMOUNTING
REMODELING
Tel 971 John 45 JOHN ST. New York City

Snell & Vernon
(One to fill)
2d half
Manning & Hall
Betty Wake Up
Hall & West
Collins Dancers
Orpheum
DeLea & Orma
Les Arados
Harvey & Stiffer
Eddie Carlton
Ubert Carlton
Collins Dancers
2d half
Russo Ties & R
Harry Gilbert
Kelson & Harry B
Race & Taylor 3
(One to fill)
Bonlevard
The McIntyres
Al Lester Co
Jimmy L. Girls
7 Brown Girls
2d half
The Skatelles
Lee Mason & Co
Harvey DeVora 3
Monte & Lyons
"Put & Take"
Avenue 3
Golden & West
Manning & Hall
Driscoll Long & H
Sawing Woman In
Half
Harry Hentel
Sullivan & Meyers

GOLDEN and WARE

Booked exclusively with H. F. Keith and
affiliated circuits.
Our Acts are all working.
If you want quick action see us at once.

Roomie & Edwards

Kelath's Hawa-
ian
3d half
Iko & Tio
Murray & Irwin
R. LaBar & Beas
Phillips & DeVoe
Nora Jane Co
FRENCO, CAL
Hippodrome
Roder & Dean
Tom Dooley
"The Crails"
Duel & Woody
Lone Star 4
2d half
Lamb & Goodrich
Lyle & Emerson
Worth Wayten 4
L. Ziegler Co
HAMILTON
King St.
Cooper & Rodello
Gordon Duo
Rounder & B. W
Gawn & B. Clark
Cope & White
Billy Castle
2d half
The Peretion
Johnson Bros & J
Brown & Elaine
Wheeler Trio
Downing & Bunin
Sis
HOBOKEN, N J
Loew
Dancing Hagens
Lafayette & Adams
Chas. Gilly Co
Arthur Deagon
Wheeler Trio
2d half
Junva Marconi Co
Small & Sheppard
(One to fill)
HOLYOKE, MASS
Loew
Stanley & Elva
Fluke & Jones
"Business Is Bus"
Race & Edge
Lightning Six
2d half
Burrell Bros
Eddie Heron Co
Weber & Gillott
Mina Daulta Co
(One to fill)
HOUSTON
Prince
Lambert
Cook & Hamilton
Chaifon & Sis
Conroy & O'Don-
nell
Molera Revue
2d half
Kennedy & Wilson
Cortez & Ryan
Haskin & Van
Kaufman
Lane & Freeman
Alex Sparks Co
KANSAS CITY
Grand
Hick & Venetta
A. DeVoy Co
Goody & Scott
Dolce Sis Co
2d half
Milo & Chas
Collins & Dunbar
Guthrie & Brock-
way
Frank Bush
"Girl In Basket"
IG BEAL, CAL
2d half
Hil Raymond
G. & K. King
Jimmy Rosen Co
Granville & Fields
"Mixtures"
2d half
V. & M. Crawford
Curt Galloway
J. DeCord Co
Moore & Shy
Le Temple Co
LONDON, CAN.
Faldwin Rustin &
G. Conne & Albert
Hyron & Langdon
2d half
James & Whithead
Tulph Kendrick
J. & L. Marlin
LON ANGELES
Hippodrome
V. & M. Crawford
Curt Galloway
J. DeCord Co
Moore & Shy
Le Temple Co
2d half
Roder & Dean
Tom Dooley
"The Crails"
Duel & Woody
Lone Star 4
MEMPHIS
Loew
Margo Duo
Dugal & Leary
Williams & Dar-
win Co
Mills & Smith
Lafayette & Gilmore
2d half
Harry L. Stevens
Joe & Clara Na-
than
Gruett Kramer &
Hill Reynolds
Holmad Dockhill
Co
MODESTO, CAL.
Hippodrome
Lamb & Goodrich
Best Adler
Lyle & Emerson
Worth Wayten 4
L. Ziegler Co
2d half
Donald & Donald
Hill & Rose
Phillips & Ely
Jack Symonds
Ed Gingham Co
MONTREAL
Loew
2 Daves
Walsh & Bentley
A Sullivan Co
Harry Sykes
Skellie & Heit Rev
Anger & Adlon
Melody Festival
FALL RIVER
Empire
G. & M. Garden
The McNaughtons
Fox & Kelly

FRED P. NOSS

Six Musical Nooses
120 W. 50th Street, New York City.

Mankin
Reeder & Arm-
strong
J K Emmet Co
Mumford & Stan-
ley
Virginia Belles
BALTIMORE
Alvin & Kenny
Johnny Dove
LaFollette Co
Harker & Dunn
WACO
Majestic
Ernest
Tallman & Kerwin
Hall & O'Brien
Luckie & Harris
J. Adler & Girls
2d half
Bollinger & Rey-
nolds
McKenna & Fitz-
patrick
Eddie & Ramden
Salle & Robles
Dancers
Supreme
WASHINGTON
Grand
Little Yacht Co
Helene Davis
Crescent Com 4
Fred Weber Co
Waldron & Wins-
low
WINDSOR, CAN
Jazz
James & Kendall
Ralph Whitehead
J. & L. Marlin
Baldwin Austin &
G
C. Albert
Byron & Langdon
WESTERN VAUDEVILLE
ALTON, ILL.
Hippodrome
Flanders & Butler
Hills Circus
2d half
Nelson & Bailey
"Summertime"
Bert Lewis
Fluke & Lloyd
Kalam & Kao
(One to fill)
DAVENPORT, IA.

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1405 Broadway (Putnam Bldg.) New York

Rosa King 3
BELLVILLE,
ILL.
Washington
Howard & Fields
J. & E. Burke
Rosa King 3
2d half
Three Romanos
Flanders & Butler
BLOOMINGTON, ILL.
Majestic
3 Moran Sis
Bennee & Baird
Tillyou & Rogers
2d half
Kale & Indetta
Jo Jo Harrison
Five Avalons
BROOKFIELD,
MO.
De Graw
3 Kewanas
Sullivan & Mack
Orpheum Comedy 4
CEDAR RAPIDS,
IA.
Majestic
W. Hale & Bro
Parr & White
McGrath & Deeds
Harry Holden Co
Mitt Collins
2d half
Columbia
Jas & Dell
F. G. Demont
Hall Johnson Co
Fluke & Lloyd
Al Raymond
B Lightelle & G
2d half
Tyler & St Clair
E. & L. Duval
D. Pierpont Co
Hughes & Debow
(One to fill)
DECATUR, ILL.
2d half
H. Berry & Miss
Grant Howard
Roberts & Clark
(Three to fill)
2d half
Ford & Dele
Hill & Great
"The Question"
John Geiger
Huford & Craven
L. Coates & C
DES MOINES, IA.
E J Moore Co
The Camerons
2d half
Watkins
Billy Broad

BOB

AUSTIN and ALLEN
"BROADWAY TO THE ORIENT"

Kino
F. & G. DeMont
Milton & Lehman
Al Raymond
Harry Langdon Co
Corning Co
CENTRALIA, ILL.
Grand
1st half
Maureen Englin
Walmaley & K
Bailly & Hoo 3
CHAMPAIGN, ILL.
Orpheum
The Ovondas
Jupo Harrison
Melo Danne
Geo. Morton
Pierlot & Scofield
2d half
Cook & Vernon
H. Hayward Co
Moss & Frye
Al Wohlman
(Two to fill)
CHICAGO
Americus
Bert Lewis
Paul Rahn Co
Moss & Frye
Rym & E. Schm
(Two to fill)
2d half
DUBUQUE, IA.
Majestic
Jas Dell
J. Gordon Players
Carlisle & Lamal
Corning Co
E. ST. LOUIS, ILL.
Krebers
Nifty 3
Lee & Cranston
Al Abbott
Five Avalons
2d half
J. Thomas Saxotet
Dave Manley
Hills Circus
ELGIN, ILL.
F. & M. Britton
Langston Smith & L
Sylvia Loyall Co
2d half
Valentine & Bell
(Two to fill)
PT. SMITH, ARK.
Jole
2d half
Orville Stamm
Riverside 3
"Sunshine Girls"
Bates & Worsley
Raeder & Levelle T
GALESBURG, ILL.

BOB NELSON

HERBIE HEWSON, at the Place
IN VAUDEVILLE

B. Gerber Rev
Francis & Kennedy
Warren & O'Brien
Cranda's Circus
(Two to fill)
Empress
Kino
Manley & Howard
"The Question"
Princess Kalama
Bronson & E
CHIEF Bailey 2
Great Howard
Melon & Rann
B Lightelle Rev
HARPER
Tom Brown's Rev
(Two to fill)
2d half
F. & M. Britton
Virginia C. Corbin
(One to fill)
Kedzie
Al Jerome
Knight & Sawtelle
F. V. Howard Rev
Printo & Boyle
2d half
Renne & Baird
Carlisle & Lamal
Phina Co
Nifty Trio
Karl Kary
Kenny Mason & S
Lincoln
Hill & Great
Duval & Little
H. Catubano Co
Finlay & Hill
(Two to fill)
2d half
Wade & Duly
B. Gerber Rev
Francis & Kennedy
Warren & O'Brien
Cranda's Circus
(Two to fill)
Empress
Kino
Manley & Howard
"The Question"
Princess Kalama
Bronson & E
CHIEF Bailey 2
Great Howard
Melon & Rann
B Lightelle Rev
HARPER
Tom Brown's Rev
(Two to fill)
2d half
F. & M. Britton
Virginia C. Corbin
(One to fill)
Kedzie
Al Jerome
Knight & Sawtelle
F. V. Howard Rev
Printo & Boyle
2d half
Renne & Baird
Carlisle & Lamal
Phina Co
Nifty Trio
Karl Kary
Kenny Mason & S
Lincoln
Hill & Great
Duval & Little
H. Catubano Co
Finlay & Hill
(Two to fill)
2d half
Wade & Duly

MATTY WHITE

in a Singing Humoresque

BILLS NEXT WEEK

LINCOLN, NEB.
Liberty
Howard Nichols
Madeline & O
"Ruffian"
Maretto & Manley
Hubert Dyer Co
2d half
Valdy
Fagg & White
Madeline Elliott Co
Harry Holden Co
(One to fill)
MADISON, WIS.
Orpheum
Nipon Duo
H. K. Johnson
J. R. Johnson Co
Lorraine Sia
2d half
Palermo's Canines
Howard & O'Brien
A. J. Steadman
Keno Keyes & M
(Two to fill)
OKLAHOMA CITY
Orpheum
1st half
Harden & Lavelle Tr
L. & M. Hart
Harry Vanfossen
Delton Bros
(One to fill)
OKLAHOMA, OKLA.
Cook
2d half
L. & M. Hart
L. Miller Co
Marion Glinney
4 Ladies
(One to fill)
OMAHA, NEB.
Empress
Valdy
Kussa Ledy Co
Franklin & V
Maude Elliott Co
2d half
K. & E. Kuehn
M. Millard Co
John West
Merleane Canines
PEORIA, ILL.
Orpheum
Raffin's Novelty
John Geiger
"Touch in Time"
Virginia L. Corbin
Huey & Debow
Van Horn & Inez
2d half
S. Moran Sia
Tilouy & Rogers
H. Centeno Co
Pinto & Hoyle
Fink's Mules
(One to fill)
QUINCY, ILL.
Orpheum
"Smiles"
Whitfield & I
Embs & Alton
2d half
Engle & Marshall
Knapp & Cornelia
Billy Dyer Rev
RACINE, WIS.
Rialto
Cliff Bailey 2
Fitzer & Daye
Coley & Jaxon
Reynolds Trio
2d half
Funtley & R
Alfred Tr
ROCKFORD, ILL.
Palace
Palermo's Canines
Howard & O'Brien
A. J. Steadman
Keno Keyes & M
(Two to fill)
2d half
Nippon Duo
H. K. Johnson Co
J. R. Johnson Co
Lorraine Sia
(One to fill)
ST. JOE, MO.
Crystal
Clayton
Hollins Sia
Willis Gilbert Co
"Down Yonder"
Craig & Cato
Fink's Family
2d half
Howard Nichols
Delbridge & G
"Ruffian"
Maretto & Manley
Hubert Dyer Co
ST. LOUIS
Columbia
Skating Macks
Nelson & Bailey
M. Hamilton Co
Lave Menly
Tuscany Bros
2d half

PANTAGES CIRCUIT

(The Pantages Circuit bills, at the request of the circuit, are printed herewith in the order of their travel. The Pantages shows move over the circuit intact. Heretofore the Pantages bills were published with the cities in alphabetical order.)

MINNEAPOLIS
Pantages
(Sunday opening)
3 Alex
Bernard & Fern
Baskley & Son Co
Lee Morse
Shelton & Reye
WINNIPEG
Pantages
Madame Paula
Charles W. L.
Dorad Blith Co
Neil McKinder
Honey Dand Band
GT FALLS, MONT.
Pantages
(Oct 13)
S. Moran Sia
Hollins Sia
Clayton & L. Co
Cuba Quartette
Harry Astor
"Yes, My Dear"
Lambert
BUTTE, MONT.
Broadway
(Oct 11)
Jones & Sylvester
Genevieve May
Carl Henson
"The Love Letter"
SPRINGFIELD
Pantages
(Sunday opening)
Shelton & Reye
Amosetta & M. M.
Margaret & Al
S. Moran Sia
Hollins Sia
Clayton & L. Co
Cuba Quartette
Harry Astor
"Yes, My Dear"
Lambert
SEATTLE
Pantages
(Sunday opening)
Shelton & Reye
Amosetta & M. M.
Margaret & Al
S. Moran Sia
Hollins Sia
Clayton & L. Co
Cuba Quartette
Harry Astor
"Yes, My Dear"
Lambert

LITTLE PIPAX
OKLAHOMA, OKLA.
Pantages
(Sunday opening)
Harry Touda
Agnes J. Jones
Rose & M
Three Kuhns
Rising Generation
Charles Murray
LOS ANGELES
Pantages
King
A. J. Steadman
Rue Wye
Pantages Opera Co
Joe Whithead
Clemens Bellings
S. N. O'Connell
PANAMA
The Crownwells
Burns & Lorraine
M. & M. Laurel
Jan Rubini
White Black & U
Jean
LA BEACH, CAL.
Hoyt
J. & M. Gray
Low Hoffman
Gloria Joy Co
David & McCoy
Hanky Panky
SALT LAKE
Pantages
Scamp & Scamp
Carl Emmey's Pets
Sheldon Brooks
S. N. O'Connell
Gus Elmore Co
The Handit
OGDEN, UTAH
Pantages
(Oct 13)
Dorothy Morris Co
Pantzer Sylvia
Canary Opera
The Keltons
Dixie Four
Good Night London
DENVER
Empress
Basset & Sheldon
MILES PANTAGES
Marie Sparrow
Weston & Elaine
Ambler Bros
(Two to fill)
The O'Brien Girl
Leonard & Porray
Little Miss Sun-
shine
Theodore Trio
2 to fill
Regent
ALBANY
Majestic
Oneta
McKay & Earl
Will Kramer
(One to fill)
Zenta
Warren & Wade
K. King Co
Fox & Evans
Snyder's Joals
CLEVELAND
Fritchella
Downey & Clar-
idge
Mac & Betty
Cortelli & Rogers
Dixie's Com Co
CLINTON, IND.
Clifton
Frick Rector & T
Warner & Corbett
Koma & Co
2d half
Todesco & Todesco
Warner Co
2d half
J. R. Johnson
COLUMBUS
Orpheum
Yueda Japs
Jacelyn & Turner
Mahoney & Cecile
Dorad Blith Co
Shelton & Reye
S. Moran Sia
Hollins Sia
Clayton & L. Co
Cuba Quartette
Harry Astor
"Yes, My Dear"
Lambert
DETROIT
Columbia
Taylor Triplet
Donner & Powers
Holler & Buddy
KANSASVILLE
Vivarty
Burnes Four
Keefer & Alberts
Variety Four
2d half
Layne Duo
Charles R. Sweet
Cal Dunn & Gita
GLENS FALLS
Empire
Zenta
Warren & Wade
K. King Co
Fox & Evans
Snyder's Joals
2d half
Oneta
McKay & Earl

MILES PANTAGES
Marie Sparrow
Weston & Elaine
Ambler Bros
(Two to fill)
The O'Brien Girl
Leonard & Porray
Little Miss Sun-
shine
Theodore Trio
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Clifton
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Warner & Corbett
Koma & Co
2d half
Todesco & Todesco
Warner Co
2d half
J. R. Johnson
COLUMBUS
Orpheum
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Jacelyn & Turner
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Hollins Sia
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Vivarty
Burnes Four
Keefer & Alberts
Variety Four
2d half
Layne Duo
Charles R. Sweet
Cal Dunn & Gita
GLENS FALLS
Empire
Zenta
Warren & Wade
K. King Co
Fox & Evans
Snyder's Joals
2d half
Oneta
McKay & Earl

GUS SUN CIRCUIT

ALBANY
Majestic
Oneta
McKay & Earl
Will Kramer
(One to fill)
Zenta
Warren & Wade
K. King Co
Fox & Evans
Snyder's Joals
CLEVELAND
Fritchella
Downey & Clar-
idge
Mac & Betty
Cortelli & Rogers
Dixie's Com Co
CLINTON, IND.
Clifton
Frick Rector & T
Warner & Corbett
Koma & Co
2d half
Todesco & Todesco
Warner Co
2d half
J. R. Johnson
COLUMBUS
Orpheum
Yueda Japs
Jacelyn & Turner
Mahoney & Cecile
Dorad Blith Co
Shelton & Reye
S. Moran Sia
Hollins Sia
Clayton & L. Co
Cuba Quartette
Harry Astor
"Yes, My Dear"
Lambert
DETROIT
Columbia
Taylor Triplet
Donner & Powers
Holler & Buddy
KANSASVILLE
Vivarty
Burnes Four
Keefer & Alberts
Variety Four
2d half
Layne Duo
Charles R. Sweet
Cal Dunn & Gita
GLENS FALLS
Empire
Zenta
Warren & Wade
K. King Co
Fox & Evans
Snyder's Joals
2d half
Oneta
McKay & Earl

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
Ray LaFayette
Fred Hutchon Co
Dorad Blith Co
Shelton & Reye
J. R. Johnson
J. R. Johnson Co
Lorraine Sia
2d half
Zenta
Warren & Wade
K. King Co
Fox & Evans
Snyder's Joals
2d half
Oneta
McKay & Earl
HOUSTON, TEX.
Majestic
Ray LaFayette
Fred Hutchon Co
Dorad Blith Co
Shelton & Reye
J. R. Johnson
J. R. Johnson Co
Lorraine Sia
2d half
Zenta
Warren & Wade
K. King Co
Fox & Evans
Snyder's Joals
2d half
Oneta
McKay & Earl
HOUSTON, TEX.
Majestic
Ray LaFayette
Fred Hutchon Co
Dorad Blith Co
Shelton & Reye
J. R. Johnson
J. R. Johnson Co
Lorraine Sia
2d half
Zenta
Warren & Wade
K. King Co
Fox & Evans
Snyder's Joals
2d half
Oneta
McKay & Earl

BROADWAY BETTER

(Continued From Page 15)

with many of the older ones, some of which are under long term lease. The latter houses, when a guarantee is secured, have all the best of it.

A successful playwright, who has a current comedy which he bought in on, started figuring the difference in the cost of operating a play now and six years ago. At that time one of his best known works was found to have made a profit of \$1,000 on a gross of \$8,000 weekly. Now it is necessary for the same type to play to gross \$10,000 weekly to secure a profit. Virtually the same players are in the current piece as appeared in the old show. Salary increases and the many other items that have advanced, tell the story. The new show was tried with for eight weeks, failing to break even. The author and producer conferred, they arriving at the conclusion that the players were the only winners. It was decided to send the show to the road in an effort to find better going. It is this sort of condition that counts with the managerial demand for guarantees.

Disregard for the opinion of newspaper reviewers by producers is implied through the opening of five of the week's nine new attractions Monday night. It is possible the holiday on that day might have counted, but it is a matter of record that some of the most pronounced favorable comment went to seed so far as aiding the box offices.

"The O'Brien Girl," advertised as George M. Cohan's last production, got away to a fine start at the Liberty and is well regarded, being doped a box office draw. "Thank You," a new John Golden offering of a Winchell Smith play, relighted the Longacre. Comment was divided but show highly regarded. "Beware of Dogs," with William Hodge, re-opened the Broadhurst; Hilda Spang's "The Fan" went into the Punch and Judy and Adolph Klauer's "Like a King" bowed into the 39th Street, the latter three pieces drawing attention despite the premiere crush. "Lilies of the Field," with Marie Doré, opened at the Klaw Tuesday without a flurry and on the same night "The Love Letter," a Dillingham operetta, drew the first nighters into the Globe. "Main Street," opening at the National Wednesday, and "Bombo," the new Al Johnson starring machine, opened the Johnson Thursday, they being the only unopposed premieres of the week.

The failure of "The Blue Lagoon" is balanced by the success of "The Circle," also an English piece, at the Selwyn. The Maughan play continues to lead the dramas and for the third week beat \$20,000. Belasco's second revival, "The Return of Peter Grimm," with David Warfield, at the Belasco, looks like a cinch, the first week showing a gross of around \$15,000. Belasco's other revival, "The Easiest Way," with Frances Starr, is playing to satisfactory business at the Lyceum, with the pace \$11,000. It has four weeks more to go, with Belasco's "The Grand Duke" the next attraction.

Next week has four new shows carded. "The Wren" succeeds "The Wheel" at the Gaiety; "Love Dreams" replaces "Honors Are Even" at the Times Square; "A Bill of Divorcement" follows "Two Blocks Away" at the Colman and Arnold Daly begins a repertory season at the Greenwich Village, where "Lancelot and Elaine" is showing. The latter attraction may stop, with no other house secured for it up to Wednesday.

Last week was a record one in the rates. Saturday the Leblang agency held 24 attractions for the untimed on Saturday 18 attractions for the evening performance. That is something heretofore unheard of in cut rates. The regular list for the cut rates this week was running to two score attractions on Wednesday even with the town crowded with baseball fans for the World's Series.

Of the nine new attractions that came to Broadway this week, there are four that found sufficient favor in the eyes of the brokers to have them buy. The four are: "Thank You" at the Longacre for which they are taking 250 a night for four weeks; "The Love Letter" at the Globe with 300 a night and "The O'Brien Girl" with the same amount. The buy for the Johnson's "Bombo" at the 59th Street opening last night was for 410 cents although the brokers wanted more.

The complete list of buys in the agencies for the week now numbers 19 although two finish this week. They are "Two Blocks Away" with withdraws from the Colman and "Only 38" at the Cort. The others are "Blossom Time" (Ambassador);

"Return of Peter Grimm" (Belsco); "Tangerine" (Casino); "Blood and Sand" (Empire); "The Love Letter" (Globe); "Six Cylinder Love" (Harris); "Bombo" (59th Street); "Merry Widow" (Knickerbocker); "The O'Brien Girl" (Liberty); "Thank You" (Longacre); "Easiest Way" (Lyceum); "Music Box Revue" (Music Box); "Sally" (New Amsterdam); "Daddy's Gone A-Hunting" (Plymouth); "Beebeard's Eighth Wife" (Ritz); "The Circle" (Selwyn); "Greenwich Village Follies" (Shubert).

The complete list at the cut rates topped the buys on Wednesday. The attractions that were on sale were "The Hero" (Belmont); "The Nightcap" (Bijou); "Beware of Dogs" (Broadhurst); "Last Waltz" (Century); "Pot Luck" (Comedy); "Only 38" (Cort); "Back Pay" (Eltinge); "Sonja" (48th Street); "The Wheel" (Gaiety); "Lancelot and Elaine" (Greenwich Village); "The White Headed Boy" (Miller); "Thank You" (Longacre); "Just Married" (Bayes); "Wait Till We're Married" (Playhouse); "The Spring" (Princess); "Daddy's Gone A-Hunting" (Plymouth); "Getting Gertie's Garter" (Republic); "Shuffle Along" (63rd Street); "Like a King" (39th Street) and "Honors Are Even" (Times Sq.)

ANTI-VICE SOCIETY

(Continued From Page 15)

films. Asked to revoke the licenses York now proffering unmoral products as an example to the others, he says the law doesn't permit him to go that far.

"Chief Magistrate William McAdoo, asked to help, orders the elimination of certain scenes in certain current plays. The cuts are made, but the substitute matter is no cleaner than that which it displaces. The managers will have themselves to blame, just as the film producers did, when stage censorship does come to New York, as come it must. The managers seek to pass the blame to the authors, but authors we have consulted say in many instances the themes they write for the theatres are suggested by the producers.

"The 33 societies banded to improve the moral tone of the country's plays and pictures that last year appealed to the better side of the producing managers' association through a committee sent to confer with them has been augmented by many other bodies fused into being through the scandalous growth of pernicious set precepts in the plays presented. Things have come to pass where but seven plays now on the boards of the many theatres bidding for legitimate patronage in Greater New York may be sponsored as fit for adolescents.

"Complaints from all walks of the city's life come in every mail and through almost every other known medium. The crime wave and debauchery evils current in every day's press throughout the country are in large part attributed by the related societies to the vicious influences imparted to the public conscience by evil plays and pictures. The success of the better class of play surely should encourage producing managers to offer wholesome entertainment.

"Ben Hur," "Peter Pan," "Peter Ibbetson" and scores of other productions of the past reflect the big mass of public playgoing desire. Things have gone on so long without punitive restriction the producers have become blind to their own interests as well as to their own iniquities in espousing decadent productions.

"Take any one of a score plays of the season now seeking audiences and what do we find? The story of each has one purpose, to arrive with more or less cunning at a scene or situation that presents the sexes in the most indecent, vulgar and gross exhibitions. Within 10 years the public standards of morals in New York have declined inconceivably, all due to the gradual but steady and sure encroachment of the producers of the salacious upon the city's theatres. The arrest of Olga Nethersole for her presentation of "Sappho" with its vile implication a generation ago stemmed a low era that had just set in for the native theatre. But the producers of today have forgotten that elimination of a conspiracy to profit by depraving.

"Every play now presented in Greater New York is witnessed by a representative of one or more of the bonded societies to force reform. Every offense against public morals contained in each play is recorded in documents legally sure of validity in court hearings. Every producing manager responsible for the presentations of plays that come within

the statute of offense against public morals or decency is tagged in our records. Soon or late, the axe will fall unless these managers clean house and report to societies protesting that they will strive to do so.

"The New York Society for the Suppression of Vice is not inimical to the best interests of the producing men of the theatre. In seeking to protect public morals it conscientiously believes it is helping the cause of the theatrical producer in the long run. Cities outside New York report their playgoing populations aghast at the immoral tone of some of the plays that issue from New York after long runs. That these pieces could be tolerated upon the stages of so representative a city of the country is to the lay mind outside incredible. The outsider ascribes the persistence of conditions that can permit such violations of good taste, good morals and common decency to a vitiated administration.

"The women of the country are taking the matter up collectively, and will prove a power that producing managers of evil plays will have to reckon with in the future. Several recent instances of police stoppage of plays presented outside New York are due to this feminine demand for a clean stage."

The statement made by Mr. Sumner mentioning Chief Magistrate McAdoo is borne out by Magistrate McAdoo's recent activity, in attempting to force the elimination of certain manuscript matter he concluded was objectionable in one piece. Most of his proscribed dialog had been deleted from the play before the Magistrate went over the script.

It's a matter of the current season's record the plays of Broadway tending toward salaciousness or suggestiveness in speech, action or situation have been the worst sufferers in the box office depression since Labor Day. It's quite familiar along the main alley that had promising successors to these attractions moved into view, the failing-to-draw shows would have been removed instantly.

On the road this season plays seem to be closely watched. There have been reports of police stoppage in the south, New England, Pennsylvania and Michigan, to date.

CANADIAN LOCALS

(Continued From Page 15)

Canadian locals to vote on the matter, the locals being so instructed by wire from President Joseph N. Weber of the Federation. There are 40 locals in the Dominion and if they decide to permit the de Courville leader to appear, no objection will be forthcoming from the Federation, especially since the attraction will not be offered in the United States.

The Federation has been consistent in its handling of the matter of imported musicians under contract. Lauder's tours here have always called for the Scotch star's own leader. William Morris requested Lauder's leader be permitted to conduct the show but the request made last week was not granted. Morris sought permission for Lauder's leader on previous tours, also without success. The Federation taking the stand there are plenty of vaudeville conductors here. The English musicians' union officially put in a request for the de Courville leader. When refused, the conductor originally named was withdrawn and his assistant was sent over.

The vote by the Canadian locals will be made this week, the Federation's action depending on the result.

An agreement extending until Sept. 1, 1922, supplementing the temporary one arranged Sept. 20, was signed last week between the Associated Musicians of Greater New York Local 802, the new local of the American Federation of Musicians, which replaced the former 310, and the vaudeville and motion picture interests. The new scale remains as unannounced calling for a wage scale about 7 per cent lower than last season, in the vaudeville and film theatres.

NEWS OF DAILIES

(Continued From Page 17)

rest services consist in spreading cheer among the men of the 27th Division overseas.

Rita Frederick, former Winter Garden chorus girl, has started suit for \$25,000 against the Winter Garden Co., alleging injuries when a curtain fell on her during a performance December 2, 1919.

Billy Burke began rehearsals this week in a new comedy by Booth Tarkington under the joint management of Erlanger, Dillingham and Ziegfeld. It is due to start in Washington Oct. 31.

KEITH ANNIVERSARY

(Continued From Page 5)

ing activities, artistic, patriotic, civic and historic in every city in America where the Keith Circuit is represented, and that means all of them.

Yesterday a committee of prominent officials and stars visited E. F. Albee and, after offering the congratulations of President Harding, personally conveyed by Lillian Russell, urged Mr. Albee to allow the vast army of artists who have benefited by the development and managerial resourcefulness of this great circuit of theatres under his direction, to permit them to share in the observance of the "Third of a Century" anniversary of the B. F. Keith Circuit of Theatres.

It was originally intended to limit the observance of this celebration to the employees and theatre attaches, but the arguments of his distinguished petitioners yesterday convinced Mr. Albee he should make the epochal anniversary more public and more significant than he at first planned. The committee which visited Mr. Albee included Lillian Russell, Elsie Janis, William Cressy and Yvette Guilbert representing the artists of America and Europe; Col. Wade Hayes of the Seventh Regiment, and Capt. C. T. Vogelgesang, Commandant of the Third Naval District, representing the United States Army and Navy; William Deegan, State Commander of the American Legion; W. Ward Smith, representing the State Administration; Deputy Commissioner John T. Harris, the Municipal administration, William Fel-lows Morgan, the Merchants' Association, and Father Duffy, the Chaplains of the Army.

In response to the sentiments and suggestions of his distinguished visitors, Mr. Albee has decided to amplify and exalt the manner and meaning of the "Third of a Century" anniversary celebration of the B. F. Keith Vaudeville Circuit. To this end during the oncoming weeks he will devote the entire circuit to activities which will promote better citizenship and lend immediate aid toward the solution of the momentous problems which confront every community and locality today by lending mutual co-operation, inviting constructive suggestions and extending the hospitality of the Keith theatres and allied houses of the B. F. Keith Vaudeville Exchange, founded by B. F. Keith, E. F. Albee, A. Paul Keith and F. E. Proctor, to those accredited civic and public spirited organizations which have at heart the betterment of their social, communal and industrial conditions.

The anniversary will be made further celebrated by renewed efforts this year to encourage and assist American artists to excel in vocal and instrumental music, in the further development of the ballet by American dancers and in the promotion of all native talent through material encouragement and the various vital assisting agencies of the Keith organization.

In celebration of the "Third of a Century" anniversary, the theory and practice of the Keith Boys' Band idea will be extended and promoted throughout the circuit so that the rising boy generation of the whole country, and especially the Boy Scout organization, may share the advantages and the pleasures of the junior organization here in New York has enjoyed for years.

If feasible, and to signalize the celebration with further patriotic significance, a number of the foremost producing dramatic managers of this country will be invited to direct and present representative one-act plays and sketches expressive of their knowledge of and faith in the ever-growing audiences of first-class vaudeville in the United States.

The note of happiness of youth and of confidence in the nation and its future will be carried through the "Third of a Century" observance of the historic anniversary celebration in all the houses of the B. F. Keith Circuit this season. And parallel with this sustained thought of national and civic harmony, there will be fulfilled a plan and policy of service, of communal utility, of civic co-operation that will fully express the sincere and deep gratitude of this genuinely American amusement enterprise to that public which has been both its inspiration and reward for more than thirty-five years, during which time the list of distinguished artists, who have appeared on the Keith stages resembles a copy of "Who's Who" in grand opera, musical comedy, dramatic and dancing spheres of activity.

The arguments advanced by this distinguished committee in favor of enlarging the scope and meaning of this celebration so as to give it a value in service as well as in enjoyment,

commented upon the usefulness of the Keith organization during the war, the overseas functions of its entertainment forces, the value of its wholesome amusements then and now upon the morale of the American people and, finally, the great and incessant opportunities it has and does afford to thousands of stars and lesser artists to develop their individual talents in lines of artistic endeavor that are essentially and admirably American.

The nascence of what is now the B. F. Keith Vaudeville Circuit represented in every city in the United States, occurred on July 6, 1883, at the Bijou Theatre in Boston, when B. F. Keith launched his first venture into the form of "The Varieties," now known as vaudeville. The amazing growth of the Keith idea, brought to its present fulfillment under the guidance of E. F. Albee, can in a measure be realized when it is stated that in Greater New York alone more than 40 theatres are flying the banner of the B. F. Keith Vaudeville Exchange, the officers of which are Edward F. Albee, president; F. E. Proctor, vice-president; Edwin G. Lander, executive manager; J. J. Murdoch, general manager; Reed A. Albee, assistant general manager; Maurice Goodman, general counsel, and S. K. Hodgdon, booking manager, who inaugurated and perfected the most far-reaching theatrical machine in the world, making it possible for a vaudeville artist or act to be booked continuously for four consecutive years throughout America without repetition and with the assurance of notable presentation and the largest possible financial compensation.

E. F. Albee was yet a small boy when he was engaged by B. F. Keith at the latter's old museum in Boston. Next to his love of beautiful entertainment and a desire to get on in the world, Albee's chief estimate of his life's duty was to give everybody "a square deal." Beginning his activities with this "square deal" principle, he carried it on before and since the death of his beloved associate and friend the late B. F. Keith, so that it is now ingrained and essentially characteristic of the great institution of which he is the head. The association known as The National Vaudeville Artists and the Vaudeville Managers' Protective Association are virile and potent proofs of Mr. Albee's adherence to the "square deal" principal, for both of these organizations are largely the results of his ceaseless endeavor to forestall and prevent any misunderstandings, any hatreds or any injustices between the army of artists of the vaudeville stage and their employers.

B. F. Keith and E. F. Albee are solely responsible for lifting vaudeville from the taint which had been smeared the variety shows. When their first theatre in Boston was established and the first continuous performance scheme was started, Keith and Albee realized this situation and had to find some method to combat it in the beginning.

It is in the sustained spirit of these now historic achievements and in the determination to go always higher and further along the same lines, that Mr. Albee now announces his public plans and hopes for the celebration of the B. F. Keith Vaudeville's "Third of a Century" anniversary.

EQUITY HELPS SHOW

(Continued From Page 15)

the chorus men when the crash came and they made a meal out of a bottle of milk and some crackers.

The Actor's Equity stepped into the breach when the end came. The bills of the members of the company that belonged to Equity were paid and they were given transportation back to New York. This cost Equity a little short of \$4,000. Edith Baker, not a member of Equity, got money by wire from her folks.

Jacqueline Hunter, of Toronto, one of the chorus, was sick at a hotel. She owed money at the hotel and her case was taken care of by the Actor's Fund of America, which settled the bills and arranged for her to be given medical attention at St. Elizabeth's hospital in this city where the fund has a bed. Mary Morrison, also of Toronto, and one of the chorus, had been acting as nurse for her friend Miss Hunter. Her back bills were settled by Thomas B. Lothian, manager of the Colonial on instructions from the Actor's fund. The girls claim that Wayburn owes them \$180 in back wages and that he owes the rest of the chorus in the same proportion. Equity has attached \$2,500 the

show had in the treasury and another attachment has been placed on the same money by the costume manufacturer that outfitted the show. What disposal will be made of the \$2,500 will be decided by the court. A transportation company attached the scenery for a bill owed it for transportation and took it from the theatre and placed it in storage.

Wayburn's show had nothing resembling Wayburn in its makeup. The work of the chorus was sloppy at all times. They showed signs of lack of training and stagnation that one would never associate with a Wayburn outfit. It is declared by those associated with the house the attitude of Wayburn and others connected with the company while the show was running was also unusual. One man connected with the house openly declared that he knew less about the show than if it was playing in California instead of at the Colonial.

It was stated Wednesday Ned Wayburn had signed with the Shuberts as stage director for their musical productions at \$500 per week and that it was arranged the creditors of "Town Gossip" would receive \$300 weekly from the Wayburn salary. This takes Wayburn out of the managerial field. The show is reported passing to the Shuberts and may be sent out by them later.

SHUBERT HOUSES

(Continued From Page 4)

ported improved business early in the week, with the productions in the Broadway houses feeling an immediate incline at the box office.

Last week in Baltimore was reported as exceptionally bad in both the Maryland (Keith-booked) and the Academy (Shubert). Both of these houses were said to have played to pull \$5,000, although the week previously the Shubert house was said to have reached a gross of nearly \$10,000.

In Chicago last week, the first week of Shubert vaudeville at the Apollo, the house drew a gross of \$14,500. The Winter Garden, New York, in its first week ending Sunday, is said not to have reached that figure at its \$1.50 scale, through having had very bad matinees throughout the week. Weather and ball games were against all matinee business in New York last week. The Winter Garden barely made its night show capacity. The same condition, somewhat under, was prevalent at the 44th Street, New York, also Crescent, Brooklyn and Chestnut Street opera house, Philadelphia, likewise Newark, with business picking up this Monday.

This week tickets for the 44th Street were on sale at the Public Service agency, which is the cut rate center. There was no reduction, however, tickets being sold at the box office price, the agency aiding in the sale at the request of the Shuberts.

Palace tickets are now on sale at all the agencies on the box office order system and have been since the start of Shubert vaudeville. Several days prior to the opening of the 44th Street the agencies were advised by the Palace that seats could be sold by order. For the past season or more request for Palace tickets from the brokers were not accepted, the management claiming complaints of overcharging. Smaller agencies, however, succeeded in securing tickets by "digging".

From within the Shubert forces comes the admission that the new enterprise expects to lose money for some time. Those within the organization state the expectation is that the first three months will find a considerable loss but that from then on Shubert vaudeville will be on the right side of the ledger.

It was denied the Shuberts figured on dishing legitimate productions in favor of vaudeville, the number of new offerings already put on and announced for Broadway tending to prove that contention.

Chicago, Oct. 5.

Business at the Palace, (Orpheum Circuit) was affected to the extent of 30 per cent last week. There was no decrease in the receipts at the Majestic, the other Orpheum house, located three blocks from the Apollo.

The Apollo played to practical capacity on the evening performances throughout the week, and the matinee attendance was fairly good, but not reaching capacity excepting on the opening day and Saturday.

The Palace seemed to have felt the opposition considerably through the week with the exception of Saturday and Sunday.

The Majestic Monday and Tuesday

SHUBERT BILLS NEXT WEEK

(Continued From Page 5)

Leona Le Mar
Masters and Kraft Revue
Chas. Richman Co.
Mills, Coddee
Marguerite Farrell

ACADEMY, BALTIMORE

Bert Sheppard
Hattie Athoff Co.
Lipinsky's Dogs
Milo
Hetty King
"Florodora"
Klein Bros.
"In Argentina"
Bob Nelson

OPERA HOUSE, DETROIT

Lucy Gillette
Rogers
Water Weems
Chas. Aldrich
Three Chums
"Yellow Ticket"
Callahan and Bliss
Belle Storey
Barr Twins
Mario Lo

SHUBERT, WASHINGTON

Kremka Bros.
Harrah and Rubin
Frances Renault
Nora Bayes
Libby and Sharrow
Bernard and Townes
Walter Brower
Selma Brantz
Ryan and Leo

CHESTNUT ST., PHILA.

Bon Linn

Ferde and Rice

Moran-Wiser Revue
Kajiyama
Marie Stoddard
Clayton and Lesnie
James Barton Co.
Torino
Olympia Desvall

MAJESTIC, BOSTON

Taglan and Newell
Mossman and Vance
Ernestine Meyers
Dolly Connelly
Whipple-Huston Co.
"Kiss Burglar"
Clark and Verdi
Equilla Bros.
(One to fill)

CRESCENT, BROOKLYN

Ethel Davis
(Others to fill)

RIALTO, NEWARK

Marie Dressler Co.
George Rosner
Palo and Pallet
Llora Hoffman
Decalton
Horlick and Sarampa Sisters
Emily Ann Welman Co.

EUCLID AVE., CLEVELAND

"Chuckles of 1921"
Donald Brian Co.
Mr. and Mrs. Mel Burne
Griff
White Way Trio
McCormack and Regay
Perrano and Shelley
Musical Spillers
Ford and Truly

MISS TEMPEST FINED

Arrested at Minneapolis for Disorderly Conduct at 5 A. M.

Minneapolis, Oct. 5.

"Tapes James" was the name Florence Tempest of Tempest and Sunshine, last week's Orpheum's headliners, gave when booked on a disorderly conduct charge Oct. 1.

She was arrested at the Hotel Radisson at 5 A. M., and released on \$25 bail, which she forfeited.

Later Miss Tempest pleaded guilty and was fined \$25.

Palace Paid Dooleys for Full Week

The Keith office paid Gordon Dooley full salary for last week at the Palace, New York. The engagement was terminated before the Wednesday matinee by the sudden death of William Dooley.

Rigolettos Delayed Arrival

The Rigoletto Brothers, booked to open at one of the local Shubert vaudeville houses Monday (Oct. 10) had their opening set back due to the failure of the La France on which they sailed from France to arrive on schedule.

The steamer experienced engine trouble shortly after leaving France which delayed its arrival until Tuesday of next week.

NEW ACTS

Jack King and Lew Rose, skit.
Jack Powell and Co., five people.
Sherman and Pierce, two act.
The former Leon Errol act, "The Guest," which Errol is sending out with Harry Rowley in the title part.
Harry Goodwin and Harry Burman, new comedy act. Goodwin was of the original Avon Comedy Four.
Earl Dancer and Cora Green (from "Put and Take"), two act.
Harry Harkins, with Dottie King, Ed Stanley and Elmer Ziegler.
Ed Farrell, two men and one woman, in "Keys".

Frank Cornell Co., man and woman, Jack Powell and Co., jazz band.
Sid Corey (Howard Comedy Four) and Joe Dunn (Leonard and Dunn).
Blackstone, the magician, has condensed the show he had out on the K & E time earlier in the season, into a vaudeville act.

Frederick Santley, with a pianist.
Ruth Warren is out of "King Solomon's Wives," the Franklyn Ardell act. She will again appear in vaudeville in a turn billed as the Warren Sisters. Her sister, originally teamed with her, has married and retired from the stage.

Mario Hasslett left for Dallas last week to take the leading female role of "Who's Your Wife?" vaudeville.
Wade Booth, for "Scandals of 1920" (road show).

Sam Kuster, former theatrical newspaperman, for "The Bat" (No. 3 Co.).

Renée Dalling, for "Phi Phi."
Ima Button (Button and Tarry) and Tom Mullaly, in "Tenny Wre-nies" (Chicago).

IN AND OUT

Leona Le Mar, through the sudden death of her mother, withdrew from the Shubert bill at the Academy, Baltimore. Jovedah de Rajah replaced her.

EDITH Taliaferro

AND COMPANY

IN

"Under The Same Old Moon"

By KENNETH WEBB and ROY WEBB

Presented by JOS. HART OFFICE

B. F. Keith's Palace, New York, this week (Oct. 3)

INDEPENDENTS

(Continued From Page 1)

ted" the attractions "would never open on Broadway."

Technically, "The O'Brien Girl" is the only open shop show operating. Its cast is made up of Equity players who are appearing under run-of-the-play contracts, and those independent of affiliation are members of the Actors' Fidelity League. "The Fan" figures as entirely independent. Six out of the 12 players in Miss Spong's company were former Equity members, but have sent in their resignations. Four of the balance are Fidelity members and the other two are independents.

Reports that Equity had expelled 24 members because of appearances in "independently produced shows which did not comply" with the "100 per cent Equity" mandate, are not credited. Resignations sent to the Equity are rarely acknowledged, and only one is known to have recently been posted as resigned. That is Helen Freeman's, whose open-shop show, "The Great Way," is in preparation. The claim is that players who accept engagements in such attractions "lose their Equity standing." Members of the casts of "The Fan," "The Great Way" and the Louis Mann show, "In the Mountains," probably count with the number said to be out of good graces with Equity.

It was admitted many resignations are being sent in to Equity. When Miss Spong resigned, she received several letters from Equity officials advising against such action. One letter is said to have rejected the resignation, ordering Miss Spong to appear before the Equity Council. That brought a hot retort from the star, who is said to have replied she did not subscribe to the Equity shop principle and chose independence in preference to fraternalism. An Equity actress was deputized to interview Miss Spong. The visitor is reported admitting a number of resignations had been received, and stated if "The Fan" opened on Broadway as an open-shop show further resignations might follow. The interview is said to have occurred last week.

The most complete reversal of "form" in the Equity's idea of "The O'Brien Girl" is indicated from the messages sent Mr. Cohan from James Marlowe, one of the players who withdrew from the show in Boston when alleged Equity disturbances led

to several players leaving the company, and also included an attempt to cloud the obligation of run-of-the-play contracts held by four players (Georgia Caine, Andrew Tombes, Ada Mae Weeks and Elizabeth Hines).

Marlowe wired and wrote Cohan recently Equity had permitted him to return to "The O'Brien Girl" under the verbal agreement which he had when playing in "Mary," and which was continued in "The O'Brien Girl." It was current talk in Boston during the first agitation that players who withdrew were "guaranteed" the show would never be permitted to play in New York. That was one reason why the chorus stepped out. Marlowe is said to have come to New York, where he was assured about the show not coming in here, and that in any event "Equity players would never stick that long, regardless of run-of-the-play contracts." Since then it is reported Marlowe strongly protested to Equity because of the show's continuance and the loss of salary he sustained, it being further said the player asked Equity to make good his salary, \$300 weekly. The supposed result was "permission" to rejoin the show. Robinson Newbold is in the role.

The last issue of Equity's monthly pamphlet held a number of "shots" at Cohan. Given prominent space was a supposed editorial from the Memphis Appeal, without date. The article pretended to express gratification there would be no more Cohan flag-waving confessions. When the editorial was called to Cohan's attention he laughed, explaining he remembered the Memphis daily very well. It was the same paper which, when the Four Cohans appeared in Memphis in "The Governor's Son" about 20 years ago, lauded the show to a fare-thee-well, and Cohan, then a young author-actor, was quite proud of the notice.

In Miss Freeman's "The Great Way" there are 42 persons called for including extras. Twelve players have resigned or will have resigned from Equity before the show starts. The others are independents. One of the actresses was quite prominent during the actors' strike. She has been idle for a year, and called at the Equity offices when accepting the engagement. She stated it was a matter of taking the engagement or sleeping on a park bench. The Equity official replied he would do that for a principle, although at that precise moment, and before and since, that official was drawing a weekly salary from Equity that allowed him to live very well, even though he did not also have an expense account in addition.

An Australian actress in the company was advised on arrival in this country she would have to join Equity to work. She did so. "The Great Way" was her first engagement in six months, and she promptly resigned from Equity.

The Tombes arbitration was reported called for Tuesday, but it was said Equity postponed it indefinitely, giving as an excuse Paul Dulzall, one of the arbitrators, was out of the city. Neither Cohan nor Tombes knew about the supposed call for arbitration Tuesday. It is believed Equity is not anxious to press the matter. In light of the Marlowe

MISS DOROTHY JARDON

America's Celebrated Grand Opera Prima Donna of the Chicago Grand Opera Co. desires it to be known that

Mr. M. S. BENTHAM

is her exclusive business representative for vaudeville and musical comedy



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case it is said the Tombes arbitration may be dropped altogether. Tombes is reported stating that he did not much care who paid his salary, as long as he got it. That was taken to imply the result of the arbitration might not stand, unless some provision was made to recompense him for the engagement, were it decided the contract was vague.

Marlowe has appeared in Cohan shows for 14 years in the past 17 years. At a meeting in the Touraine Hotel, Boston, at the time of the agitation there, with Frank Gillmore reported presiding, Marlowe is said to have asked whether his word was any good. He explained his long connection with Cohan with no more than a verbal contract which covered "The O'Brien Girl," he said. The reply from the chair is reported to have been that Marlowe's word did not go in that case.

THEDA BARA

(Continued From Page 1)

ing three weeks of open time following the Milwaukee engagement. The press work in behalf of the star is of the circus order.

The previous house record at the State was held by another screen star, Mae Murray, who played to \$6,000 over the average business of the house on the week's engagement. The regular average business at the

State here has been about \$12,000 a week.

Thomas Meighan and Wallace Reid both made personal appearances here but the business they attracted did not touch the figures Miss Murray's engagement achieved and this 13th week it seems certain the gross will reach nearer \$20,000.

STILLMAN INDIAN

(Continued From Page 1)

is agreeable to appearing and had prepared a sort of canoe act for the stage. Whatever terms might be arrived at would be on a percentage

of the gross, the new common custom in burlesque, taken from that mode adopted by Jack Johnson, who has been appearing in burlesque shows, receiving 25 per cent. of all the receipts.

Beauvais lives in Montreal and has not been of late in New York, it is said. Show people aware of Dixon's quest have been speculating as to the attitude of the Stillmans, should the Indian take to the stage.

Mr. Dixon's w. k. voice has lost its range this season, through Dixon persuading actors to reduce salaries.

EMILY EARLE

FEATURED WITH

"CHUCKLES OF 1921"

PLAYING SHUBERT VAUDEVILLE

BALTIMORE SUN, Sept. 20th, said:—

There is an interesting figure, Emily Earle, a leading woman with an admirable histrionic gift, whose manner of working has something of the quality, that used, in the old days, to characterize the performances of Fay Teapleton. Miss Earle plays always with the finest authority and brings a note of distinction to an otherwise rather loud and vigorous entertainment.



BILLY DOSS REVUE

With DAWSON, LANIGAN and COVERT those dancing phantasies and MAY DEAN, "MY MAMMY." A GOOD act—a GOOD route and a GOOD Agent. Ask TOM POWELL.

BRIGHTENING THE BILL THIS WEEK (OCT. 3) AT THE ORPHEUM, LINCOLN, NEB.

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 "The Cat and the Kitten"

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DIRECTOR

FAMOUS QUIET

(Continued From Page 8)

even in times of the industry's worst stress. The general opinion seems to be pretty well grounded that fundamental business has passed its worst phase of depression and is gradually on the mend. The bull argument on Famous Players is that since it has weathered the storm it ought to be in line for substantial improvement in the better going and a nearly 15 per cent. has all the aspects of a bargain.

That Bull Pool

There are experienced speculators within and outside the industry who profess to look on the stock as a promising buy on the basis outlined. However, it is so easily manipulated by cliques that its course is always attended with unexpected possibilities. At least, for the past month it has been immune from bear raids. The disastrous operation on the short side just before the declaration of the Oct. 1 dividend apparently warned the bears off. There was open talk not long ago of a bull pool in this issue, but gossip has neglected this factor. If syndicate operations are planned it would appear that the pool managers are content for the time being to hold quotations steady around 55 in order to have the stock in a good position to participate to the fullest extent in a general upturn when or if it comes during the Fall.

The first balance sheet of Triangle since the new management took charge came out and attracted a good deal of interest. The figures are printed elsewhere in this issue. The statement had small effect on the prices of Triangle in the unregulated trading on the Outside Curb. The reported dealings may have been largely fictitious with the purpose of drawing out old and forgotten holdings and probably do not represent settled ideas of values.

May Reappraise.

The statement is vague and confusing for the reason that it follows the old Triangle bookkeeping system. It is possible that that system later will be revised and a reappraisal ordered by the directors as the basis of a new statement of the business. Future production plans are only tentative and it is contemplated only to begin on a modest scale, keeping clear of the distribution end of the business, at least during the life of the present contract with the Distributors' League, which has something like three years to run.

The last Triangle price was 38 cents for the \$5 par stock. It would seem that the concern's possibilities would be worth more than that and in actual trading probably would be.

STUDIO TO RENT FOR REHEARSALS

Suitable for permanent ballet school, rehearsals of entire companies or acts. Large hall, with dressing rooms, fully equipped with piano, lavatories, etc.

Hourly, Daily or Permanent
 145 W. 43d St., New York, Broadway

This is what makes the reported dealings look like a "fishing expedition." Trading in Orpheum practically stopped after a period of unusual activity. Prices remained just below 20 on sales so small that they lost significance. Dullness also settled upon Loew which remained around 13 1-2 to 14 on small daily turnover. One day only 100 shares changed hands.

Griffith Gossip.

An interesting piece of gossip was circulated on Broad street in relation to Griffith, Inc., which had moved up suddenly to 10 after sinking to less than 5. It appeared that an underwriting syndicate out of town still had a fairly large block of stock which it was anxious to get into distribution around \$10 a share. With this end in view a corps of salesmen was put into the field to canvass prospects. Not only was it difficult to sell \$10 stock which was being quoted at \$5, but if the salesmen did make a sale they had only to purchase stock themselves at the low price and deliver it to customers. Thereupon the firm undertook to absorb all Curb offerings and moved the quotation up to \$10.

The Griffith organization has not concerned itself with the market for its own stock and there has been little demand from outside. This explains the weakness, small offerings and few takers sending prices down. It is said profits of "Way Down East" will insure dividends for another year. The stock company was formed in the first place as a financing arrangement. It was a costly way of providing capital under the flotation scheme, but is said to have been taken to avoid getting the producer into the control of the banks.

The summary of transactions Sept. 29 to Oct. 6 inclusive is as follows:

STOCK EXCHANGE

Thursday—Sales High. Low. Last. Chg.				
Fam. Py-L.	5107	54 1/2	55	56 1/2 + 1 1/2
Do pf.	100	77	77	
Loew, Inc.	600	13 1/2	13 1/2	13 1/2 + 1/4
Orpheum	100	19 1/2	19 1/2	19 1/2 —
Friday—				
Fam. Py-L.	4700	55 1/2	54	54 1/2
Loew, Inc.	700	13 1/2	13 1/2	13 1/2
Saturday—				
Fam. Py-L.	3600	55	53 1/2	55 + 1/2
Do pf.	100	79	79	79
Loew, Inc.	100	13 1/2	13 1/2	13 1/2 — 1/4
Boston sold 50 Orpheum at 20.				
Monday—				
Fam. Py-L.	4300	55 1/2	54 1/2	55 1/2 + 1/4
Loew, Inc.	800	13 1/2	13 1/2	13 1/2 + 1/4
Tuesday—				
Fam. Py-L.	1500	55 1/2	55 1/2	55 1/2 + 1/4
Do pf.	300	79	79	79
Loew, Inc.	1100	13 1/2	13 1/2	13 1/2 + 1/4
Wednesday—				
Fam. Py-L.	8000	56 1/2	54	55 1/2 + 1/4
Loew, Inc.	800	13 1/2	13 1/2	13 1/2 — 1/4
THE CURB				
Thursday—Sales High. Low. Last. Chg.				
Goldwyn	100	3 1/2	3 1/2	3 1/2
Saturday—				
Goldwyn	300	3 1/2	3 1/2	3 1/2
*Goldwyn	1000	34	34	34 — 2
*Griffith	100	10	10	10 + 1 1/2
Goldwyn	220	3 1/2	3 1/2	3 1/2 + 1/4
Tuesday—				
Goldwyn	500	4	3 1/2	3 1/2
*Triangle	1000	37	37	37 — 1
Wednesday—				
Griffith	25	10	10	10
*Triangle	1000	35	35	35
*Quoted in cents.				

Hennepin, Orpheum, Jr.'s, Name
 Minneapolis, Oct. 5.

The new Junior Orpheum, to be called the Hennepin, opens Oct. 10, with Frank N. Phelps from St. Louis as manager. The house will play eight acts and a feature picture.

NEGRO HOUSES OUT

Lafayette, N. Y., and Dunbar, Phila., in New Hands.

The group of colored business men in New York who have been operating a chain of five houses in the East catering entirely to the colored population has curtailed operations.

The Lafayette, 132d street and Seventh avenue, New York, has been taken over by Sol Sapphire for small time vaudeville and pictures, and the Dunbar by John T. Gibson, of the Standard, Philadelphia, under the same policy.

Walter Plimmer is furnishing the bills.

POLI CHANGES

Washington, D. C., Oct. 5.

Further changes are taking place at Poli's theatre in this city. Lory Lorenzi, whom S. Z. Poli sent down here from his Palace theatre in Springfield, Mass., to act as treasurer, is being transferred today to the Poli house in Meriden, Conn., where he will act as house manager. Steve Coster, for some twelve years treasurer when Chase was prosecuting Keith vaudeville in this house, and who continued in that capacity after it was taken over by Poli, is returning to resume his old position.

George F. Stanton will continue as assistant treasurer, he being an importation this season from another of the Poli houses. James Thatcher, general manager for Poli, was in the city today and is contemplating considerable changes in the theatre.

"MR." IS OUT

On complaint of Mr. Sweeney (Sweeney and Stanley) Gallagher and Shean have been restrained from bill-to the picture people, depends upon the Shean.

Sweeney is a former partner of Jimmy Duffy and has been using the Mister billing for several seasons.

MICHAELS REINSTATED

Joe Michaels, the agent, who recently lost his Loew booking by placing an act in Keeny's Brooklyn, prior to its playing Loew's Metropolitan (for which it held contracts) was reinstated this week.

FRIEDENWALD AGENT

Chicago Producer East to Offer Pantages Acts

Norman Friedenwald of Chicago, has joined the rapidly multiplying colony of vaudeville agents from that city coming east. He has made an arrangement with the Pantages Circuit to represent acts and located at 400 Putnam building.

Friedenwald was the most active of the artists' agents in Chicago for the Morris Circuit and for Pantages in his earlier days. More recently he produced musical shows for the road.

Friedenwald is east and in vaudeville to stay, and will specialize in feature acts as an agent and producer.

"DANCE CREATION"

The "Dance Creation" act of Edward Stanisloff, was produced and staged by Mr. Stanisloff and T. Zaretsky. Mrs. Zaretsky owns the turn.

Last week a Variety review stated it was a Victor Hyde act.

Frenchman Wants Acts

Voltaire, manager of the new Eden theatre, located on the Faubourg Montmartre, Paris, is desirous of securing American turns for his latest enterprise and has communicated with one of the agents here.

Fur Coats

Now is the Time To Buy Fur Coats

We are offering values that cannot be duplicated anywhere in the city. A small deposit will secure a fur coat.

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 and forward it to
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 York, or any
 branch office.

An announcement in the Anniversary
 Number of "Variety" is
 enduring publicity on all sides
 of all oceans.

The Biggest Box Office Receipts of the Season!

Last Monday and Tuesday were the biggest days of the season for all theatres

The Reason? The Jewish Holidays—

—and the Jews, the staunchest supporters of the theatres at all times, attend the theatres during these days more than at any other time of the year.

By the way—

—More Holidays are coming!

October 12th—Day of Atonement

October 17th to 25th—Feast of Tabernacles

Tell the Jewish people about your show through the columns of the Jewish newspapers, reaching more than a million and a half readers every day.

It will pay you well!

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ZUKOR

(Continued From Page 1)

at the Rivoli last week, jumping up again the current week at that house where the attraction is Elsie Ferguson in "Footlights." Speaking of it, the Famous Players executive said: "This is the first season in the history of the picture business where the psychology of showmanship must be brought into play. In the past all that was necessary for a good week's business in a 'first run' house on Broadway was a high-grade feature, an orchestra, a comedy, a scenic and a news weekly, with a vocalist or a minstrel thrown in."

"Today the psychology of showmanship must be exercised as much as is employed for the exploitation of a legitimate attraction. One must take into consideration the reason of the year, the drawing value of certain stars or pictures in certain houses, the advertising quality and quantity, prices, etc. For instance, had the Hart picture, 'The Word'

Brand,' been presented at the Rivoli instead of the Rivoli, the result would surely have been entirely different. Elsie Ferguson's picture, 'Footlights,' is a big draw at the Rivoli, because she attracts carriage trade, which is not so readily attracted to the Rivoli. 'Why Girls Leave Home' is doing a tremendous business at the Broadway, but the Ferguson feature wouldn't draw a nickel there."

"In the past the price of a feature had a good deal to do in deciding whether it would be played in the pre-release theatres on Broadway. The cheaper the producer or distributor made it, the better his chances of coming in. That means nothing today. We must have pictures that will draw, just as much as Mr. Erlanger or Mr. Shubert must have for their legitimate theatres. These men will give a higher percentage for a successful play than for a doubtful one, and we must do the same or take chances on doing a poor week's business."

"But, as I said before, the house must be taken into consideration, its surrounding program, the season of the year for certain kinds of pictures and the known value of the star for specific houses."

"New York picture exhibition in

Times square is now a matter of showmanship for the first time."

SUN AND KEITH

(Continued From Page 4)

representatives in New York and Chicago would not be permitted to book Keith acts for the Sun Circuit hereafter.

The action of the Keith people followed alleged unfair tactics by Sun, in supplying bookings for the newly built Rivoli, Toledo, which opened with vaudeville Aug. 19, 1920. A complaint was filed against Sun with the Vaudeville Managers' Protective Association by the Keith people following the opening of the house with Sun bookings; but nothing has been heard of it since.

Since the rupture Sun has been supplying his circuit through his New York and Chicago offices in charge of Wayne Christy, New York, and Coney Holmes, Chicago.

One of the reasons believed to have influenced Sun in his decision to replace his houses under the Keith banner has been his difficulty in securing acts on account of Loew, Fox and Keith popular priced competition, and the defection of several houses booked by him to the Keith Family Department.

ESTABLISHED—NOW "IN HIGH!"

East to Stay

Norman Friedenwald

Quick Action Agent

Now

OFFERING PRODUCING REPRESENTING PRESENTING

Acts

SUITABLE FOR FEATURE AND HEADLINE POSITIONS on

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CIRCUIT OF FAMOUS VAUDEVILLE THEATRES

I HAVE TIME TO TALK TO YOU

No Act Too Big for Me—No Act Too Small for My Attention

409 Putnam Building (1493 Broadway) N. Y. City

I STILL SEE ALL ACTS PERSONALLY

REPORT PROCEEDING

(Continued From Page 4)

ished whatever object his visit was for.

The Woods theatre is under lease to A. H. Woods from Sablosky & McGuirk. The firm is believed to have a working interest in the Woods as well. The Woods has been leased to the Shubert for 10 weeks under a guarantee. This lease was negotiated between the Shubert and Woods offices. The Woods is said to have lost money the past season playing combinations. It is the old Savoy theatre and has previously played vaudeville, the policy the Shuberts intend to install Oct. 17.

One report says Shubert vaudeville would have opened at the Woods before this and not the authorities been requested to intervene thru an investigation.

Show folks here look upon the matter as most peculiar. There are stories and reports linking up every possible condition.

The Shubert vaudeville booking office said this week that notwithstanding any steps attempted in Atlantic City, they would open with vaudeville in the Woods there on the scheduled date.

LEW FIELDS SUED

Lew Fields was served with papers Friday in a Supreme Court action for approximately \$6,000 brought against him by H. H. Marinelli, Inc.

The basis of the suit is an alleged breach of contract, arising out of Field's failure to open on the Orpheum Circuit Sept. 5.

Marinelli claims to have an agreement with Fields whereby he (Fields) was to have appeared in a vaudeville turn composed of scenes from the Selwyns "Snapshots." Fields is now playing the act on the Shubert vaudeville circuit.

The \$6,000 damages asked by Marinelli, Inc., represents managerial fees that would have accrued to it had Fields played 40 weeks in the Keith and Orpheum houses.

CUT OFF 29 FEET

Syracuse, N. Y., Oct. 5.

The System theatre will lose a 29-foot strip of its front as a result of a decision handed down in litigation brought by the city to establish its contention that S. Salina street is legally 99 feet wide.

Mason and Keeler Sign With Shuberts

The vaudeville act of Homer B. Mason and Marguerite Keeler signed a Shubert vaudeville contract this week. They will open for the Shuberts Oct. 17.

GOV'T MUSIC CASE

(Continued From Page 4)

the Consolidated or any other person for one year under the penalty of having to pay \$5,000 to each of the other ten parties to the contract.

This contract was filed with the United States' Attorney General who on receiving it decided that there was an investigation necessary of the parties who compelled the word roll manufacturers to take such measures to protect themselves. Thereafter, action was brought against the Consolidated and Irving Berlin, Inc., Leo Feist Inc., T. B. Harms and Francis Day & Hunter, Shapiro, Bernstein & Co., Waterson, Berlin & Snyder Inc., and W. Witmark Sons. The complaint was drawn for the Government by special prosecutor, Henry Guyler in August 1920.

When the case was brought before Judge Hand Tuesday, after reviewing the evidence produced, he dismissed the action, stating at the time he could see no violation of the law, inasmuch as the publishers did not go through with the plan as they had outlined it in the formation of the Consolidated. He did not pass on the question of whether or not it would have been legal in the event that they had proceeded with their corporation for the reproduction of the rolls, to the exclusion of the present manufacturers.

Gilbert & Gilbert represented the publishers.

Leitzel Booked As Act

Lillian Leitzel will take a five weeks' plunge into vaudeville, following the closing of the Ringling Bros. Barnum and Bailey show. Miss Leitzel opens in Chicago Nov. 7.

After completing her five weeks she will sail for Europe, booked there for the winter.

Harry Weber's office arranged the Keith time.

Dorothy Jardon Reopening

Dorothy Jardon in song cycle, opening at the Majestic, Chicago, next week.

IN BOSTON

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Producer of musical numbers for musical comedies, revues and tabloids. Also vaudeville acts. All kinds of dancing pertaining to the stage also taught.

Have been with Sam S. and Lee Shubert, Inc., for the past nine years.

THE COMEDY HIT OF THE SEASON

THE FIFTY TRIO

Earl SHEAHAN

Bertha STARTZMAN

Carl DELORTO

Booked Solid over the W. V. M. A. — B. F. Keith (Western) and affiliated Circuits

EDWARD STANISLOFF

and Co.

In Dance Creations

Staged and Produced by MRS. T. ZARETSKY and MR. E. STANISLOFF

Sole Owner MRS. T. ZARETSKY

This Week (Oct. 6-8) Loew's National, New York

LOWERED ADMISSIONS

(Continued From Page 13)
the town's theatres a big increase, amounting, in some instances, to turnaways. With the weather change the theatres were waiting to see what will happen the remainder of the week with the series' crowds here.

All the accepted analysts of the show game who have tackled the problem of prescribing a cure for things so far have proved ineffective. Even the crash in prices now imminent all along the line isn't expected to lift things appreciably, according to veteran forecasters.

The consensus of opinion in the I. T. M. A. is that the longest, warmest autumn in 50 years' record has weaned people from the playhouse, with the automobile and its added votaries through lowered auto prices a phase that cuts vitally for consideration.

The effect upon players of the organized societies as well as those unaffiliated is growing more distressing as the weeks dip toward the colder days. In New York but 1,275 players are on payrolls, plus the several hundred exhibition people in the Hip production.

An estimated 2,000 will cover the traveling organizations, according to the railroad itineraries filed.

The acting ranks gross an estimated 12,000, with 8,000 of these in the Equity. The present idle list is estimated at about 8,000.

The matter of restoring the old \$2 scale nearly came up at a meeting of the Producing Managers' Association last week. It had been talked over by some of the P. M. A. members who had starring plays on Broadway. It may yet be brought before that body for general discussion, with the conviction firm in the minds of several P. M. A.'s that unless something braces up the box office count very soon, scales will be forced lower.

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SING SING LEAGUE

(Continued From Page 14)

cessful run at the Belmont Theatre, New York.

In all justice to Mr. Mills, the stage director of the Victoria theatre, we feel that it is due, mainly to his untiring efforts in our behalf that we get the splendid Friday evening performances. Mr. Mills has been made an Honorary Member of the Mutual Welfare League in recognition of his services.

Last Friday evening we again had three splendid acts from the Victoria theatre of Ossining. In spite of the fact that the artists were hampered by a lack of their stage props, the show, nevertheless, went over big.

The first act was Knox and Inman, black and tan comedians in "The Tax Collector," a talking and singing skit. A very good act, good songs and was well received.

The second act was Sidney and Seaman, acrobatic funsters, in a hand balancing act.

The last act on the program was Calvin and O'Connor, black and tan comedians, in a talking and singing and dancing skit entitled "In the Dark." Both sang some good numbers, shot a barrage of rapid fire, original jokes, and danced real well. Calvin and O'Connor had entertained before and their return visit was just as enjoyable.

All three acts were exceptionally well received and were commended to take a number of curtain calls. Had it not been for the fact that the performers had to get back to town for their regular performance, we would have kept them on the stage all night.

Tearle Play Starting Rehearsals

The George Scarborough play, "The Mad Dog," that will star Conway Tearle on the speaking stage, is due to go into rehearsal this week. Helen Menken is also in the cast.

LETTERS

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(Oct. 10-Oct. 17)

"All Jazz Revue" 10 Garrick St. Louis 17 Century Kansas City.
"Baby Bears" 10 Centry Kansas City 17 L. O.
"Bathing Beauties" 10 Gayety Milwaukee 17 Haymarket Chicago.
"Beauty Revue" 10-12 Cohen's Newburgh 13-15 Cohen's Poughkeepsie 17 Plaza Springfield.
"Big Jamboree" 10 Casino Brooklyn 17 L. O.
"Big Wonder Show" 10 Miner's Bronx New York 17 Orpheum Paterson.
"Bits of Broadway" 10 L. O. 17 Palace Baltimore.
"Bon Ton Girls" 10 Columbia New York 17 Casino Brooklyn.
"Broadway Scandals" 10 Avenue Detroit 17 Englewood Chicago.
"Cabaret Girls" 10 Olympic New York 17 Star Brooklyn.
"Chick Chick" 10 Allentown 11 Easton 12 Reading 14-15 Grand Trenton 17 Olympic New York.
"Cuddle Up" 10 Lyric Dayton 17 Olympic Cincinnati.
Dixon's Big Revue 10 Gayety Brooklyn 17 Bijou Philadelphia.
"Flashlights of 1921" 10 Gayety Pittsburgh 17-19 Park Youngstown 20-22 Grand Akron.
"Follies of Day" 10-12 Park Youngstown 13-15 Grand Akron 17 Star Cleveland.
"Follies of New York" 10 Gayety Minneapolis 17 Liberty St. Paul.
"Folly Town" 10 L. O. 17 Gayety St. Louis.
"French Frolics" 10 Liberty St. Paul 17 Gayety Milwaukee.
"Garden Frolics" 10 Star & Garter 17 Gayety Detroit.
"Girls de Looks" 10 Gayety Toronto 17 Gayety Montreal.
"Girls from Joyland" 10 Englewood Chicago 17 Garrick St. Paul.
"Greenwich Village Follies" 10 Perth Amboy 11 Plainfield 12 Stamford 13-15 Park Bridgeport 17 Empire Providence.
"Grown Up Babies" 10-12 Opera House Newport 13-15 Academy Fall River 17 Gayety Brooklyn.
"Harum Scaram" 10 L. O. 17 Al-

lertown 18 Easton Reading 21-23 Grand Trenton.

"Harvest Time" 10 Hurtig & Seamon's New York 17 Empire Brooklyn.

"Hello 1922" 10 Empire Albany 17 Gayety Boston.

Howe Sam 10 Star Cleveland 17 Empire Toledo.

"Hurly Burly" 10 Star Brooklyn 17 Empire Hoboken.

"Jazz Babies" 10 Howard Boston 17-19 Opera House Newport 20-22 Academy Fall River.

"Jingle Jingle" 10 Orpheum Paterson 17 Majestic Jersey City.

"Kandy Kids" 10 Academy Pittsburgh 17 Benn Circuit.

"Keep Smiling" 10-12 Bastable Syracuse 13-15 Grand Utica 17 Empire Albany.

"Kelly Lew 10 Gayety Washington 17 Gayety Pittsburgh.

"Knick Knacks" 9-11 Berchel Des Moines 17 Gayety Omaha.

"Lid Lifters" 10 L. O. 17 Gayety Minneapolis.

"Little Bo Peep" 10 Empress Cincinnati 17 Lyceum Columbus.

"London Belles" 10 Empire Providence 17 Casino Boston.

"Maid of America" 10 Gayety Kansas City 17 L. O.

Marion Dave 10 Columbia Chicago 16-18 Berchel Des Moines.

"Mischief Makers" 10 Park Indianapolis 17 Gayety Louisville.

"Miss New York, Jr." 10 Empire Cleveland 17 Academy Pittsburgh.

"Monte Carlo Girls" 10 Gayety Louisville 17 Empress Cincinnati.

"Odds and Ends" 10 Gayety Montreal 17 Gayety Buffalo.

"Pace Makers" 13-15 Van Culer O H Schenectady 17 Elmira 18 Birmingham 19 Geneva 21-22 Oswego.

"Parisian Flirts" 10 Bijou Philadelphia 17-19 Majestic Wilkes-Barre 20-22 Academy Scranton.

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Timney Frank 10 Hyperion New Haven 17 Miner's Bronx New York.

"Tit for Tat" 10 Empire Brooklyn 17 Empire Newark.

"Town Scandals" 10 Gayety Rochester 17-19 Bastable Syracuse 20-22 Grand Utica.

"Twinkle Toes" 10 Majestic Jersey City 17 Perth Amboy 18 Plainfield 19 Stamford 20-22 Park Bridgeport.

Watson Billy 10 Grand Hartford 17 Hyperion New Haven.

"Whirl of Gayety" 10 Gayety Detroit 17 Gayety Toronto.

"Whirl of Girls" 10 Plaza Springfield 17 Howard Boston.

"Whirl of Mirth" 10 Lyceum Columbus 17 Empire Cleveland.

Williams Mollie 10 Gayety Omaha 17 Gayety Kansas City.

"World of Frolics" 10 Olympic Cincinnati 17 Columbia Chicago.

BALTIMORE

Auditorium—"Irene."
Ford's—"A Bachelor's Night."

Lyceum—"Miss Lulu Bett."

Garden—"Getting It Over" tabs by ex-service men, scored—Fontell and Cecil, Faber and Bernot, fairly well; Texas Comedy Four, hit—Earl and Magni; balanceers, opened. "Number 17," picture.

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Crescent Comedy Four, old Avon Comedy success, laughing hit; Fred Weber, did well; Paul and Georgia Hall, got over; Little Yossie and Co., opened; "Live and Let Live," picture.

Gayety—Burlesque, "Puss Puss."

Palace—Burlesque, "Lew Kely Show."

Century—Pictures; "After the Show."

New—Pictures; "The Affairs of Anatol."

Rivoli—Pictures; "Wedding Bells."

Parkway—Pictures; "Home Stuff."

MARYLAND—(Keith): A good sized house due in some measure to the holidays greeted a well balanced bill this week.

Cornell, Loona and Zippy opened in fast style, the honors going to Zippy.

Lew Lehr and Nancy Belle followed and held the old duce spot in fine shape.

Richard Keen gave a brilliant reading and was fully appreciated.

Mae and Rose Wilton had no trouble in the spot.

The Lightner Girls and a small company scored.

Yvette Rugel had easy going and finished strong.

Harry Watson was the laughing hit.

Wellington Cross, nifty as always, has material, some new, some old, but put it over with the assistance of Dean Moore at the piano.

Jay and Dorothy Hendricks in clever dancing act closed.

ACADEMY—(Shubert): Capacity house Monday and a real old-time vaudeville show with Chas. Richman in lights offering George Ade's "Nettie."

Mr. Richman is ably assisted by T. Gordon Byth and Robert Vivian.

Full justice is done Ade's clever little satire.

Leona La Mar was billed but did not appear due to a death in her family.

replaced by Jovellah de Rajah who does a similar act, with Princess Olga giving encyclopedic information.

Harry Hines, favorite local, did his and made new friends.

Cordee and Orth injected a little French humor into the program.

a trifle risqué at times but appealing.

Marguerite Farrello combined a good voice with a charming personality.

"On With the Dance" is a fitting vehicle for Jack Kraft and Co.

Grace Master, Santley and Harris, mildly amusing.

Novelle Bros., musical clowns, scored.

Everest's Monkeys are strangely like Everett's Monkey Hippodrome and are as popular here as at the pop houses.

BOSTON

By LEN LIBBEY

While the Keith people, unofficially, claim that the venture of the Shuberts into the vaudeville field means nothing in their young lives, and that the bills are not being bolstered up to meet this opposition, the fact remains the bill at the local Keith's this week carries one back to the days, many years ago, when they had big time opposition in this and other cities.

The Keith show this week is strong from start to finish.

There are so many good turns crowded into the nine-act program that the closing act at the matinee Monday did not come on until a few minutes before five.

Perhaps as late as any closing act ever opened on a local Keith bill.

At the night show the overture was cut and the pictures that preceded the main show rushed in order to make time but even then the result was not entirely satisfactory.

As regards cutting the acts themselves, there was very little opportunity to do this.

In the afternoon there wasn't any sign of any dragging so a matter of speeding up was out of the question.

It looked as though in an endeavor

to give a good bill the Keith people had stuffed the chestnut too full, always a pardonable fault.

Incidentally the audience at the afternoon show was a "lily," and in comparison to the audience of the week before, seemed to have a sense of values and knew a good show. Jewish holiday broke in favor of the house if this were not enough, rain just before the curtain helped out.

"Ely," billed as the "little marvel," opened the show with one of the best juggling acts here for many moons.

In a bill that did not include so many real proved headliners she would be worthy of a better place.

She got the show away to a flying start.

Dressed as a little girl and maintaining this role by periodic childish pranks, she goes through without a ship and finishes strong with a stunt whereby she ascends a ladder, and then descends with a sofa perched on her head.

The act got more applause than is given an act in No. 1 position more than once or twice in a season.

Clinton and Rooney were next with their "After Dark."

Opening with the stage in darkness and both appearing with flash-lights from different sides of the stage they get together with some fairly decent chatter stuff and then launch into their main act, a combination of singing and dancing.

Both are fair singers and more than average dancers.

They close with an Irish jig that is put over strong.

At the matinee Miss Rooney appeared with bare knees but at the evening performance she had to bow to the Puritanical blue laws of Boston and cover them up.

"Parlor, Bedroom and Bath," the original of the farce by that name, next.

It runs for 30 minutes and furnishes some lively minutes.

Some of the situations are a bit rough, although not vulgar, but there is the essence of comedy throughout which was the saving grace of the bigger production and it does not offend.

Frederick Clayton and Edna Ann Lake, who acts and talks like Florence Moore enough to make one believe she is her twin sister, divide the honors in this farcical bit, with Tommy Meade who plays his familiar role of a wise-cracking bellboy.

Herschel Henlere stopped the show. His act is billed as "Madame Skid-kadinki," in "Pianoflage," and actually his wife is supposed to be in the act.

She was unable to perform because of a bite received from a pet monkey, but Henlere made no attempt to excuse her absence.

Instead he

started himself and with his piano selections and his comedy talk kept it going at top speed for over 20 minutes. His number of inviting the audience to whistle and sing popular numbers he plays while he fools them, by switching unexpectedly from one selection to another was a riot. He took several bows at the finish and could have got away with several encores, but knew that quitting when they still want you is the best.

In some weeks past no act at the Monday matinee has received the reception Henlere did and when it is considered that he was working under a decided handicap and that considerable of his work was impromptu, it is all the more remarkable.

Prescott and Hope Eden with their mental telepathy followed.

Most everybody was aware of the possibilities of the act before it came on because of the raft of publicity it got.

She sits on the stage, blind-folded, with an especially effective background of black drop curtain while he goes among the audience and does the usual stunts.

He does his part in the audience very well, injecting some inoffensive humor and she does equally well on the stage.

The act runs a bit over 15 minutes and entirely justifies the spot.

As the week goes on it should prove to be a bigger drawing card as such acts are always advertised by word of mouth when put over well.

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Variety

"ONE ON THE AISLE."
 With James Tenbrooke and Co. (4).
 Comedy Sketch.
 15 Mins.; Three (Special).

"One on the Aisle" is a broad but withal clever satire on the end seat fit of the once given the benevolent illustration of the through sympathetic seat is mistreated by his an aisle neighbor in the same row restless further in the aisle. The cur- patron occupying in which tain rises, from the same row rest- other seats, four on one side practical man's row. T. B. M. (Mr. Tenbrooke) occupies the next with her escort, gum- odical entering with the young man's action and carry some one exiting to fetch much to the aisle of his another friend. The act is built for comedy and the gentleman next to the occupant's dis- laughts the result of its purpose. It's a good No. 3 act for the bet- ter houses.

By

Paul Gerard SMITH

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 "ONE ON THE AISLE"

Eden is an exceedingly attractive girl and carries through without any attempt to be dramatic, also helps.

Emma Carus with J. Walter Leopold at the piano had things all their own way. Emma had one change of costume and the pair sing their own songs. About the only improvement this act could stand would be for them to either write better songs or else buy some.

Ben Welch got big applause when he appeared arm in arm with Frank P. Murphy. Murphy remains for a few minutes at the opening and then goes off stage when Welch swings into his monolog and kept the house laughing every second. Seated as he is during the entire act he somehow or other gets over the footlights the energy his mind and body still contain but which his infirmity prevents him from expressing with movement. When he left the stage he got a great reception and there was something about his expression that seemed to indicate Ben appreciated it, even though a simple gesture of his hand sent forth the thanks he felt.

Harry Fox found himself in a tough hole when he came on. The house had been enthusiastic all the afternoon and as he was on late he had to work hard without wasting any time. His act also contains an introductory speech but the main portion of it was the same Fox "pep." His girl partner, Beatrice Curtis, is splendid every minute. She doesn't try to overplay and has a fine voice.

Fox got them after a few seconds. He held them well and closed very strong. In fact his act was so good it prevented any noticeable walkout. With a poorer act such a thing would surely have happened.

Miller, Kent and Kuby, with that

time-honored, sho-worn billing of the Keith program, "Those Three Boys," close the show with a "Risley" act. They get the liberal walkout Fox staved off.

By all the orthodox laws of vaudeville, the Majestic (Shubert) bill should have panned gold this week, opening with an aerial ring circus act, and followed in succession by a black-face sidewalk team, a novelty juggler, musical trio of a piano, violin and saxophone, comedy parlor sketch, dancing prima donna, nut comedian, and an unwieldy tab carrying Lew Fields on the bill's big name.

Nevertheless, it is heterodoxly true the bill did not play out according to Hoyle, although it closed stronger than the Lew Fields' Storehouse Revue deserved, running as ragged as it did.

Although the 44th Street bill was expected, neither Billy Swede Hall and Co., nor Selbit's "The Divided Woman" came in. Whether or not the Selbit illusion was not booked for Boston because of his knowledge it could not stand the test against Gouldin's "Sawing a Woman," which would have been opposition at the Boston (Keith's), a pop house playing five acts and a feature film, the fact remains it was a good thing for the Shubert end of the Boston light Selbit did not come. The same held true in the desire of Anne and Eca Fay to play Shubert opposition to Hope Eden mental telepathy act, a feature of the Keith's billing.

Dobbs and Watkins were programmed and advertised to fill the gap caused by other bookings of Hall and Selbit illusion, but Saturday afternoon, the booking was cancelled from New York and "General" Lavine, juggler, was pencilled in, playing to an "X" on the announcement board, instead of a name card.

Although it was the Shubert policy that the news serial and comic should open the second half Henry Taylor, after the matinee, switched over to the Keith policy of closing the bill with films in order to protect the

Lew Field's "Snapshots" from another walkout. The change worked like a charm and did not affect Vinie Daly's opening of the second half, as vaudeville intermissions are still new to Boston and the major portion of the house sits it out.

Jack and Kitty DeMaco opened with a ring act, not affected by capacity house that was seating itself during their entire routine, the bill running so long that they had to open at 7:55. The act is inoffensively tame, and needs a real stunt for a close.

Armstrong and James in second place flopped badly, unable to put across any of their patter, and even sure-fire gags duddled because of their delivery. Manager Taylor ordered out some of their blue stuff after the evening performance. Their "nance" stuff was wisely omitted without orders.

Ed Lavine, an uncertain juggler with two or three derby and cigar tricks that he finally put over to a big hand, used a novelty curtain with mechanical ships, fishermen, etc., that did much to save him in many of his flubbed tricks.

When Yvette, flanked by Eddie Cook and Kino Clark, with piano and xylophone to back up her violin, dancing and singing, also failed to get across, it looked as if the bill was destined for a high dive. Yvette is still taking unwelcome encores to a dormant house, and worked it so raw Monday night the house gasped at her nerve in returning for her "Back Yard Romance," although it enthusiastically forgave her when it became apparent that this was the one worthwhile spot in her act.

It remained for Lulu McConnell, flanked by Grant and Bunk Simpson, all three suffering from a family cold, to pull out the first half of the show from the wallows, and she did it with a vengeance. She opened with a laugh and closed with a howl.

Vinie Daly, back in her old home town, was given a warm reception that must have warmed the cockles of her generous heart. Just why she clings to her ineffective opening number, insists on playing in red and purple floods that do not help her appearance in her present plump maturity, and still clings to a gown that does her an absolute injustice, is hard to conceive. She still dances with vigor if not grace and her singing was one of the happy spots. A veteran show woman, of a famous family both by blood and marriage,

Congestion!!

A comparatively new word to vaudeville. It has become a catch line with the agents and bookers in the past few weeks. It means that competition is keen; that the bills are pretty well filled, and in order to get in you will have to be up to the minute.

Last year's costumes will not do. Do not give them the chance to say, "It needs dressing up." For while you are dressing it up, some one else comes along who is dressed up, and the opportunity is gone.

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Fields' tab, and even her heroic efforts failed to put across the millinery shop scene.

If the Lew Fields revue, with its name, its sets, its comedy scenes that were all known to be sure fire, and with a supporting principal of the calibre of Miss McConnell cannot carry bigger than it did in Boston, it would seem that the Shubert revues will become history as soon as the present contracts run out, the money they tie up in weekly bills can be more properly distributed throughout the bill.

BUFFALO

By SIDNEY BURTON

SHUBERT TECK—"The Bat." Smashing business. "Passing Show 1921" next.

MAJESTIC—Chauncey Olcott in "Ragged Robin"; \$2 top. "Abraham Lincoln" following.

PICTURE HOUSES—Criterion, "Great Impersonation"; Hippodrome, "Cappy Ricks"; Strand, "Dangerous Curve Ahead"; Olympic, "Road to London"; Palace, "Good and Evil."

Oct. 1st brought little hope to depressed theatrical conditions here—

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in "WON'T YOU BE CAREFUL"

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SIX MONTHS'
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AT
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AMERICA'S
GREATEST
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FEATURING
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PROMENADE

Business Manager, Fred Blondel

about. Season opened sluggish, and as yet no relief in sight. Vaudeville strongest bet locally, with Shea's Court Street turning in neat business. Burlesque still somewhat disordered. Gayety (Columbia) running steady nights, but matinees uncertain. Academy (American) weak. Pictures and pop vaudeville erratic, with tendency to slide. Legitimate houses moving slowly with pessimism general.

The Old National on Broadway has been reopened as the McAvoy, for colored trade, the first venture of its kind in Buffalo.

Cold weather and "The Affairs of Anatol" sent picture takings skyrocketing Sunday. The film played at all four Shea houses Sunday.

Peggy O'Neill, one of Buffalo's best advertised products, just home from her London success in "Faddy the Next Best Thing" was the guest of honor of the Zonta Club at the Statler.

Safe-crackers got \$800 from the Columbia Monday night, after which they adjourned to the Colonial, a few blocks away, where the combination was knocked off the safe for \$850.

The Olympic this week returns to its old policy of four shows daily.

Galli-Curci opens the local concert



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season at the Elmwood Music Hall Oct. 17 at \$6.00 top. The gallery is set at \$3.30.

The Elmwood and Victoria reported tip-top business the past fortnight. Both houses are again booking Paramount Pictures after a boycott lasting all summer. Their capitulation marks the end of the distributors-managers controversy which has been waging since spring.

Timothy O'Connor and Arthur Danzak of the "Afgar" company caused the arrest of Fred Irwin, of this city, on the charge of grand larceny, first degree. The thespians were invited to drink with Irwin, and when they woke up found themselves minus \$105. Arraigned in City Court, Irwin was discharged. O'Connor and Danzak failed to appear.

CLEVELAND By J. WILSON ROY

HANNA—"Passing Show of 1921"; next, "Greenwich Village Follies of 1920."

OHIO—George White's "Scandals"; next, Ruth Chatterton in "Mary Rose."

SHUBERT-COLONIAL—"Biff, Bang, Bang"; next, "Honors Are Even."

STAR—"Jack Singer Show." EMPIRE—"Kandy Kids."

Sunday shows running at both burlesque houses. Fair business.

At the Priscilla—Leander and Milo, Taylor Triplets, Sherman and Rose, Danny Lund and Co., and pictures.

Miles' offers Jim and Betty Page, Jenn and Elsie, Lawrence Crane and Co., Great Herberts, Jack Trainer and Co., and pictures.

Theda Bara is here this week.

Tony Sargs Marionettes scheduled

at the Oh'o for Thursday and Friday afternoons.

Jack Royal is doing his part in cleaning up vaudeville here; the entire floor at Keith's on Wednesday night was sold to the laundymen attending the annual convention here.

Dan Sherman and Mabel de Forest's bale and hearty "Tuba Circus" is the big noise at the Gordon Square this week. Reiff Brothers and Hetter Brothers are also on the bill.

Films Allen, "Dangerous Curves"; Metropolitan, "Salvation Nell"; Strand and Circle, "I Do"; Orpheum, "Passion Fruit"; Knickerbocker, "Experience"; Rialto, "The Black Panther's Cub."

Keith's Hip, roster this week is everything that a vaudeville bill should be; in abundance, and the engine hits on all cylinders.

Whatever may be the reason—the sound of war from the opposition camp or the plain determination to keep excellent—there is no doubt that patrons of this house are being handed packages labeled satisfaction.

The big item is Singer's Midgits, and the production offered by these little folks fulfilled all expectations—and then some.

Ames and Winthrop scored heavily with their "Alice in Wonderland," revue. Ames' "Bride" bit was a riot, and in the income tax collector skit, Miss Winthrop shares honors.

Playing hard for premiere place is the miniature play, "The Gossipy Sex," with Robert Emmett Keane and Claire Whitney. It is entitled to rank high on the bill.

Liddell and Gibson have some good material, but they missed fire Monday's matinee. The act can stand some pep. An interesting climax is reached when it is discovered the "lady" of the team is of the male persuasion.

The Four of Us is a quartet, good, clean-cut turn and their success was deserved.

One of the speediest dancing numbers seen here in some time is that offered by Mildred Rogers in "Step Lively," ably assisted by Tommy McGuigan, Jack Dorkin, Lou Van Blake, and Harry Young. Each of these is a stepper above the average, and the act goes over strong.

Silber and North offer a rural "chatalogue," entitled "Bashfoolery," but a lot of speed could be injected into it with advantage. Silber is a worthy comedy artist, and Eva is sweet and clever, but the skit lacks life; it parallels many other rube turns seen here recently, yet hardly bears comparison with many of them.

Pathe Weekly, Aesop's Fables and Topics of the Day also shown. Mosconi Family, Anatol Friedman

and Walter C. Kelly among those scheduled for next week here.

The third week of Shubert vaudeville ushered in auspiciously at the Opera House. Two good houses stamped their approval on the current bill Monday. Seems to be a feeling among the powers that be at this house that the poet was right when he said: "Tis not in mortals to command success, but we'll do more; we'll deserve it," as this is evidently the ukase regarding the new era of vaudeville.

This week speed dominates the bill, dullness is absent and the entertainment is acceptable.

The brightest spot is Belle Story, coloratura soprano. Her reception was gratifying.

Fred Rogers gave a spirited turn in black face that earned good applause.

For smart, effective work Lucy Gillette gave an exhibition of juggling that has not been surpassed here in a decade. She is badly placed on the bill.

The three chums put over a good singing and comedy act.

Callahan and Bliss have a turn of the old-time "variety" days that appeals to some. They are billed as "Two Sports from Michigan," and one of their songs bears out the sobriquet. While their intent is to portray the variety spirit of 1885, it is questionable whether this line of entertainment has a marketable value to present day vaudeville fans. The team can dance well, are fair pantomimists, but the number drags to some extent.

With an outburst of color and brilliance of costumes, the Barr Twins present a neat graceful dancing interlude that brings plaudits.

Charles T. Aldrich went over with

a bang. Aldrich's protean work ranks with the best in this line. His dexterity and trickery overcome shortcomings otherwise.

"The Yellow Ticket," a tab of the melodrama of similar title, has a few thrills but the number could hardly be called a hit.

Walter Weems was some time in connecting, but got to his audience and scored. Some of his "Joe Millers" should be sent to the storehouse, but his personality wins him admirers.

An act beautiful is that of Marie Lo and her assistants, who present some artistic posing creations.

"Chuckles" and Donald Brian underlined for next week.

DAYTON, O.

As Clark and McCullough played to 14 capacity houses in one week at the Lyric last season they may have been disappointed at the Liberty (Shubert) Monday night upon viewing a half-filled orchestra and about four rows full of balcony seats. However, this did not detract from their efforts in presenting "Chuckles of 1921."

Mr. and Mrs. Melbourne had a

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"EDGE of WORLD"—PANTAGES
Circuit
ANOTHER SENSATIONAL NOVELTY in PREPARATION

WILFRID DU BOIS SPEAKS:

OUTSIDE OF SAYING THAT IT IS CUSTOMARY, COULD ANY BOOKER GIVE A LOGICAL REASON FOR PLACING A SILENT ACT OPENING OR CLOSING THE BILL?

It is true vaudeville audiences drift in during the first three acts. It is also true those responsible for this condition are the same ones who arrange a bill as through arrangement they practically say to the public, "Don't bother about coming in for the first few acts, we fixed it so the headline acts (which do not always mean the best on a bill) appear towards the end. We know the opening and closing acts are paid a salary, but that's all right. It is not important to see them. Pass them up."

THE AUDIENCES HAVE GROWN ACCUSTOMED TO OVERLOOK THE OPENING AND CLOSING ACTS.

Were the headline and feature acts evenly distributed through the bill, interest could be held. The crowds would come early and stay for the final curtain. As it is now, the opening act generally plays to an empty house. The closing act does likewise.

YOURS FOR A BETTER SPOT,

WILFRID Du BOIS.
(Pronounced WIL'frid doo BOIS)
JONGLEUR.

Personal direction
ALF. T. WILTON.

touch of real vaudeville in their sketch, "On the Sleeping Porch." Other acts are the Seven Musical Spillers, Ford and his dog "Truly"; Griff, the Bubble King; White Way Trio, and Permane and Shelley, the latter the only ones called upon for an encore, and deservedly so.

Of the specialty numbers introduced during the scene-changing of "Chuckles," Emily Earle pleased. This week the news picture is being run after the overture instead of being sandwiched between the intermission and second part. Intermission at a vaudeville performance is new to Dayton and could be cut from five minutes to nothing.

As an entertainment the present week is far above last week's, and will probably do a better business.

S. R. G. at the matinee Monday and about 75 per cent capacity at the opening of the evening show at 6:30, which filled up by the time the riot was on; said riot being in the form of Rockwell and Fox, Gattison Jones, Earl Cavanaugh and Libonati, joining with Olson and Johnson to close the show, but instead of closing it nearly kept it going all night. They convulsed the audience and enjoyed themselves with the biggest scream

of an impromptu offering seen here in many a day. They went so far as to play hide and seek in the audience, Johnson being "it," but was unsuccessful, as the hidiers made "home" and their "one-two-three for me" were greeted with howls and shrieks from the audience. This bit was enlarged upon to the extent that Earl Cavanaugh's sketch, "Last Night," was cut to 20 minutes from its scheduled 33. This may not have been exactly fair to the act as it is one of the swiftest moving music and dancing numbers presented at Keith's for quite a while.

Reo and Helmar, an athletic opener, followed by Libonati, regular xylophone artist. Rockwell and Fox fell in nicely following two acts without conversation, and the loquacious Rockwell was much enjoyed.

Elizabeth Brice does not seem to be well known to Dayton people for although she presents an original act, sings nicely, dances gracefully with Gattison Jones, carries her own drops and props, including her own piano player, her efforts were only awarded fairly, for the class of the act.

Olson and Johnson got along well, but ceased to be an individual act when the aforesaid riot broke out near their finish.

A fine show, and doubly so for 50 cents.

DETROIT

By JACOB SMITH

The bill at the Shubert-Detroit this week is even better than last week and ran more smoothly. Donald Brian is headlining. Besides there is Cecil Cunningham, Cicolina, Bert Melrose and other good acts. Business

was almost as big as the opening Monday.

Here in the middle west, we are not accustomed to intermission for vaudeville shows. Dozens of people remark they didn't like the idea. It gets them home later at night; then again, it sort of kills their enthusiasm and interest; vaudeville intermission out this way slows up the show. There is no reason for it—and Detroit is not New York.

The owner of a large circuit of theatres attended one of the shows at the Shubert-Detroit last week and remarked the waits between acts were something inexcusable. He said that a show that had been on the road for over ten days should be running better.

Lee Shubert was here last week, stopping off for a day after attending the Apollo opening in Chicago. While here he confirmed Variety's story that he had leased the Majestic for vaudeville and pictures. Prices there will be 50 cents top, and it will be pop vaudeville.

Al Warner, manager of the New Detroit, says business so far this year has been very poor, due to the poor quality of shows. He expects better attractions during the next three months.

The Mary Nash show, "Thy Name Is Woman," did big business last week at the Michigan Shubert, but closed Saturday. It has not been a success generally.

Robert Marshall is back at the New Detroit this week. Next, Barney Barnard in "Two Black Aways."

Alce Brown, in "Forever After," Michigan. Next, "Dumbbells," Garrick.

Next, "Wings of New York."

"Over the Hills," fourth week at Fox-Washington. It will be succeeded by "We Lovers First," Sunday.

"Affairs of Anatol" broke all box-office records at the Broadway last week. Held over and may stay third week.

"Gunny Ricks," Adams.

"Dangerous Curve Ahead," Madison.

"Roads of Destiny," Colonial.

"The Palace, Detroit," booked for Cunningham of Chicago, is going to change its policy and will install a musical tab show with a few acts of vaudeville and pictures.

The Hotel Addison has put in a

To Reach JAMES MADISON

address him, 404 Tilton Building, San Francisco. I will write my acts out there until December 25th. New York office, 1493 Broadway, open as usual.

glass floor for dancing. Has the Castle House Orchestra of New York—50 cents cover charge during the week and \$1 on Saturday nights.

J. M. Flynn, Robertson Cole manager in Detroit, has been transferred to the Philadelphia exchange and has been succeeded in Detroit by H. K. Moss, former manager for Associated Producers.

First National has definitely decided to hold a national get-together in Detroit, starting Oct. 16. Headquarters will be at the Hotel Statler. Several First National officials are coming on prior to arrange for the decorations of the convention hall.

The Detroit-Made Film Co. has been organized to produce photoplays. Work has started on the first one, to

be named "The First Woman," an original story written by Glenn Lyons, who is directing it. The stars engaged are Mildred Harris and Percy Marmount. The rest of the talent is local.

One night stands in Michigan are starving. The box office receipts in more than one theatre for a very good attraction did not reach more than \$265 on the night. This has been an average in many towns for single performances.

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Personal direction, ROSALIE & LEE STEWART

TOURING INTERSTATE CIRCUIT

Jack Strouse talked and sang his way into a healthy hit. His bit with the telephone gives him a legitimate reason to spring any kind of a gag or talk on any subject, which he did, besides singing three songs. **VARIETY.**

On too early, but thoroughly enjoyed. —**TRIBUNE.**

One of those funny black-face comedians who can tell stories as well as sing songs. An asset for any bill. —**DAILY NEWS.**

While at The Apollo, Chicago, They All Agree

JACK STROUSE

in "OVER THE WIRE"
WAS A HUGE HIT

Next Week (Oct. 10) Shubert's 44th St., N. Y.

Jack Strouse showed a new idea in a black-face monologue that is a gem, besides being able to render ballads that makes an audience applaud. —**AMERICAN.**

It is unusual for a number two act to stop a show, but that's what Jack Strouse did with his funny talk and songs. —**EXAMINER.**

Something new in the way of a monologue was delivered by Jack Strouse. His telephone bit is an original piece of business. —**JOURNAL.**

KANSAS CITY

By WILL R. HUGHES

Shubert—Leo Dietrichstein in "To-Do"; Empress, "Hits and Misses"; Gayety, "Folly Town"; Century, "Lid Lifters."

Photoplays—"The Idle Class," Newman; "Passing Thru," Twelfth Street; "Dangerous Curves Ahead," Liberty; "Affairs of Anatol," Royal.

It does not seem possible that in a city of this size, business could be as bad as it has been in the two legitimate theatres here this week. The Shubert with "Kissing Time" and the Grand offering "Shavings" both got away to a fairly good start Sunday night and that was the end of the story.

In popular priced vaudeville, burlesque and picture fields the week's business was spotted. The big splash was made by the Newman with "The Affairs of Anatol" breaking all house records for Sundays, week days and the week. The Pantages, with "The Fall of Babylon" film, heavily featured and run in connection with the regular bill, headed by the "Greenwich Villagers," at regular house prices, had capacity practically all week while the Orpheum and Gayety held up far ahead of the other houses.

"Honeydew," which was announced for the Shubert week of October 9, has been switched to Chicago and Florence Reed in "The Mirage" will take its place.

The Grand is dark again week of Oct. 2, the second time in the last three weeks. "Smooth as Silk," with Taylor Holmes comes week of Oct. 9, followed by Robert Mantell in repertoire starting Oct. 17.

The "Kissing Time," "Shavings" and "Follies of New York" companies, playing here this week, came in from St. Louis Sunday on a special

train, which was run on the same schedule as the Missouri Pacific's fast mail and put the shows into this city before ten o'clock.

A number of the people playing here this week have been the victims of laryngitis, which seems to be sort of epidemic. One of those most severely affected was Miss Carol Carey, prima donna of the "Follies of New York" company, who almost lost her voice for several days.

The Century is still featuring its "Try Out" nights every Friday and business is showing an increase for that night. Sabine Copple, one of the entrants in last week's contest, was given a contract for the season with the "French Frolics" company.

Manager Fred Waldmann, of the Gayety, is using balloons this week to advertise the coming of "Folly Town," and when the matinee bunch is turned loose, with all the women and kids carrying one of the rubber toys, the street looks like a carnival.

Des Moines, which is on the route of the Columbia burlesque circuit, is still having its troubles on account of a street car strike. The burlesque companies are passing it up and jumping through from Chicago to Omaha. The first organization to make the through jump was the "Sporting Widows."

The Pantages has commenced boosting Eva Tanguay who will top the bill in that house week of Oct. 9. This will be the "Cyclonic" Eva's first appearance here at popular prices.

The Gayoso and the Wonderland, picture houses on opposite corners at Grand avenue and Twelfth streets, are giving "tab" musical shows in connection with their films. This is the first time in a number of years that this form of entertainment has been tried out here. The success of the Empress, which has been playing "tab" shows for the last two years is probably the cause of the new ventures.

H. R. Seeman's "Hits and Misses," which has taken the place of the "Saucy Babies" at the Empress, offered an "Over Seas Revue" this week, which proved very popular with the regulars. This company will give but one bill a week, instead of two, the "Saucy Babies" policy.

NEW ORLEANS

By O. M. SAMUEL

St. Charles—"Nightie Night"; Lyric—Bennett's Colored Carnival; Strand—"Wedding Bells."

Colonel Joseph T. Budecke, impresario of the Creature opera company several seasons ago and a critic of the French papers for a long time, projected a "let-it-be-soon" wet parade here Saturday in which thousands of "hootch-bounds" marched along, hopeful and expectant.

Harry Jackson is managing the Shubert St. Charles, as that theatre is now styled. Last year Jackson was company manager of "Irene" on tour.

The lobby posters of T. A. Byrne, an artist engaged by Manager Ben

Piazza of the Orpheum, have attracted considerable notice.

"Sun-Kist" is underlined for New Orleans next week. Occupying the Shubert St. Charles will be "The Four Horsemen," for its first local exhibition.

After a strike of several months the musicians at the Strand are back again, having accepted a cut of 10 per cent.

Gus Hill has three attractions south now, his minstrels, "Bringing Up Father" and "Mutt and Jeff."

Pantages and the Lafayette remain closed. Arthur Leopold, of Pantages, is in New York and has been for the past two months, with no definite policy outlined for the house as yet. The husband of Ivy Shepard had been reported angling for the Lafayette for stock but nothing tangible came from his endeavors.

Threatening weather kept down attendance at the Lowry first showing Sunday. The entertainment held much that was commendable and earned approval. Bullinger and Reynolds opening, were least appreciated. Bollinger was not half bad on the bounding rope but his dressing and the soiled garments of his assistant were hardly excusable. McKenna and Fitzpatrick began slowly but proved energetic later. Mary McKenna secured best with "Second Hand Rose," used by Fannie Brice in the current "Follies". Fitzpatrick did something with "Mandalay," displaying a resonant baritone. Eddie and Ramsden departed admirably, looking almost ripe for the best. The finish is the weak spot and requires replacement. Salle and Robles ensured the honor, stopping the show. The comedy member's voice is the best heard in any local theatre in months. Dancers supreme gave performance excellent tag. The stage dressing is sumptuous enough for the biggest acts. The younger of the trio has dance personality and should develop.

Orpheum this week has most of the endeavor providing drab and colorless entertainment. Sam Mann and Co. (New Acts) and Jay Velie divide headline. The Jewish New Year helped the matinee business but the word passed quickly relative to the show with the evening gathering a sparse assemblage. The bill holds little that could speed the box office. Rose, Ellis and Rose snapped it up opening, getting away on the right foot. They seem to be striving to improve, having added an admirable setting since last around. The Rose Ellas were hot and cold intermittently. Harp playing of the feminine member remains the main asset, lifting the act over the sagging spots.

Jay Velie, assisted by the Blossom Sisters and Hitchbas and Rolinaso misused. The appealing voice of Velie and soft lined drapes to commend the four aides while easy to look upon, were utterly bereft of talent. The program mentioned authors and stage director in connection with the act, perhaps to make it harder. Rosalie Stewart is presenting; she must have been mighty persuasive to slip this one across.

Kranz and White ran along pleasantly, most of the matter struck reasonably. The boys might have achieved more had they desisted from stretching the dialog. Their encore bit should supplant the song now used to close. Mood and Duncan received distinct reward for their efforts. Miss Moody still leans to the semi-classical numbers while Mary Duncan is assuming a comedy vein. The close brought a shower of floral offerings to Miss Duncan, who is a local resident.

Frear, Baggott and Frear did nicely closing, holding the crowd. The

boys need a flash finish to set them right. They appeared untiring in their efforts to please.

The Palace held its best show of the season the first part of the week. Tuesday evening, a line that stretched along Dauphine and around on Iberville street attested the fact that mayhap the natives had found it out although the first cool weather of the year may have aided and abetted the box office also.

The Geraldts sent the bill into high at the beginning with their musical lore in a gypsy setting which they have elaborated to such an extent it looks like an opener for the best. They came near stopping the show right off the reel.

Howard and Norwood, the Howard being a brother of Eugene and Willie, were warmly welcomed. Howard engaged them fully at the start, earning approval in greater proportion as he proceeded. The imitation of Jolson was the only retarding point in the routine and might be omitted. The couple look sure second for the lesser bills.

Denno Sisters, Thibault and Cody stepped faster than any similar turn around recently, combining rhythm and precision with the speed to such a degree their appeal was never in doubt. It's a fast turn and fast turns mean something these days.

Max Bloom, who modestly bills himself as the famous musical comedy star, extracted considerable laughter, but exceeded the patience limit at times. His assistant, Alice Shea, made an apt foil. The cave man stuff at the end would mean much if kept within bounds.

Devoe and Statzer have a conglomerate arrangement, opening with banjos, going into acrobatics, back into saxophones and closing with more athletic work. The talk could be eliminated altogether. Proper arrangement could make this act a corker. Full stage should be employed throughout.

PHILADELPHIA

By ARTHUR B. WATERS

KEITH'S—Sophie Tucker and Eddie Foy were sharers in the headlining. Miss Tucker, although not liked by some, was a whiz. Eddie Foy and his family hadn't much new to offer, but possessed enough of the old stuff to score a hit.

Mrs. E. Hatheway Turnbull, an English lecturer, was an innovation. She didn't go very well with the balcony but the class liked her illustrated talk on the work of dogs and other animals in the war. It's a curious act for vaudeville, and Keith's here played it big in the pictures.

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cost of construction of the combined theatre and office building to be erected on the site of the old Hotel Bingham, Eleventh and Market streets. The bidding was close, the estimates of all the bidders being slightly in excess of \$1,000,000. The difference between highest and lowest bids was less than \$16,000. The contract will be let in a few days and work will be started immediately after. The building will be eight stories with six stores on the first floor. It will front on Market street and have a depth of 45 feet.

"The Affairs of Anatol" will be shown in 10 houses here next week, which about makes picture history for Philly. The Stanley company will run it at the Palace (downtown), the Allegheny, Broadway, Colonial and Alhambra. The Nixon-Nirdlinger people will run the film at the Locust, Belmont, Strand, Coliseum and Leader. This will mean that the city will be just about thoroughly canvassed for this DeMille feature.

Features this week: "Cappy Ricks," Stanley; "Scrambled Wives," Arcadia; "Over the Hill," Stanton (indefinite); "The Woman in His House," Palace; "Jim the Penman," Victoria.

The Ambassador, which the Felt brothers opened Saturday at Baltimore avenue and 55th street, had "The Blot," one of Lois Weber's productions for its opener. A previously announced full week run was changed at the last moment to three days.

"Over the Hill" opened to a jam Saturday at the Stanton to a 75-cent top in the evenings and 50 cents at matinees. The run will be indefinite with "The Queen of Sheba" coming.

A big suburban house will open with pictures about Nov. 1. It will be called the 69th Street. It will be one of the Nixon-Nirdlinger chain, and will be managed by Herbert Effinger.

PITTSBURGH

By COLEMAN HARRISON

The Olympic is superseding the Grand in the matter of showing the best films, although the latter is the largest house. Both report capacity business.

"The Whirl of New York" opened to fair business at the Alvin opening Monday.

Ethel Barrymore in "Deceased" crowded the Nixon Monday. It is her first appearance here in several seasons. Wynn's show next.

The New Tuxedo Restaurant and the Venice, both on the Rialto, have installed orchestras. The Fort Pitt English Room opened Saturday with Billy McCoy again in charge.

The Duquesne opened again after being closed all last season. Felt Brothers of Philadelphia are the new lessees, presenting "The Three Musketeers." J. Frank Merrick is director of the orchestra.

The Pershing, East Liberty, will likely remain closed for some time, a congregation having hired the house for services.

Jane Cowl returned to the Pitt

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Monday in "Smilin' Through." "Broken Broken Wing" next.

Tony Sarg's Marionettes played Monday matinee and evening at the Schenley.

"The Demi-Virgin" which played to large attendance at the Pitt last week was closed for the Saturday performance by order of Director of Public Safety Robert Alderdice. The ban on the production was the first move the

director has made in carrying out a program against anything objectionable on the stage which he announced late last season. "The Demi-Virgin" was produced by Al Woods and was the work of Avery Hopwood. There was no question about the smutty features of the piece, and earlier in the week, several lines were ordered out, only to be followed by the edict on Saturday.

A chance meeting of two early

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morning pedestrians by a policeman Monday saved the Harris Theatre the loss of its Saturday's receipts, amounting to more than \$2,000. The officer noticed the men at Fifth and Wood acting suspiciously with a handbag, and questioned them. When he

doubted their story, he placed them under arrest after an argument and short chase. The Harris plays pop vaudeville. How the men gained entrance to the safe has not been ascertained.

Shubert vaudeville, in its second week here, was marked by a tendency to approach the standard long recognized in that field here. Less burlesque and more vaudeville was the remedy needed in the first program. The current bill presents a long and varied list of acts, topped by George W. Monroe and Harry Fisher in a rehash of the act that won big honors for them a few years back in

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"The Passing Show." The Monroe-
Fisher act evolves into a small bur-
lesque show, but it can't be objected
to on those grounds, since it is fash-
ioned along the lines of the ordinary
vaudeville revue, and is better than
most. Monroe is as funny as ever,
his inimitable make-up, and facial ex-
pression putting the act across.

The two salient features of both
Shubert shows seen here were good
comedy finishes, worthy of headline
honors on any vaudeville program; in
fact, it has been these comedy acts
that have lifted an otherwise good
small-time program into a higher
level. Some of these pop acts, both
last week and this, could stand bol-
stering in spots and register to better
effect.

The audience Monday was warm
from the go, and the prolific publicity
in advance of next week's bill will
likely draw more of the regular
vaudeville standbys with better
known vaudeville acts listed.

The Bolge Duo open with a strong
man act. They took fair applause on
exit but it took Harper and Blanks,
colored, to instill a little enthusiasm
into proceedings. The male mem-
ber in a good entrance, stepping
lively at the start. Al Sexton and his
girls, all of whom are seen later in
the Monroe-Fisher act, follow. The
act drew some applause from the up-
per regions, and as a girl act is all
right from the standpoint of good
looks but could also stand improve-
ment by the injection of a little com-
edy. Billy McDermott, tramp com-
edian, with good chatter, burlesques a
vaudeville act and works up to a laughing
finish. "Billy's Tombstone," a play-
let with five characters, has the right
seed to all the No. 5 spot and close
first half, the only noticeable fault
being a too abrupt finish.

An act not on the billing opened
after intermission. Edna Bennett,
who plays the part of a duchess in
the Monroe-Fisher act, sings a few
popular numbers. Sallie Bell Bell
follows. Her reception was especially
warm here, where she has a large
appreciation gained during year days.
The week's spot in his act is his at-
tempt to play the piano as he sings,
all of which wouldn't be half bad if
Bill would learn the right chords.

Albert and Adelaide Gloria have a
snappy dancing act which won the
greatest applause so far, and were
followed by Nip and Floppy, acro-
batic dancers, who easily merit the
next to closing spot. The Monroe-
Fisher act, with its rickety carriage
at the finish, is bound to send them
away laughing.

Again presenting a star array, the
Davis boys fair to run its second
straight week of sell-out. Marion
Harris, Frisco, and John Steel vic-
tor for top-line honors, with the four
allotted the next to closing spot. At
the Monday matinee, facing a Jewish

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Elsie Leary, Mgr. Ida Lubin, Prop.

filled. Marion Harris came next.
Her entrance drew applause, and she
had the mob with her throughout.
Poise, personality, plus her ability,
make this woman a sure go anytime
anywhere, perhaps unequalled as a
real "blues" singer.
Frisco had a particularly tough as-
signment, coming right after Miss
Harris, especially without the aid of
Co. He filled in with a few extra
"vocal cracks" that got some laughs.
Miss McDermott sang a jazz number,
which couldn't help but fall flat so
soon after Miss Harris. While Frisco's
showmanship kept things going,
he closed without the usual extra cur-
tains.

Joe Cook took away biggest hon-
ors, merited by hard work and real
humor. His is an act that will con-
vince many and makes others wonder
what the rest are laughing at. But
if there ever was a real showman
for laughs, this boy is the goods.
Every gesture won a laugh, from the
start of his act until the finish of the
next one, which he stuck with.
Whether the crowd was applauding
Alexander Brothers and Evelyn's act
or Cook's antics was perhaps not de-
cided in the minds of the former, but
the audience couldn't get enough of
Cook, and everything was lovely with
him around. John Steel followed,
just the act needed to add a flavor
of class to the bill, and Igor's Ballet
Russe closed and kept many of them
in.

Frisko was forced to open without
the aid of Eddie Cox, but he, too, got
some help from other entertainers on
the bill. Lon Handman, accompanist
for Marion Harris, helped fill in by
playing a number on the piano while
Frisko changed costumes, and then
Vernon Wallace, who with M. ad-
Powers had played in No. 2, came on
for a bit of houseplay with Frisko,
in which he asked Frisko to say some-
thing about his old man stealing a
gate, and ends up with something
about not taking offense. Frisko at-
tempts the same gag on Loretta Mc-
Dermott, and laughably bawls the
thing up.

Jack Wyatt and His Brother Lads
and Lassies opened, and took a com-
ple of bows. Plenty of peeps in-
jured right here, and got the throng
in a receptive mood. Powers and
Wallace in "Georgia on Broadway"
present the same act they have shown
on the same stage a couple of times
before, except for new costumes for
Miss Powers. The couple have a good
act, with a punch finish that won two
legitimate bows.

William Brack and his company of
acrobats keep things moving with one
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here the week of Oct. 8 and, prob-
ably, for three weeks altogether.

Paramount's "The Affairs of An-
tol" has broken all existing attend-
ance records, no matter how com-
puted, in the history of the Columbia
theatre in its two weeks' run at that
house. The attendance for the first
week went over 50,000.

The Heilig, because of an absence
of road attractions, and the big mu-
nicipal auditorium, both give space
to screen shows this week, with
"The Servant in the House" at the
Heilig and "Miracles of the Jungle"
at the auditorium.

Paul E. Noble, manager of the Lib-
erty, is spending a month in Butte,
Mont., putting the American theatre
in operating order following its pur-
chase by Jensen & Von Herberg. The
American was once managed by
Noble. In his absence Leroy John-
son, late of Great Falls, Mont., is in
charge.

Construction has started on a new
50 by 120 motion picture house at
Wenatchee, Wash. Henry Crass of
Vancouver, Wash., is the owner.
Seating capacity will be about 800.

C. H. Feldmann, local First Na-
tional exchange manager, has com-
pleted the business of taking over dis-
tribution for Associated Producers,
Inc., in the Oregon country.

Regular weekly meeting of the Mo-
tion Picture Exhibitors' League of
Oregon were resumed Thursday. The
principal topic was a debate regard-
ing membership in the Theatre Own-
ers of America, and the matter was

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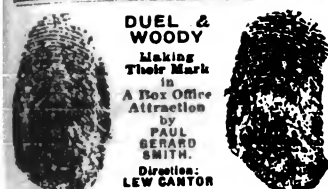
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THEATRICAL OUTFITTERS
1680 Broadway New York City

ROCHESTER, N. Y.
By L. B. SKEFFINGTON
LYCEUM—"East is West" last
half; "Chaucer's Overture" next week.
Gayety—"Keep Smiling."
FAYS Brown Girls, Tom Ma-
honey, Martell and Mack, Morley
and Mack, McConnell and Austin, Honey-
moon Inn; "Dangerous Curve Ahead."
film.
ARCADE: Kinsey Stock in "Where
the River Shannon Flows."
FAMILY Stock, musical.
Pictures "Three Musketeers," sec-
ond week, at Star; "Affairs of An-
tol," second week, Piccadilly; "At
the End of the World," all week,
Regent.
In spite of reports of slack times,
Rochester houses are doing practically
as big business as ever. "The Bat"
at the Lyceum last week played to
capacity houses.
Practically every fair in Western
and Central New York has made

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SCANLON, DENNO. BROS. and SCANLON

Old Ideas Renewed
Introducing Their Own Original Waltz
Quadrille
Tearing Orphan and Keith Circuits
Booked Solid
Direction AARON KESSLER and
ED. RESNICK

AUSTRALIAN DELSOS

money this year, good weather and big crowds being the rule. Fewer "medicine men" on the lots. It seems a year ago many of the less desirable showmen had hard pickings in Western New York and were told to stay away. There has been so much publicity about their pickings are not so easy.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—This week dark; next week, "Page Miss Venus"; 17, "The Bat."

EMPIRE—Empire Players in "Tiger Rose."

BANTABLE—First half, "Hello 1922"; 7-8, "Not Tonight, Josephine."

STRAND—"Way Down East" (2d week). Regular prices.

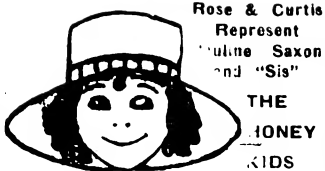
CRESCENT—"Affairs of Anatol" (2d week).

ROBBINS-ECKEL—"Idol of the North."

Syracuse, having failed to "come across" financially at the box office for good attractions, has in opportunity this week to sit down and think things over. With the Wieting, Bantable and the Bastable booking in "Not Tonight, Josephine," a second attempt for the last half, there's scant entertainment for followers of the light. Next week, the Shuberts send "Page Miss Venus" here, but the K. & E. office apparently intends to be stung. The Bastable, booked by Erlinger for the last three days, will have "Bringing Up Father." While the managers may not like to admit it, business is rotten in a majority of local houses. Keith's and the movies are taking in the coin; the others are next to starving, if not quite. Even burlesque is falling flat.

The McLaughlin, at Oriskany Falls, N. Y., passed by lease last week to Leonard H. Gurvey, of Richmond, Va., who takes possession Oct. 10.

The trip footlightwards of Marion Higgins, of North Syracuse, and Nora Bagley, of Marcellus, ended in Utica. As a result of the girls' discovery by



LAURIE ORDWAY

IRENE FISHER, At Piano

"Tew Funey Buoy"

PAUL MOHER

AND

HARRY ELDRIDGE

in "I DON'T CARE"

Booked Solid, LOEW TIME

Direction, ARTHUR J. HORWITZ

Garnett and Hill

High Class Entertainers

Direction GIL BROWN

the police there, two Uticans face serious charges, based upon the girls' stories.

Winchell Smith and Frank Bacon, in Elmira for the performances of "Thank You" last week, were tendered a dinner at the Country Club. The two told the dinner crowd that hereafter Elmira would get the premiere of the majority of their shows. And it rang true, for on the final night of the Elmira run, 400 folks with real money were turned away from the box office.

Barred from appearing Oct. 9 by the Sunday blue laws, Elsie Janis comes to Utica on the following day, appearing at the Colonial, under the auspices of the American Legion.

WASHINGTON, D. C.

By HARDIE MEAKIN

Poli's opened Sunday night to a fair house for "The Broken Wing," a piece that had its first presentation here last year at the National. Thurston Hall and Marguerite Kissner have the two principal roles. The original headed by Alphonse Eicher, is playing in Chicago. A new musical comedy by the authors of "Irene" and produced by the same firm, named "Chickens" will have its first showing Sunday (Oct. 9), here.

Because of a sudden decision of Charles Dillingham to bring the new John Charles Thomas piece into New York, Manager Fowler of the National secured the George Kleine pictureization of "Quo Vadis." It opened Sunday night to a good house; showing twice daily. Opening next Sunday night, this house will have a first showing of a new play, "A Bachelor's Night," a John Cort production. The Cosmos vaudeville has Bothwell Browne's Bathing Girls; Ward and Raymond; Gordon and Gates; Billy Augustine; Hills-Jura Trio; film, Strand, "Pot Pourri Dance Revue"; Frank Terry; Herman and Engel; Laing and Green; Van and Carrie Avery. Films.

Pictures: "The Three Musketeers," Columbia; "The Match Breaker," Palace; "Sowing the Wind," Rialto; "Dangerous Curve Ahead," Metropolitan.

Thurston attracting splendid business at Shubert-Garrick show in second week. "Miss Lulu Bett" next week.

Gaiety, "Flashlights of 1922," Capitol, "Harm's Scum."

Margaret Gorman, who won the beauty contest conducted by the Washington Herald and represented Washington in Atlantic City, where

TRIXIE FRIGANZA
Playing
KEITH
and
ORPHEUM
Circuits

Fletcher AND Terre

In "You Know Bill"

Direction ARTHUR HORWITZ

she won the contest there of the various winners from other cities, is rehearsing in a local dramatic school in a play entitled "The Prize Winner."

The bill this week at Keith's is vaudeville at its best. It contains many names that key up anticipation and has delightfully vivacious Irene Bordoni with her new partner, Leon Varvara, as the headline feature (New Acts). Also George MacFarlane with his splendid baritone, and Venita Gould in her imitations.

Although these three held stellar places as well as received in a way that let them know their efforts were appreciated, other features won recognition. Clever Ruth Budd, who has lifted her act out of the mere acrobatic field, the W. C. Fields' skit, "The Flivertons," which was such a success in Ziegfeld's "Follies" last year and which brought forth gales of laughter, and the remarkable team of ice skaters, Elsie and Paulsen, who accomplish almost impossible feats on the skates, and although closing the bill held the house seated.

Following the Fables film which opened, Derkin's Dogs with the funny drunk seen here on numerous occasions, started the show off well. Next Merlin, with his pack of cards and a new trick with a derby hat and a glass of water that mystified. He has a good line of chatter and although his card tricks are not very diversified he went over well.

After Ruth Budd Billy Dale and Bunny Burch in "The Riding Master" were well liked, and then followed Miss Bordoni.

The last half of the program was slightly changed from the original lay-out, Miss Gould, listed to close, followed intermission. The Flivver skit followed and was mighty funny. The cast is splendid and got everything there is.

MacFarlane was generous with his numbers, each being well received.

Following a request thrown on the picture screen for the audience to remain seated for the completion of the final act Elsie and Paulsen, assisted by a clever little dancer, Henrietta Wilson, surely did justify the statement made that the novelty of the offering would well repay the wait.

The second week of the new Shubert vaudeville at the Belasco was rather slow in getting started but when it did get under way hit after hit was registered. The current bill is headed by Betty King, the English male impersonator and has the condensed version of "Florodora," Milo, Bob Nelson, Klein Brothers and the Scovilla and Brooks production "In Argentina" as the principal turns.

The house was a good one, the lower floor being filled except the last two rows. Even they held a few. The mezzanine where the same prices prevail as the lower floor had two full rows out of the five, while the balcony and gallery held a goodly sized crowd.

Miss King is offering an entire repertoire of English songs, she apologized for them in reply to insistent demands for more encores, but this was not necessary. Each of her songs is a gem of characterization, her closing bit, "Goodbye Jenny," being particularly effective.

The show was opened by Bert Shepard with his Australian whips. His work interested but brought him small returns. Hattie Althoff and sister followed, they surely suggested the small time, forcing an encore at the close of which did earn some little approval.

"Florodora" followed and after a half hour of rush and jumble closed to practical nothing. The only number in the show getting any returns at all was the sextet.

Later developments in the bill leaves the impression that this entire offering could have been done away with. This would have increased the

NEW YORK THEATRES

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HELEN MACKELLAR in

"BACK PAY"

A Moving, Human Story

By FANNIE HURST

Staged by Elwood F. Bestwick

EMPIRE Broadway & 10th St. Evns. 8.20

WEDNESDAY MAT. BEST SEATS \$2.00

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BLOOD AND SAND

Founded on the Novel by Blasco Ibanez, "Mr Skinner's Exhibition Will Entrance His Multitude."

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"The O'Brien Girl"

The Entire Production Under the Supervision of Mr. Cohan

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In her most interesting picture

"Little Lord Fauntleroy"

From the Novel by FRANCES HODGSON BURNETT

APOLLO THEATRE

42d St., W. of B'y

Twice Daily, 3 and 8.30. ALL SEATS reserved

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"THE CIRCLE"

With the Best Cast in America

John Drew, Mrs. Leslie Carter

Estelle Winwood, Ernest Lawford

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TELE. BRYANT 6344

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Six Cylinder Love

A New Comedy by Wm. Anthony McGuire

with ERNEST TRUAX

MUSIC BOX WEST 45TH ST. BRYANT 1470

Evns. 8.15, Mats. Weds. and Sats., 2.15

Best Musical Show Ever Made in America—Globe.

IRVING BERLIN'S

MUSIC BOX REVUE

with a cast of Metropolitan favorites

tempo of the bill and started the

show earlier, as it was it was late

before anything landed which could

be a hit.

Milo really started the show, he

following "Florodora." By that time

the audience was restless for something

really worth while. Walking on

with little ostentation, Milo's surprise

opening got him the same big returns

as heretofore.

Miss King followed and closed in

temperament. Something went wrong

with the new film, which was cut

in the middle, the "Mutt and Jeff"

comedy also omitted. Following was

Bob Nelson, last here with "Broad-

way Brevities." Nelson has a great

collection of songs and how he does

put them over. He sang at least

eight and they wanted more.

"In Argentina" styled as South

American melange went over to nu-

REPUBLIC Theatre W. 42d St. Mats Wed & Sat

THE FARCE FROLIC

"Getting Gertie's Garter"

By Wilson Collison & Avery Hop-

wood with

Walter Jones, Dorothy Mackaye,

Adele Roland, Wanda Lyon,

Lorin Baker

GEO. COHAN 85 & 48 St. Evns. at 8.20.

M. Mat. Wed. & Sat. 2.25.

OPENS MONDAY, OCT 10

Charles Dillingham Presents

"A ALLAN POLLOCK in

BILL OF DIVORCEMENT"

Staged by Basil Dean.

With JANET BEECHER.

Henry Miller's Theatre

124 West 43d St. Evns. at 8.30

Mats. Thurs. (Pop.), and Sat. 2.30

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Famous Irish Players from the Abbey

Theatre, Dublin, in

"THE WHITE HEADED BOY"

A Comedy by LENNOX ROBINSON

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with FOKINE and FOKINA, CHAR-

LOTTE and many other international

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STRAND

"A National Institution"

BROADWAY at 47th St.

Direction, Joseph Plunkett

"I ACCUSE"

STRAND SYMPHONY ORCHESTRA

Carl Edwards Conductor

LYCEUM West 45th St. Evns. 8.20

Mats. Thurs. & Sat. at 2.30

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DAVID BELASCO Presents

FRANCES STARR in

THE EASIEST WAY

By EUGENE WALTER

BELASCO West 45th St. Evns. at 8.15 Sharp

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David Warfield

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JOHN CHARLES THOMAS

in the new "The Love Letter"

musical play

by William Le Baron & Victor Jacobi

Staged by Edward Boyce

LONGACRE W 46 St. Evns. 8.20

Mats. Wed. & Sat.

JOHN GOLDEN Presents

THANK YOU

A NEW PLAY BY

TOM CUSHING

Staged by WINCHELL SMITH

AND

LITTLE West 44th St. Evns. at 8.30.

Mats. Wed. & Sat. at 2.30.

JOHN GOLDEN Presents

The 1st Year

By Frank Craven

Staged by WINCHELL SMITH

other big return. It is the first time

Spanish dancing has been presented

here in a manner to live interest.

The act carries a clever eccentric

comedian and the dancing of the man

and woman partner stopped every-

thing on both their appearances. A

quartet of Argentine players on mu-

sical instruments is carried. The act

makes a good appearance and could

easily take the "Florodora" billing.

Impro

A TRIP TO PARADISE

"Curley" Flynn..... Bert Lytell
Nora O'Brien..... Virginia Valli
Meek..... Brinsley Shaw
Widow Boland..... Ullie Vin Moore
Mrs. Smiley..... Victoria Bateman
Mary..... Eva Gordon

"A Trip to Paradise" is a film version of Franz Molnar's play "Liliom," adapted by Benjamin F. Glazer, scenario by June Mathis—directed for Metro by Maxwell Karger, and starring Bert Lytell.

The story has been Americanized, the scene laid at Coney Island, with the role of Liliom idealized both in dress and morals. Instead of him being a panderer who preyed upon servant girls and women in similar walks of life, the circus Barker is depicted as an industrious young man who, when he finds the girl has been kept out too late to go home to her aunt's house, takes her to a hotel and registers as "man and wife." The clerk is suspicious, but he flashes his marriage certificate and everything is regular. It is not explained how he secured the certificate at one a. m.—a faux pas not often perpetrated in modern photoplay direction.

Instead of killing himself, as in the stage version, the Barker steps in the way of the revolver shot intended for the man whose house is being robbed. He is seriously injured but doesn't die. He has a vision of Heaven while under the influence of ether on the hospital operating table; he recovers, isn't prosecuted, gets his job back and lives happily ever after with his wife and son. In other words the original Hungarian character study has been twisted into a conventional melodrama with a "happy ending."

The picture runs about 70 minutes, is carefully acted and directed throughout, but with nothing distinctive in any department to individualize it from an ordinary program feature.

Jolo.

HOME-KEEPING HEARTS

Cameo Classics produced "Home-Keeping Hearts" for Playgoers Pictures, releasing through Pathe. It is a screen version of the Charles W. Barrell story, "Chains," directed by Carlyle Ellis.

The story is described as a "romance of regeneration," the remaking of an ex-convict, worked out in the style of a rural drama.

Robert Colton (Thomas H. Swinton) serves a ten-year sentence, upon circumstantial evidence. During it, his motherless daughter is taken care of by skin-flint Squire Tend, a local political boss. Upon the father's release he is put to work in the Squire's creamery which has a monopoly in the community. The farmers revolt against the institution, threatening to start a community creamery of their own. This enrages the owner who by bribery has the government inspectors condemn the cows of the instigators of the new idea. He is also mixed up in school matters by appropriating funds voted for the repairing of the school. At the local election he fails to secure his reelection and barely escapes with his life following a fight with one of the cow inspectors. This brings about a change of heart and all ends serenely. There is a bit of a love story interwoven with the ex-convict and the school teacher being together in the final close-up. The merits of this production are few and far between. Possibly in the smaller houses it will suffice. The convict idea is far from new with the twists in this story failing to supply sufficient strength to gain recognition. The cast in addition to Swinton includes Mildred Ryan, Louella Carr, Edward Grace and Henry West. They fit their parts acceptably. The production end is far from costly. A cheap feature.

PILGRIMS OF NIGHT

Lord Ellingham..... Lewis S. Stone
Christine..... Rubye De Remer
Ambrose..... William V. Mong
Lady Ellingham..... Kathleen Kirkham
Le Blum..... Raymond Hatton
Gilbert Hannaway..... Walter McGrail
Marcel..... Frank Leigh

The E. Phillips Oppenheim story, "Passers By," adapted for the screen and presented as a J. L. Frothingham production, directed by Edward Sloman, with the title changed to "Pilgrims of the Night." The picture is a fairly gripping detective tale that will please the average picture audience, although it is nothing to rave about. The Associated Producers release.

Mr. Sloman made the picture on the Brinton lot and he let himself run wild on at least two sets, both interiors, that must have cost a lot

of coin in that studio. One of the sets wasn't at all necessary. It was the one showing the interior of the home of Lord Ellingham. Otherwise the picture seems to have had its expense held down outside of the cast, which was a capable one.

Lewis S. Stone plays the lead and carries it along convincingly. Rubye De Remer is his daughter, but in her case it cannot be said that the passing years have proven her camera proof. She has also seemingly passed up the matter of detail. In the slum scene she permitted herself to be shot with a wave in her hair that must have cost at least \$5, and she is supposed to be starving to death.

It is in the heavy section of the cast that the honors are handed to greatest advantage. Frank Leigh is most convincing and William V. Mong as a hunched-back organ grinder is a work of art. Raymond Hatton as a fastidious French cop detective pleased mightily and Walter McGrail playing the juvenile lead as an Eng-

lishman whose hobby is work among the criminal classes, got by.

The story is of a father who has permitted his brother-in-law to rear his daughter as his own, so that she might not know he was serving a prison sentence. When released the former compels his assistance in a number of crimes under the threat of informing the daughter. Finally the police capture the real criminal and the assistant makes his getaway. The girl is compelled to take an oath to hunt him down and bring about his death. But through the young English criminologist the truth is learned and she is restored to the arms of her real father.

Mr. Sloman was at fault on at least two occasions in editing and assembling his film. He permitted one of his characters to walk from one scene into another with a change of attire and later he uses a written title and a slip denoting an address when it was entirely unnecessary.

Fred

LUXURY

The name of the producing company of this Rubye De Remer feature could not be gained at the showing at the Stanley Monday night. Picture started by merely introducing the name of Marcel Perez as the author and director. Possibly the producing company preferred to remain in oblivion. It could hardly be termed a successful effort for any company. The theatre also failed to use any of the usual display paper outside.

The story is light and mediocre. The picture contains but one idea, the kidnapping of a young man on his bridal night. It is so worked out as to lead one to believe he has been taken away by a rival suitor. It is learned, however, his own stepbrother did the trick to secure more than his share in the father's will. Miss De Remer is the girl he is to marry. Her screen appearance is invariably a success but even her looks are wasted in this production. Walter Miller as the man appears to be a find. He

should develop into a strong leading man. Other players included Fred Kalgren, Henry Pemberton and Tom A. Magrane.

The production displayed some attractive interiors. There is a great abundance of chasing around in automobiles and the introduction of a detective who marks himself so distinctly as a sleuth that most of the effect is lost.

A program picture that can fill in on long nights in some houses. The story is not worthy of the star.

Frank Mayo Remarries

Universal's New York office received a wire Monday from the coast announcing the marriage of their star Frank Mayo to Dagmar Godowsky, daughter of the famous pianist, Sunday.

A divorce decree became final between Mayo and his former wife only last week.

EXCEPTIONAL PICTURES presents

CHARLES (CHIC) SALE

living seven different characters in "HIS NIBS"

The initial endeavor in motion pictures of America's foremost delineator of rural types portraying, probably for the first time in motion picture history, seven distinct characters in a feature picture—a production that is so unusual it is destined to create a new star in films while bringing to the silent drama a personality already beloved of the amusement going public throughout the country

Exceptional Pictures Corporation
ALEXANDER BEYFUSS
Vice-President & General Manager
Executive Offices
1540 Broadway, New York City

The Marvel of the Photoplay's Art

I DEFY!

GRAFT IN PICTURES

GRAFT!

Today that is the greatest production in pictures. It is being turned out by nearly every one of the producing companies, be it large or small, a program or a piking state righter. It begins with practically the head of the company and extends down every fiber of producing to even the smallest.

No one who is connected with the picture making end of the industry is immune from an attack of graftitis at some time or another while they remain in the industry.

At least that is the history of the industry from the time that it began to get more money than it knew what to do with and it has been continued to this day, when it is still holding full sway.

It begins the minute a company is organized and extends all the way down the line until the finished picture is finally turned over to the exhibitor and projected on the screen of his theatre. The exhibitor, being the last one to handle the picture, pays the freight!

Just to point out the manner in which the production graft is handled, let's start a picture organization on paper. Paper by the way is much better than table cloths.

The promoter starts out to land his sucker. The sucker is in tow of another wise guy who declares himself in for a piece of the company on the strength of the introduction; the first step in the graft.

Comes the process of organizing. The promoter declares himself for one of the offices at a fat salary, the introducer is in for another and the chump trails usually as treasurer to watch his bank roll.

Then the promoter signs the star. Her salary is so much per week. The star could have been hired at \$750 with ease, but instead the promoter pays her \$1,500 with the proviso the star kick back \$500 a week of that.

Then the star knows of a story that will just suit. The play or story broker is called in. The star has already fixed it that there is a piece of the story price to be handed over. When the broker arrives at the office of the promoter there has been added to the sale price at least \$1,000; the promoter talks it over with the broker and another \$5,000 goes on. The director who has been hired by the promoter on the same basis as the star, comes in for a "cut" on the story, so the director manages to know just the person who can write the continuity at so much, with the continuity writer kicking back to the director.

It would not be right for the director not to have some other little graft besides this, so he arranges with an agent to do his exclusive casting. The agent kicks back to the director and the promoter knowing this, declares himself in with the director on that graft. All this means the salary of every actor hired jumps anywhere from 25 to 50 per cent, so that the difference will meet the cuts that have to be made after the actor gets his.

On a grafting picture the actor is sure of a long engagement, for the longer it takes to make the picture the more the graft that rolls up for the head of the company.

Then the assistant director. He has to get his and he does it by fixing up an arrangement with the agent that furnishes the extras. "Assistant director" isn't much of a title for him so he takes it upon himself to confer the title of studio manager.

Along comes the carpenter. He has a layout of the sets required. It figures so much lumber and paint, but if the sets have to be torn down and rebuilt a couple of times it will take much more lumber and much more paint, all of which carries with it that much more graft for himself and a cut to the studio manager.

The location man isn't a dead one by any means. He scouts the locations, fixes the people who have to be fixed, always figuring he gets his own in the fixing, and then makes the hotel arrangements to suit himself; that is, if he doesn't think it would be a little more profitable for him to have the company carried back and forth daily in autos, providing it can be done. In that event he gets his from the auto renting company. In those places where the cars are owned by the company he and the studio manager have an arrangement with the nearby garage man for oil and gas on which they get theirs.

Then the property man. He has to come in for a pretty good share of the graft around, so he makes his arrangement with one of the furniture renting concerns so that he isn't left in the cold altogether.

When all these little arrangements have been made it is time to shoot the picture. The poor chump has had a couple of good looks at his bank roll slipping but that is about all that he has had.

It mustn't be thought the executives at the head of the organization do not know about all of the petty grafting. They do know it but they are too busy getting theirs and looking for new ways to add to it to try to correct the lesser grafters.

The executives for the greater part are in the position of the man that steals a half dollar out of his left hand pocket to put a quarter into the right hand pocket.

For instance there was a promoter who got a star under contract. He thought she was unmarried and figured if he managed to dig up a live one and started a company he would establish the star and marry her and thus get himself a meal ticket for life.

He got the roll and got the company started. He was put at the head of the works because he had the star. Then he discovered she had married some one else very quietly. But he wasn't daunted. The star was under personal contract to him at so much and she had to pay him a sliding commission on all that her salary advanced, so even though the promoter was "in" on the profits of all of her pictures, he started advancing her salary with each additional production so that his bit grew bigger and bigger and practically made up for what he didn't get hold of through marrying her. This lasted as long as the company did, but it was the means of eventually driving the company into bankruptcy.

It isn't so long ago that another little girl who had risen to stardom through the means of a single special production and a friendly director, had an experience that shows that even the biggest of those now in the business are not adverse to "taking coin." This girl was placed at the head of her own company after the special had been made and she was starred in three or four productions before that company went to smash. Along came one of the executives of another big picture making organization. He knew the girl, but he met her through his own attorney. After the introduction there was some talk of an engagement, perhaps even a starring contract. The latter eventually came about but not before the executive's attorney was the man selected to draw the contract for the star and received a fee of \$15,000, which was cut with the executive of the company for which she is now working.

ONE ARABIAN NIGHT

The Desert Dancer Pola Negri
The Hunchback Ernst Lubitsch

"One Arabian Night" is a film version of "Sumurun," made in Germany, as may well be guessed by the names of the two principal players in the cast. Those two names are the only ones programed. Others among the players are worthy of mention. Pola Negri is the star and Ernst Lubitsch the director and principal support. In this picture he displays the fact that he is just as great an actor as he is a director and his characterization of the Hunchback is one that American character players can well study.

As shown at the Strand the picture runs 96 minutes. Joseph Plunkett has given the production a prolog with two solos and a dance in a Bagdad setting that leads one to believe that he is qualified to succeed Morris Gest as a producer of spectacles of the Far East. In a measure it approaches Gest's street scene in "Mecca."

The picture is worthy far greater publicity than was accorded its presentation at the Strand. It offers any number of chances to the exhibitor in the way of publicity and its presentation anywhere should be made an event, rather than a matter of fact program presentation. It is a picture that will pull audiences if they only know what to expect.

The American screen version of "Sumurun" was titled and cut by Leslie Mason of the First National forces who is given screen credit for the achievement. It richly deserves all of that for his titles explain the tale lucidly, yet with a certain colorful charm that at all times holds the audience in the poetic atmosphere of the East.

At the opening of the tale, of the "Thousand and One" of the Arabian Nights, a small caravan is shown approaching the city of Bagdad. In the wagon there is a quartet of players, the dancer, the hunchback, a juggler and an old hag who does snake charming.

Meanwhile, in the city, the mighty Sheik is having trouble in his harem. His favorite wife is in love with a merchant of the city and likewise she is loved by the only son of the Sheik. The latter suspects that all is not well and catches the favorite in what he believes a flirtation. She is tried and doomed to death, but the son intervenes and saves her life.

When recovering consciousness she is in the arms of the Sheik whom she spurns. He, tired of her indifference, harks to the title of the slave dealer, who tells of a new beauty that has come to town. It is the untamed dancer of the player caravan. The Sheik sees and wants her. She is a woman who has loved and been loved, her lovers being in numbers, all serving in her mind to advance her, and she goes to the harem of the Sheik even though she has met the son and would be far more willing to become his mistress.

The poor hunchback down who also loves her follows to the harem where in the coming of the dawn he steps into the chamber of the Sheik just as the latter kills her, after having discovered her in the arms of his son after she has risen from his side on the couch while he was sleeping. The merchant lover of the former favorite has been smuggled into the harem during the night and as the Sheik turns from the dead love to his former favorite he finds her in her lover's arms. The Hunchback avenges the dead dancer by killing the Sheik as is about to slay the merchant lover.

It is a tragic tale, spiced with amours, wonderfully well enacted and containing touches of comedy that only Lubitsch would and could have conceived. There is the scene at midnight when the Sheik is about to take his ride in the cool of the desert and the dancer appears on the threshold of the harem. She lures him from his ride and the manner in which he dismisses his attendants and mount brought a howl from the audience.

The production is colorful throughout, the atmosphere of the East being perfect in detail and as before said the players present performances that are remarkable. Pola Negri is tremendous! That is the one word that describes her performance fittingly. She has fire and an allurements that is essential to the role assigned her, also she displays the fact that she is a dancer of exceeding cleverness.

Lubitsch, however, is the member of the cast that will create a historic mark as the Hunchback. It is impossible to recall a screen performance that equals his in this picture. The snake charming Hag is another player of note, as well as the young merchant and the two women, Haidee and Zuleika. The latter while not long on looks gives a corking performance.

One cannot go wrong in playing this feature no matter what the rental cost, for properly exploited, it would more than top the business "Passion" attracted.

Morris Kashin Distributing

Morris Kashin, veteran showman and exploitation man, is making his debut in the field of picture distribution. "I Defy," which is Kashin's first production, is now in the final stage of editing, assembling and titling. The initial presentation will take place within the next few weeks.

INSIDE STUFF

ON PICTURES

Despite there have been any number of rumored amalgamations that have more or less turned out to be myths, principally because something went wrong with the spokes prior to the consummation of the deals, there is now on tap a logical combination that will cut down distributing overhead. The deal which the First National closed recently with the Associated Producers has formed the basis for a general get-together of several producing and distributing firms.

Those are Metro, Robertson-Cole and Goldwyn. Of the three, it is a certainty two have seriously figured on combining distributing interest.

At the First National this week neither an affirmation nor a denial was forthcoming. On the outside of the First National it was generally conceded there was a deal in progress and that the call of the meeting of the franchise holders of the organization set for the middle of this month in Detroit or Milwaukee was for the purpose of discussing it.

The terms under which the Associated Producers arranged for the physical distribution of its product through the First National are such that a number of outside companies that are doing their own producing and distributing believe it would be to their mutual advantage should they be able to negotiate a similar arrangement.

The Associated Producers turns over its product to the First National, giving the franchise holders first call on the productions. If the First National board approves of a picture turned out by one of the units of the A. P., the producer receives the cost of his negative by a certified audit of his costs sheets on delivery of the negative. After the cost is returned to the First National there is a sharing arrangement on the gross that the picture may make above the price paid to the producer originally. If the franchise holders do not take the picture it is distributed in the open market through the First National exchanges, on a distributing contract whereby the producer receives 70 per cent. of the gross after standing the advertising and print cost.

A number of the larger producers have during the last year been showing their product to First National in the hope of making an outright sale. Very few of these productions were acceptable on the outright sale basis. On a release basis they would have been assured a certain number of playing dates that would have put them on the safe side of the ledger had the First National been in a position at that time to negotiate dates outside of its first runs on outside productions.

Now, however, there is a possibility the producers in the proposed pool could enter into an agreement with First National with the varied product that they are turning out practically controlling the distributing market. The product of the three companies named when coupled with the present producing units of the First National can place on the market sufficient diversity of productions to virtually cover the wants of the exhibitors of all sizes and rung in the industry.

The Universal's folly in requesting New York's newspapers not to send credentialled critics to review their present bill at the Central equals Arnold Daly's when he similarly adventured with his Berkley Lyceum play repertory scheme some seasons since, and has already reaped a similar harvest of loss to the engagement. Daly, riding a high wave of popular esteem, builded largely by the favor he elicited critically through his Bernard Shaw play bills, opened the little 44th street playhouse with a vaunt in the advertising pages of the town's dailies that he was determined to confine his productions there strictly to the public, that critics would be unwelcome, that he didn't wish them to review his appearances, and that, further, he would not under any circumstances issue to the writing fraternity any free seats.

Three weeks after Daly's pronouncement, and his Berkley scheme was on the rocks. It hung on for many weeks after that, but under desolate circumstances, with the actor's audiences made up largely of folks buttonholed to come in and witness the performance on any terms. The Universal's ukase to the newspapers anent Miss Dupont's screen appearance in "The Rage of Paris" at the Central didn't evoke the Park row flutter that Daly did. But the screen reviewers implicated as unfair by the Universal's act felt the stigma inferred, and resented it. One of the guild—a woman—paid for admission, and what this critic wrote about the piece with the natural animus behind her criticism that the situation agitated acted as hunk for all her fellows.

Nor is the injury ended by this single experience. The U. by its short-sighted policy of attempting to foist its own wares at the expense of Broadway's screen reviewers has established a fresh strata of prejudice among the writing fraternity against its methods, and it goes without saying that whenever a future U. comes up for critical review henceforth it will have to stand or fall strictly upon its merits sans the salve of tolerance peculiar to screen scribes.

Loew's 83d Street theatre, New York, newly opened last week, may alter its policy, according to the views of picture men, to the changed daily now held by Loew's New York theatre. The reason for the surmise by the picture people is that the 83d Street is but two blocks away from Keith's 81st Street, that plays a combination vaudeville and picture policy, giving a good brand of both. The 81st Street, a large, handsome house, is not making any money to speak of. Besides, that section of Broadway is thickly dotted with picture theatres. In fact, Broadway from 72d to 110th street probably holds more picture theatres than any like thoroughfare in the east. There is one on either side of the street, every other block. Loew is now playing a split week bill at the 83d Street. No startling business reports have been around since the house started. That's why it is thought the daily-change plan is to be tried, as that scheme of exhibiting pictures is looked upon as the best film drawing card. Whether Loew can afford to have two houses changing daily is unknown. Large exhibitors secure exclusive runs for their circuit by giving so many days of exhibition. With two houses playing one day each apiece, they would provide only two days on the list, though the Loew Circuit could likely shift almost any way it pleased, to work in the 83d Street for a day only run.

Just what "American raw stock" means is not quite plain on the surface, nor is it apparent whether a tacit understanding exists as to stock turned out by the independent makers such as Powers Products and several others. If laboratory men are to use only "American stock" it doesn't make much difference what duty the new revenue bill puts on imports of foreign stock. If enough laboratory men are in the agreement, imports of material will be discouraged to the vanishing point. Another thing apparently accomplished is that the agreement of independents that a high duty would leave the Eastman "trust" free to run its prices to any level. For all purposes of argument before Congressional tariff committees the reduction of quarter of a cent at this time would appear a big factor. The suspicion is abroad that Eastman's entry into the laboratory field was just an object lesson to the independent laboratory men to behave.

H. E. H. Connick is now officially out of Famous Players but the post of chairman of the executive committee is still unfilled—or was the early part of this week.

AFTER THE SHOW

Larry Taylor Jack Holt
 Edna Lila Lee
 Pop O'Malley Charles Ogle
 Naomi Stokes Eve Southern
 Mr. McGuire Carlton Kene
 Lucy Sharon Day
 Vera Stella Singer
 Lila Holly Ethel Wales

The picture system of distribution must have a big hole in it somewhere if the Rialto, New York, finds it necessary to play for a week a Paramount feature like "After the Show," and the Paramount finds it necessary to release the film on its regular programs to play week-stands houses like the Rialto. "After the Show" probably could become a part of a double feature bill at one of Loew's houses for one day. Even then it would be laughed at in its seriousness and walked out on as at the Rialto Sunday night.

Called an "all star cast" and a William DeMille production, with story by Rita Weiman, scenario by Hazel McDonald and Vianna Knowlton, the best that may be said of this waste of film is that direction might have made a theatrical back stage picture of it, or possibly it was the fault of the scenario writers, or more likely the trouble is the mushy screen-old tale of a chorus girl being lead to a flat instead of marriage; that, or the danger of that.

An old stage door tender (Charles Ogle) is the self appointed guardian of the young chorus chicken (Lila Lee) that Larry Taylor (Jack Holt) starts in to make a play for. The thing tries to point a moral as between the love of lust and the love of purity, with the love of several other things intrinsiged, while for the love of almost anything else, every one has seen the same old stuff put over in the same old way or nearly so since the picture business got going.

No novelty, no action, no acting, nothing in fact but a foolishly inspired story that must be chuckling to think it's on Broadway. If the Rialto had to play this picture, that may be an excuse and if the Paramount had to release it, that's another, but the Rialto should have thrown it in the alley before putting it on the screen, provided that Paramount did not have common sense enough to throw away the picture before sending it out.

"After the Show" should be a record maker for both Paramount and the Rialto; giving Paramount a bigger dent in its rep than two "Paramount weeks" could erase, and for the Rialto, likely make this the poorest week's business it has ever had.

Sine.

THE RAGE OF PARIS

John Goodbye Miss du Pont
 Gordon Tabor Jack Perrin
 Mrs. Goodbye Rhine Hancock
 Mortimer Handley Ramsey Wallace

Universal has a new star debuting in "The Rage of Paris." She is a Miss du Pont. For some reason or other, perhaps to make it more attractive for the exhibitors, she is just Miss du Pont. Just how far this young lady is going to get along the stary path will remain to be seen, but it cannot be said that her first picture moves her beyond the beginning of the road.

The story is not one that seems to fit her very well. There are moments when she gets away with the work ascribed to her like a veteran trouper, but at other moments she seems to lack everything, even to looks, that a screen star should possess.

London Gilford, head of the U. S. scenario department on the Coast, provided the "Rage of Paris" for Miss du Pont, and Jack Conway directed the picture. Both have done better work in the past. The same might also be said of Ramsey Wallace and Jack Perrin who are Miss du Pont's principal supporting leads.

"The Rage of Paris" is nothing when compared to the rage of one man found who admitted he had paid \$1 to see the picture at the Central Broadway, where the U. played it, although it also released the production to the Loew houses and Friday last week it played in opposition to the Capital at Loew's New York at 28 cents.

The story is that of a young girl forced into an unhappy marriage by her father. The girl escapes from the husband when he moves a home and escapes her way to Paris where, by her dancing she becomes a local star. The husband tracks her down and she has decided to follow a foreign correspondent who is head of a newspaper in London. The husband then is killed in a sad accident. As he had decided to stay in his country, he never saw the story.

The picture is a fairly good one and is just a fair production, suitable for a double feature day at the majority of houses charging more than a one admission. Fred.

PARTED CURTAINS

"Parted Curtains" is presented by Warner Brothers, with Henry B. Walthall and Mary Allen starred. The story is by Tom J. Hopkins. It is a clever, sentimental, melodramatic tale of self sacrifice with a couple of inconsistencies, but nevertheless is a thoroughly interesting one.

Walthall, "thorough" \$2000 from his employer's till to help out a "friend" who runs away and leaves him to bear the charge of embezzle-

ment, for which he spends seven years in prison. Emerging he faints, is carried into the home of an artist, gets on his feet again, falls in love with the sister of the artist's wife, becomes a genius at etching, finds the wife talking to the man who double-crossed him, asks her what it means: "He told me he would marry me and I believe him," and the villain black-mails her on threat of telling her husband.

When Walthall is caught wrestling with the villain who is robbing the house, he saves the wife by denouncing himself and saying the man is a detective. Artist doesn't press the charge, wife confesses to her sister, Walthall rescues the child from kidnapping, the villain is killed and the poor wife's secret is safe.

The role suits Walthall's sensitive face which is so capable of expressing suffering and the role of the wife is played by Mary Allen, who scored as strongly as the mother in "The Old Nest."

Feature is well directed and acted throughout.

Jolo.

THE INNER CHAMBER

Claire Robson Alice Joyce
 Mrs. Robson Jane Jennings
 Mr. George Danville Pedro de Cordoba
 Edward J. Weiman Holmes E. Herbert
 Sawyer Flint John Webb Dillon
 Mrs. Sawyer Flint Grace Barton
 Mrs. Finch-Brown Ida Waterman
 Nellie McGuire Josephine Whittell
 Mrs. Candor Mrs. De Wolf Hopper

This is a Vitaphone six-reeler that would have made a much better picture had it been a two-reeler. The story was originally entitled "The Blood Red Dawn," written by Charles Caldwell Dobie. The direction was by Edward Jose. In brief, the picture is one of those affairs permitted to wend its way through interminable footage all to no purpose to put over a slight kick at the finish. The result is that it is exceedingly draggy and drawn out.

The yarn drags through a series of episodes of the poor working girl with a sick mother whose boss tries to win her. The audience is far ahead of the story during this section for they have seen the selfsame things so many times on the screen. As the developments get down to the last two reels, there is really something stirring. The girl marries an Italian doctor, the best friend of the man she is in love with. After the ceremony the doctor discovers his wife and best friend have been acquainted in the past; his Latin blood runs riot, with the result he takes a shot at what he supposes is his wife but it is only her reflection in a mirror. Atop of that he shoots himself. In the end he dies and the lovers are reunited.

Alice Joyce gives a fairly interesting performance at certain points but the honors must be conferred on Josephine Whittell as a sick sto. She is there as far as the screen is concerned and invests her role with a quality of naturalness that should take her far in screen work.

Pedro de Cordoba and Holmes E. Herbert divide the male honors while John Webb Dillon is an acceptable conventional heavy.

Just what the title of "The Inner Chamber" means is a guess; surely there is nothing about the picture that suggests it.

The production is nothing out of the ordinary and is quite in keeping with the usual Vitaphone standard of old fashionedness. Fred.

FOOTLIGHTS

Lilla Parsons Elsie Ferguson
 Lisa Parsnova Reginald Denny
 Oswald Kane Marc MacDermott
 Rita Octavia Handworth

"Footlights" (Paramount) starring Elsie Ferguson and current at the Rivoli, makes an amusing comedy. The direction is in the expert hands of John S. Robertson, who handled the filming of "Sentimental Tommy" and several other notable productions and is extremely well done. The story needed careful, intelligent management, for it has certain moments where crude direction might have emphasized its artificial character.

Under its present treatment, however, its insincerities are masked by its agreeable high comedy atmosphere. Serious treatment would have spoiled the whole thing, but this error has been avoided. The bare plot has a certain effective humor, dealing with the experiences of a plain, small town New England girl misapprehending on the stage as a temperamental Russian actress with huge pretense of serious art. This situation gives opportunity for several capital comedy moments, such as the scene in which "Lisa Parsnova" (who is really Lillie Parsons) takes a bit of tantrums for the benefit of a roomful of peep-eyed hero admirers.

Elsie Ferguson is ideal for the role. She has a fine natural method of subtly shaded comedy appeal and a peculiarly expressive face for the screen. Likewise she has the art rare among feminine stars of wearing gorgeous exotic things in a natural way, as though they were her own clothes and not costumes supplied to her. This picture is a treat for the eye in its sumptuous display of clothes.

The Rivoli has a queer idea of setting forth the virtues of the players in the cast. For some strange

reason Octavia Handworth in the inconsequential role of a colored maid is identified on the program, but no mention is made of Mrs. Letty Ford, who does an exquisite bit as the grandmother in the early part of the picture. Mrs. Ford makes one of the most lovable old ladies of the screen and in this instance gives the production a charming fragrance as of lavender and old lace.

The picture, in spite of certain implausibilities of detail, is done in a fine spirit of elegance, both as to acting and production settings. Probably Mr. Robertson is responsible for this touch. The story is by Lila Weiman and the scenario by Josephine Lovett.

It deals with Elizabeth Parsons, daughter of a Puritanical Massachusetts mother, who is aided and abetted in her ambitions for a stage career by her grandmother. She goes the familiar way of stage aspirants, and is found in the depths of discouragement, doing an act of impersonations on a small, cheap circuit, where she is discovered by a noted producer, one Oswald Kane (Marc MacDermott). Kane plans to pretend she is a noted Russian artist and trains her for two years to play that role before he springs her upon the metropolitan audiences. She is a great hit, of course.

Brett Page (Reginald Denny), a rich young man-about-town, falls in love with her and she with him. It at length breaks in upon Lillie's mind that Brett loves her for her counterfeited personality as the Russian artist and not for her real self as Lillie Parsons. So she goes rowing in a fog as Parsnova and disappears, so

that her coat shall be found in the drifting boat. As Lillie Parsons she gains the shore and by one of those screen coincidences immediately falls in with Brett, this time in her real character. Brett decides he loves her as much as Lillie as he thought he did as Lisa and the way is paved for the happy ending with wedding bells in prospect.

The tale has stronger romantic and sentimental elements than this kind of recital would indicate and ought to gain favor with the women film fans. Apparently the producing company thinks so, for the picture is set for a double week at the Rivoli.

The following of Miss Ferguson probably in itself would carry it through, but the story will help to this end. Rush.

DANGEROUS CURVE AHEAD

Phoebe Mabee Helene Chadwick
 Harley Jones Richard Dix
 Anson Newton M. B. (Lefty) Flynn
 Mr. Mabee James Neill
 Mrs. Mabee Edythe Chapman
 Mrs. Noxin Kate Lester

Goldwyn has two people in this production worthy of stellar honors. They are Helene Chadwick and Richard Dix. Their screen performance here entitle their names to lights. The picture is by Rupert Hughes as author and E. Mason Hopper as director. The story begins as a domestic comedy and ends as heavy drama, interesting at all times, with sufficient comedy relief to please any type of audience.

Alfred Chadwick and Mr. Dix are

the young small town couple who come to the big city. The husband is successful as time creeps on and the wife might be construed as likewise, inasmuch as she becomes the mother of three youngsters and still looks like a chicken.

Eventually the social bug stings her and to be a success in that particular she accepts the invitation to dinner at a social leader's home, the nephew of whom was a former admirer of the girl and who is determined to "get her" sooner or later. On that particular evening one of the children is stricken with an illness and in the midst of the dinner the mother instinct overcomes that of social climbing and she creates a scene and leaves for home and her baby's bedside.

That is all that there is to the yarn, but the manner of telling and the capable characterizations supplied by the cast of players make the picture a delight. Miss Chadwick gives a really worthwhile performance as the mother and Mr. Dix as the husband was most convincing. M. B. ("Lefty") Flynn, former gridiron hero, plays the heavy in a conventional manner with an ever-ready cigaret case. Fred.

The Jupiter Film Co. has commenced operations on "Margot," adapted from Alfred de Musset by Guy de Fresnay, author of "Les Ailes s'Ouvrent," just terminated by the same firm.

Jesse L. Lasky Presents a

William deMille

PRODUCTION

"After the Show"

BY RITA WEIMAN

"The kind of picture the public runs to with open arms."
 —New York Herald.

"The magical atmosphere of back-stage faithfully sustained."
 —New York Globe.

"Innumerable charming touches and splendid insight into human nature. Acting is all that it should be, and the whole picture is one of unusual charm and sincerity."
 —New York Telegraph.



Adapted from "The Stage Door," by Rita Weiman—Photoplay by Hazel McDonald and Vianna Knowlton

A Paramount Picture

(Three-Column Press Ad 3A Above—Mats or Electros)



TRIANGLE WRECK TURNED TO SOLVENCY; MAY RE-ENTER PRODUCTION BUSINESS

Statement Shows 1918 Debt of \$2,500,000 Turned Into Surplus of \$30,000—Stock Concentrated in Few Hands.

The long expected financial statement of the Triangle Film Corporation under its new management came out this week and contained two bombshells.

The debt of January, 1918, amounting to \$2,500,000, when all the indications were that the auctioneer's gavel was about to fly over the home offices, has been turned into a surplus of between \$30,000 and \$40,000.

The derelict Triangle company, long out of consideration as a factor in the trade, may re-enter the producing field.

These are the two high lights of the situation, but behind them are many developments.

With the company solvent and the stock, the stock is selling on the Curb at from 35 to 50 cents. There are those in the industry who maintain the stock is not really "selling" at all; that it is merely passing for the most part from the right to the left hand of certain controlling interests. The stock never dropped below \$2 a share when Triangle was a producing concern. Now its substantial rehabilitation is all but established. No later than last week the stock was reported at 35 cents a share. The answer probably is to be found in the loose system of doing business which prevails in the "outside market."

Working in "matched orders" ("washing") is in disrepute on the Stock Exchange to such an extent nowadays that it entails drastic penalties all the way up to practical expulsion. But in Curb trading it goes on liberally. By this device an interest which holds a fair block of stock can work prices up or down, and while the trading will have the appearance of open dealings, the stock will be kept in the possession of the original holder while having the appearance of changing hands.

Curb Operations

Apparently some Triangle interest has used the "washing" scheme to draw out old and half-forgotten holdings, the object being to add to its own large possessions of voting stock. The stock which it offers for sale is bought back by the system of matched orders, and at the same time stock offered for sale by some holder outside the arrangement is quickly taken up.

The foregoing is a round about way of saying that the interests which have salvaged Triangle have seen to it that they themselves shall have the fruits of their constructive work. The management which has taken a practically defunct business organization and made it into an instrument for money making business operation has simply taken advantage of a trading element.

The whole campaign of getting control is a detail; the big fact is that a business regime headed by P. L. Waters, the president, who took over the Triangle wreck, has salvaged it by constructive, conservative management.

The financial statement comes in the form of a "Consolidated Balance Sheet as of June 30," which is appended. Variety in its comments has several times pointed out that balance sheets are a kind of ledgerdom far beyond the ken of ordinary intelligence. For this reason attention is called to the item called "Good-will, Trade-marks, etc." It well might be that really substantial and tangible equities are included in this general and indefinite designation which would materially alter the aspect of the survey.

Figure Script Values

Another element in the survey which does not receive the potential

importance it deserves is disclosed in the paragraph third from the last, in Mr. Waters' statement to the stockholders. It reads: "Triangle is the owner of all the photoplay rights in the stories and scenarios from which it has produced motion pictures and in a great many from which no motion pictures have as yet been made. The original costs of these rights to stories and scenarios varied from \$75 to \$5,000 each. The present value is very great but cannot be accurately estimated." In this inconspicuous statement lies the principal interest in the other statement of Mr. Waters, dealing with the future new production activities of the company.

President Waters' statement to the stockholders says:

"You will find enclosed a Consolidated Balance Sheet of Triangle Film Corporation and its subsidiary companies of June 30, 1921, prepared after an audit by Messrs. Haskins & Sells, Certified Public Accountants.

"The last certified audit of the books of this company, prepared by Haskins & Sells under date of January 2, 1918, showed the liabilities to be \$1,980,000, and in addition to this indebtedness Triangle Distributing Corporation, a subsidiary, had an outstanding indebtedness of \$700,000, the payment of which indebtedness was guaranteed by Triangle Film Corporation and secured by the pledge of all its assets including negatives, positives, stock owned in subsidiary companies and a chattel mortgage on all furniture and fixtures, making a total liability of the two companies of \$2,680,000.

"It was in the early part of 1918 that the present officers of Triangle became actively connected with its affairs, immediately effecting many economies. Expensive production activities were discontinued and advantageous contracts were made for the distribution of the Triangle product on hand.

Distributing Agreement

"As a result of the operations since Jan. 2, 1918, all of the above indebtedness of Triangle Film Corporation and of Triangle Distributing Corporation has been satisfied and all of the securities released from pledge and mortgage, and returned to Triangle, which it now owns free and clear.

"On or about the 11th day of Nov. 1920, Triangle entered into a contract with the Film Distributors' League, Inc., whereby the latter agreed to pay to Triangle the sum of \$877,000 during a period of 130 weeks from Nov. 15, 1920, on account of which there had been paid on June 30, 1921, the sum of \$149,000. The balance of \$728,000 to be received during the next succeeding 95 weeks.

"In addition, Triangle owns in excess of 2,500 negatives, all of which have considerable value for reissuing purposes. Triangle is the owner of the photoplay rights in all the stories and scenarios from which it has produced motion pictures, and in a great many from which no motion pictures have as yet been made. The original cost of these rights to stories and scenarios varied from \$75 to \$5,000 each. The present value is very great but cannot be accurately estimated.

"Triangle is not now producing any new pictures, but has for some time been engaged in the reissuing of old pictures, which have found a very profitable market and enabled Triangle to liquidate its large indebtedness. This profitable business can, no doubt, be continued indefinitely.

"The enclosed balance sheet sets forth the financial condition of Triangle and its subsidiaries as of June 30, 1921, and as Triangle is at present practically out of debt, the time is approaching when consideration is to be given to the production of a limited number of high class motion pictures, from the stories and scenarios already mentioned.

"P. L. WATERS, President."

Bally-hoo Promotion

Triangle was promoted and floated in a whoop hurrah campaign in the summer of 1915, the promoter being Harry E. Aitken, who previously had been the principal factor in Mutual.

ACQUITTED FOR HAMON SHOWING But Film Does Little Business—Ads Refused

San Francisco, Oct. 5.

The Clara Smith Hamon picture, "Fate" which opened at the College theatre a week ago Sunday, is running again after a temporary discontinuance because of the arrest of F. Weathers, owner of the picture, who was acquitted by a jury in 10 minutes, on the ground no crime was committed in the presentation of the film. As business is only averaging around \$125 a day the picture will be withdrawn this week. It is scheduled to open in Sacramento and other Northern California cities next Sunday.

Outside of the trial publicity the picture was practically ignored by the local press. The dailies refused to accept advertisements for it and though billboards were used, lack of the newspaper advertisements put a crimp in the business.

One official of the picture states the papers would have accepted ads. if they were tendered when the picture first came here, but he points out that as ads. were not forthcoming in the dailies until five days after the opening, they were refused. Inasmuch as the leading journal condemned the picture editorially before its arrival it was natural the ads. were refused.

It was incorporated in Virginia and an issue of \$8,000,000 in common stock was authorized. This was put out at \$5 a share and on glowing descriptions of the association of D. W. Griffith, Mack Sennett and Thomas T. Ince, the issue was quickly subscribed at the underwriting price. There were a flock of subsidiaries, including the distributing organization and the Keystone, Reliance and Majestic companies as producing units.

The marketing of the stock and the campaign that attended its advance to a high of \$8 was a classic of financial exploitation. This publicity fairly flooded the curb. In 1916 when it touched its top, tips were in circulation that annual earnings would reach \$8,000,000 and dividends would be paid amounting to 12 percent a year. It was reported at one time that profits in Canada alone were running at the rate of \$16,000 a week. The company was turning out large quantities of feature pictures and signing stars at unheard of figures. Scripts were being bought lavishly at figures starting at that period—as high as \$5,000 for rights being paid.

Rumblings of trouble reached trading centers shortly after this and H. E. Aitken stepped down from the presidency. H. O. Davis took his place, but remained only a short time. In February, 1918, when the present management took charge it is said the company's debts amounted to more than \$2,500,000. The producing unit had deserted and there were outstanding obligations to stars and directors, most of which were turned into short-term notes. A statement in 1917 showed each of \$140,000 and "floating liabilities" of \$2,281,000. The new management stopped all producing and has since confined itself to realizing on the old film in the form of reissues and studio properties, which were rented. The exchange system also was leased and had no source of revenue.

The present Triangle regime has brought several suits against Aitken and others of the old management claiming \$3,000,000 and asking for an accounting of the old company. The story of Triangle's decline is told in charges contained in this Edition. It is alleged that the original promoters organized an outside corporation which took over the entire issue of stock at something like 10 cents a share; that loans were negotiated in roundabout and fraudulent ways by which large premiums were paid improperly and in other ways the property was dissipated. These suits are expected to come up for trial this Fall.

TRIANGLE BALANCE SHEET

ASSETS	
Cash	\$15,398.40
Accounts Receivable—Customers (less reserve for losses)	3,850.17
Real Estate Mortgages	207,000.00
Securities Owned (book value)	2,184.00
Studio Equipment (less reserve for depreciation) ..	62,186.61
Buildings and Equipment on Leased Premises (less reserve for depreciation)	15,204.60
Office Equipment (depreciated value)	6,007.42
Negatives Released (depreciated value)	1,214,000.09
Deferred Charges	3,759.37
Good-will, Trade-marks, etc. (book value, subject to appraisal)	3,845,573.49
Total	\$5,375,164.06
LIABILITIES	
Accounts Payable	\$137,808.10
Note Payable—Bank Loan	100,000.00
Contingent Liabilities	39,904.00
Deferred Credits	3,605.00
Interest of Minority Stockholders of Subsidiary Companies in the Net Assets of those Companies ..	43,961.92
Preferred Capital Stock of Triangle Film Corporation Outstanding—101,100 Shares of \$5.00 each ..	505,500.00
Common Capital Stock of Triangle Film Corporation Outstanding—900,015 Shares of \$5.00 each ..	4,500,075.00
Surplus (based upon valuation of good-will, trade-marks, etc)	44,309.44
Total	\$5,375,164.06

Goldwyn's Kyns Story

Goldwyn has purchased the motion picture rights to Peter B. Kyns' "Brothers Under Their Skins," published in the October issue of the Cosmopolitan Magazine. It will have an early production.

Linder's "Musketeers" Revesty

Max Linder is preparing to make an elaborate burlesque of "The Three Musketeers." He is writing the script, will direct it and will himself portray the role of D'Artagnan.

It's A Big Hit!

Rothapfel Saw It
—Rothapfel booked it
for the Capitol Theatre

Read his letter:

New York, October 3, 1921.

Mr. J. D. WILLIAMS,
Associated First National Pictures, Inc.
6 West 48th Street,
New York.

Dear Mr. Williams:—

I have just finished looking at "Bits of Life" and while still under its influence I cannot help but tell you that in my opinion it has gotten hold of me in such a way that it has made me think. It is as though I was listening to a series of clever stories by an excellent story-teller, and fortunately for us all, the story-teller was our own friend, "Mickey."

Of course, I need not tell you what I personally think of his directorial genius and picture making. I have always had a sneaking idea that he was perhaps our greatest director. But here in a way that brings forth his own personality, that inimitable humor and those deft touches that have made his pictures so popular with the masses, are evidenced in a greater degree and in a clearer and more suitable way than I have yet seen in motion picture work. It cannot help but make a great impression on its audiences and the exhibitor will do well to study this and then exploit it accordingly.

Here is a new idea with an excellent chance for exploitation—something so different and so clever that he need not be afraid to step out. He need not pull his punch and in his presentation there will be many little things that will come to him that will, I think, enhance the presentation. I am extremely proud to have the honor of presenting "Bits of Life" and I am looking forward with a great deal of interest to the week of October 16.

Yours sincerely,

(Signed) S. L. ROTHAPFEL

Marshall Neilan's

Presentation of

"BITS OF LIFE"

Photographed by David Kesson

A First National
Attraction



IDEFY!

LOS ANGELES CENSOR BRINGS PRODUCERS' THREAT TO QUIT

Big Realty Holdings Would Make It Difficult to Leave Coast—Hearst and Merchants Aiding in Fight on Clergymen and Mayor.

Los Angeles, Oct. 5.

There is a battle on between the motion picture producing industry as located here and the City Council over the question of local censorship of pictures, the appointment of a Motion Picture Commission of Seven as is now proposed in the Council, with a secretary at a salary of \$2,400 a year, the producers to be taxed to meet the expense of charges of the Commission.

Already there is the threat on the part of the producers to leave Los Angeles flat and do their producing in the east if the censorship bill passes. The Metro studios have closed down. Myron Selznick has wired stating that in the event censorship was passed the idea of moving the Selznick producing units to the coast would be abandoned and Irving M. Lesser who was about to start production of a history of early California has shelved all idea of continuing with the same until the row has been settled.

The battle thus far has been waged by the ministers of the town and they have appeared before the Council and fought for the measure. The producers have been lining up the Chamber of Commerce, the Merchants Association and a number of other local organizations to aid them in their fight against the measure.

Just how far the producers could go with their threat to leave the coast at this time and produce in other parts of the country is a question. For the greater part they all have considerable realty holdings here that makes it impossible for them to get out. If they were to leave the realty values, which have been made by the fact that the industry has its producing center here, would fall and all of them would sustain tremendous losses.

Due to Arbu-kle

The proposed measure is believed to be the result of a certain amount of rivalry between this city and San Francisco, the publicity given in the northern city to the Arbuckle affair and the statement regarding alleged local conditions which grew out of the investigation into the death of Virginia Ruppe. It is also quite certain that the present Council is not any too well disposed toward the industry. Since the election of Mayor Cryer and the installation of his administration the result of the activities of the picture interests in behalf of ex-Mayor Snyder to bring about his re-election have reacted against the industry.

On Tuesday of last week the revision of the motion picture censorship ordinance was recommended by the Public Welfare Committee of the City Council. The committee adopted a report recommending:

That instead of the film censor there be a board of seven.

That three members of the board be "directly connected with or interested in the motion picture industry."

That the other four be "disinterested persons coming from the citizenship at large."

That one of the seven serve as secretary at an annual salary of \$2,400.

That the Council fix a fee sufficient to meet the expenses of the commission.

That the word "censor" be dropped and the commission be called the "Motion Picture Commission," although acting as a censorship body.

This report came before the Council on Wednesday and the hearing was marked by lively verbal clashes between Sylvester L. Weaver, president of the Chamber of Commerce, and the Rev. G. A. Briegleb, also a member of the Council, two of whom favored delaying action on the report of the Public Welfare Committee, which had instructed the City Attorney to draw the censorship measure.

The producers have the unqualified backing of the "Examiner" and the "Herald" the morning and evening Hearst publications here. The "Times" is with them to a certain extent, the "Express" and the "Record," somewhat passively. William Randolph Hearst wired Thomas H.

SEEK REMEDY FOR NON-THEATRE FILMS

Mich. Theatre Owners' Convention Canvasses Subject

The Michigan branch of the Theatre Owners of America is in convention in Jackson, Mich., this week. This gathering is one of the first state conventions to attack the problem of handling competition from non-theatrical pictures of an educational kind, marking an early step in a campaign to meet the issue on a basis of co-operation.

Two of the principal addresses scheduled were by Prof. Henderson of the Michigan University, who is also head of the movement for visual education and Dr. Francis Holley of Washington, head of the Bureau of Commercial Economics which also is interested in purely educational pictures.

Prof. Henderson's organization holds a considerable fund appropriated by various state legislatures to carry on educational experiments via the screen. His attendance at the convention is to discuss a means of conducting the work with the exhibitors of the state, and through President Cohen, with the national exhibitor body.

There was a session of the Michigan state executive board Monday and the convention was scheduled to run over Tuesday and Wednesday evening. Mr. Cohen is due back in the home office today (Friday). He was accompanied by General Manager J. A. Mueller of the Theatre Owners of America.

Whatever comes out of the Michigan meeting will furnish material for further work at the numerous state conventions scheduled for the Autumn. The nearest at hand are those of the Iowa exhibitors at the Chamberlain, Des Moines, Oct. 11-12 and of the South Dakota showmen at the Elks in Huron, set for the same date.

FILM NOTES

Fidelity Pictures is handling the output of the Witwer Stories Producing Co., which is making a series of 12 two reel comedies with baseball as the subject. The stories are now running in the Cosmopolitan Magazine. Charles Delaney will play the stellar role and the leading lady will be Lilyan Tashman of the "Gold Diggers" company.

The Travers Vale Producing Corp. has been formed to make feature pictures at the rate of four a year. The first one will be made at the Peerless studio in Fort Lee and is to be titled "The Pasteboard Crown."

Chester Bennett, Vitagraph director for several years, has formed a corporation of his own for the production of a series of "Northwoods" pictures, with Jane Novak starred. The work will be done at the Brunton studios on the west coast and will be distributed by Associated Photo-Plays.

The Select, McAlester, Okla., reopened Oct. 1.

Pictures and Bills at Far Rockaway

The Columbia, Far Rockaway, L. I., starts Oct. 10, playing pictures the first four days and vaudeville the balance of the week. All summer the Columbia played Keith big-time bills twice daily.

Ince from San Simeon, Cal., to the effect that he would telegraph instructions to his Los Angeles publications to fight censorship from every angle and the telegram to Ince was reprinted as an editorial in the "Examiner."

KEITH AND LOEW PLAYING SAME FILM

Day and Date Booking For the "Three Musketeers"

For the first time in history the Loew and Keith houses are going to play a feature picture day and date. The arrangement was completed with the United Artists Corp. for Fairbanks' "Three Musketeers," following the run at the Lyric.

Certain houses on both circuits will not play the picture so as to give a number of the smaller exhibitors a chance to make competitive bids for the production for their houses.

CLARA K. YOUNG'S VAUDEVILLE PRICE

Asked Shuberts \$5,000 Weekly to Appear As Act

Los Angeles, Oct. 5. It is authentically reported that Shubert emissaries have approached Clara Kimball Young, to appear in the Shubert vaudeville houses in the east.

Miss Young replied her act salary would not be less than \$5,000 weekly on a contract of not less than 10 weeks. The Shuberts balked at the figure but have not stopped negotiating with the picture star.

FRENCH EXHIBITOR TRIED AND EXPELLED

Showed Indecent Picture Forgot the Local Police Chief

Paris, Oct. 5. The Cinematograph Association has expelled a member recently convicted of showing an indecent picture. The culprit is a well-known exhibitor and owns several picture houses in the Midlands.

His mistake seems to have been in not inviting the village police chief to the exhibition.

U. S. INVASION

German Film Man Says This Country Is Best Field

Berlin, Oct. 5. The invasion of America by German film interests is contemplated at this time. Those behind the project propose the organization over here of their own distributing chain to handle bought but their own product, which will be German-made, in the U. S.

One of the heads of the film industry in southern Germany, with headquarters in Munich, has gone over the American situation. He points out there are practically six times as many theatres in the States as in Germany, and that the most profitable field in the world for German pictures is being neglected. Germany has at present about 4,000 cinema houses and the United States has about 19,000.

GOING TO THE COAST

R. P. Schulberg left Wednesday for the coast, where he will remain indefinitely, producing big specials at his Preferred Pictures studio in Los Angeles. His first production will be "Ching Ching Cinaman," a story by Wilbur Daniel Steele.

Leo Friedman, secretary of Loew's left Thursday for Frisco to confer with Ackerman & Harris.

Anita Stewart, after a vacation in the east, returned to Hollywood Thursday to resume her picture making.

Arrest Marv Miles Minter

Los Angeles, Oct. 5. Mary Miles Minter was up in court late last week after having been arrested four times in one day. She was arrested twice for violating the local speed laws and on both occasions was given an additional ticket for driving without an operator's license.

FILM PROTECTION, SAYS PATHE, IMPERATIVE BY FRENCH TARIFF

French-Made Pictures Must Equal, at Least, Foreign Importations—Terms Present Condition of Industry Over There "Invalid."

'ONE ARABIAN NIGHT' RIGHTS IN DISPUTE

Famous Players Claims Priority—First National Distributes

Before the current week is ended Famous Players will probably institute suit against First National to determine the American exhibition rights to the Pola Negri feature, "One Arabian Night," now being shown at the Strand.

The picture was first called "Sumurun," a filmization of Reinhardt's famous spectacular pantomime. Famous Players believed it had purchased the rights for United States and Canada and was surprised to find First National announcing it for distribution.

First National officials claimed priority of purchase and went ahead with the distribution. Unless an understanding is arrived at the courts will be called upon to decide the issue.

Pola Negri is under contract to come to America Jan. 1 to make pictures for Famous Players-Lasky. Another of her pictures, made in Germany, "Vendetta," is being offered to the state right market.

COAST PICTURE NEWS

Los Angeles, Oct. 5. Douglas MacLean has returned from a personal appearance tour in the east and is starting on the Ince lot with Del Andrews directing. The picture will be a screen version of William Collier's "The Hottentot."

The R. A. Walsh company with Miriam Cooper as the star has been in Washington and Oregon shooting lumber camp scenes for "The Kindred of the Dust," the Peter B. Kyne Cosmopolitan story.

The first of the new Ince productions to be released as an Associated Producers-First National attraction will be an original story by Bradley King entitled "Jim," Florence Vidor, John Bowers, Milton Sills and Marguerite de la Motte will be in the cast. John Griffith Wray will direct assisted by Scott R. Beal with Henry Sharp at the camera.

Wesley Ruggles has been engaged by U. to direct Priscilla Dean's next feature.

Lon Chaney has started "The Octave of Claudius" for Goldwyn. Wallace Worsley is directing with Jacqueline Logan and Raymond McKee in the cast.

Ruth Miller and William Boyd of the Famous Players-Lasky force were married last week. The romance started during the filming of "The Affairs of Anatol," in which both appeared.

Mique Boylan, head of the publicity department at U. City is celebrating another daughter added to his family Sept. 20.

Paris, Oct. 5.

Charles Pathe has been talking of the remedy for the present invalid condition of the picture industry, and hits out from the shoulder as usual for his pet policy of protective duty.

The first measure, says Pathe, should be the support of the public authorities by a reasonable customs tariff, by protecting our industry against the introduction of American productions.

"Everyone will understand the disastrous competition waged by American films producers when I explain their negatives (the outlay of which is entirely liquidated by exhibiting in their own country) do not pay on their entry into France a tenthousandth part of their cost price," says Mr. Pathe. "This tariff is more ridiculous when we consider if it was multiplied by 100 or 200 such a protection would only prevent American films of poor quality reaching the French screens, and would not effect the masterpieces that country so frequently turns out, as they could easily bear the increased duty, to the benefit of the French treasury."

"The only danger in this protection would be to try to imitate the Americans, to decide too quickly and to see too big. The Italians feel into this error, also the Germans and Scandinavians—if the information I receive is correct. Serious effects must also be made to multiply the picture theatres so as to give a greater market at home for French films."

"The creation of an important financial organization, which would have our support, is to be considered. Its main object should be to install movies in country districts. For example villages of 800 to 1,000 inhabitants could have weekly shows, furnishing the additional few million francs the producers require to assure their outlay for negatives."

Leon Brezillon, chairman of the Exhibitors' Syndicate, considers the only remedy is a reduction of entertainment taxes and poor rates charged on picture shows. The latter form of taxation he declares to be inequitable, only one form of business, the amusement caterers, having to bear it (through the audience).

To revive the French film, M. Brezillon declares it must be improved, to make it equal if not superior to foreign competition. Scenarii must be carefully considered, he claims, the fault with those who insist on being writer, producer and actor of their own works. "One may succeed, but many fail. Specialisation is needed and this is particularly applied to renting. Some renters persist in supplying entire programs, which necessitates the incorporation of some inferior films, but the good ones do not make a success of the poor ones."

ADVTG. CASE ADJOURNED

Cincinnati, Oct. 5. The criminal case against I. Frankel coming up yesterday, was continued until next week.

Frankel is charged under the Honest Advertising Act with having advertised the "D'Artagnan" film as the "Three Musketeers" of Fairbanks.

INSIDE STUFF ON PICTURES

(Continued From Page 43)

Nothing definite or official has ever been printed about the sudden invasion and subsequent retirement into and out of the laboratory business by the Eastman Co. Now that the revenue bill is again up in Congress with confusing proposals of revisions, it is likely to be threshed out and the facts will appear. As far as the trade has been able to understand, the Eastman Company withdrew from the laboratory field on the basis of independent laboratory men subscribing to an agreement to confine themselves to the use of "American raw stock" and in return the Eastman Company has reduced its price by a quarter of a cent a foot.

It is declared that some laboratories have offended in strict business conduct. They have agreed to deliver prints on Eastman stock, but have mixed inferior and cheaper grades in the job and when the squawk came from the producer, tied up the transaction in declarations that ill conditioned Eastman stock was the cause. Probably one of the conditions in the Eastman reduction in price will turn out to be some sort of agreement to cease practices of this kind.

Friday, October 7, 1921

PICTURES

47

EXHIBITORS EXPECT FAILURES UNLESS BUSINESS SHORTLY PICKS UP

General Decrease in Metropolitan Area Now Said to Be 33%—Operating Expenses Down 10%, but High Film Rentals More Than Offset Saving.

The average decline of picture patronage at the box office of the film theatres in the metropolitan area is 33 per cent under the gross of this period one year ago. Operating expenses have reduced 10 per cent, while the rental for films have increased sufficiently to more than take up the saving. In theatres where this average of decrease at the box office was secured, no change has been made in the admission scale, from last year to the present.

The statement and percentages were given Variety by an exhibitor of different grades of houses. He added the poorer sections showed the largest decreases. He also stated exhibitors will shortly have to reduce admission scales to attract back the lost business.

In Times square within the past 10 days or so, the exhibitors percentage of decrease was more than beaten by the picture houses. One large Broadway picture theatre one day last week had more musicians on the stage than there were people in the orchestra to listen to them.

There doesn't seem to be much question but that the claim of the older picture men to the effect the east is over-theated in the picture line is correct. Examples are at hand of where exhibitors in keen competition, forced through the number of picture houses abounding all over, are now offering the doubles feature program, taking two pictures at full price and holding them for the policy of the house, either three days or a week.

This condition of the surplus theatres and opposition, with not an over-supply of features, has forced up rentals, and that the facts or William Fox's manipulation with "Over the Hill." In the scramble for picture, outside of New York, it is seldom found now that an exhibitor is tying up several services, to hold control, without intention of showing some of the features contracted for. The price of features has gone high enough to make that former system prohibitive.

"Over the Hill"

"Over the Hill," that cost around \$50,000 to produce, is estimated as a \$4,000,000 profit maker for Fox. When Fox set a minimum rental for that special of \$2,100 weekly, other distributors boosted the rental scale on the theory if Fox could get it, they were also entitled to more money. While Fox made the minimum, a larger figure was secured, and Fox foisted along his other service, making it compulsory in some instances.

Picture patronage had declined so rapidly, any number of exhibitors were pushed to the extreme. With reports of the "Hill's" business spreading, they agreed to almost anything. One exhibitor with a house that had sufficient capacity to return him the "Hill" rental, paid \$10,000 for the picture for a week. He deemed it necessary to have something to at least start back to his house the fading trade.

Notable among the films boosted for the exhibitor, after the "Hill" incident, is said, have been "The Affairs of Anatol," considered a good picture but looked upon as a draw through the star players in it.

Unless the weather conditions or revised admission prices, shortly uplift picture house attendance, many failures are looked forward to in that industry, starting with the exhibitors, and even at present picture houses left open for sale, rent or conversion.

Under the current average of decreased business, said to be about 33 per cent universally, if not more, more often than not, it's a fortunate picture exhibitor who is breaking even nowadays with his theatre. "Breaking even" thought according to the picture people, depends upon the overhead of the theatre. Houses in communities with a larger capacity

than required and paying double the rent that should be paid for the neighborhood, are those in the most danger.

'PASSION PLAY' FILM MAY BE PERMITTED

Consent Is Withheld for Years—Germans Want It as a Wedge

The "Passion Play of Oberammergau" is to be filmed. Anton Lange, famous as the delineator of the hole of Christus in the presentation of the Biblical play, is to be in the film version. It is to be made at the great outdoor theatre at Oberammergau.

This news has drifted into New York within the last week, also that the production will be made under the direction of Dimitri Buchowetzki.

The first of the Buchowetzki productions over here is that originally entitled "Danton." It is to be released by the First National "Woman and Superman," with Emil Jennings as the star.

That consent has been finally given to screen the "Passion Play" comes as a surprise. It has been withheld forty years. German film producers prevailed on the Government to permit the production with the original characters and on the scene of the original production to be pictured, so it will be a wedge for other German productions into the world's film markets.

At this time there is a Pola Negri craze sweeping Germany and within the past month four of her productions were offered by the Berlin renters and immediately booked solid. They are "Kisses Stolen in the Night," "Happiness Does Not Deceive Me," "The Heart that Glows with Hate," and "Wanton Blood."

In some of outlying towns a reissue of a picture made in 1910, entitled "The Dance of Death," in which Negri was starred is being shown. The production was presented in Die Welt theatre, Leipzig, recently, having been brought in from Poland. As a production it is nothing worth while and only played at all because of the Negri craze and the extreme low exchange between Germany and Poland.

COAST BOUND

Norma and Constance Talmadge are to leave for the coast shortly. Both stars are intent on paying a visit to their sister, Natalie, who is Mrs. Buster Keaton. While they are on the coast Constance will make a number of exterior scenes for one of her productions, and there is a possibility Norma may make a picture there.

The report that the New York Talmadge studios are to be discontinued is stated to be without foundation at this time, although the matter was under advisement. M. S. Epstein of the Jos. M. Schenck forces will accompany the two stars on their trip and handle business matters for the organization.

U. RE-ENGAGES MUSICIANS

At the Central, used by Universal for the showing of its features, the orchestra was reinstated this week. Last week the audiences witnessing the performances after paying \$1.10, voiced so many complaints the musicians were brought back this week.

Bill Hart Escapes a "Bone"

W. S. Hart almost signed for a week at the Lafayette, a colored picture house on Lenox avenue at 139th street. The screen star was approached by an agent asking what his price would be for a personal appearance in New York and he quoted \$2,500.

The management agreed to that figure, but at the last moment the bad man of the movies stepped down.

UNIVERSAL ANXIOUS FOR "WIVES" FILM

Laemmle Goes West After Arriving from Europe—Von Stroheim's Production

Carl Laemmle left for Los Angeles yesterday. His mission is to try to obtain the picture which Eric Von Stroheim has produced for him at the cost of over a million dollars. Up to this time the Universal executives in New York have been trying day by day to get the print of "Foolish Wives" from the west coast but have been unsuccessful.

Laemmle arrived from Europe on the Aquitania Saturday and on discovering the biggest feature U ever produced had not yet been shipped east, made arrangements to go west and bring back the production at any cost.

It is reported from Los Angeles a general shake-up is to occur at Universal City with the arrival of the head of the company. It does not seem as though there will be a change made at the head of the present staff which position is filled by Irving Thalberg.

C. O. D. PICTURE

Department Store Pushing "Charge It"

William Ware, advertising manager for A. I. Namm & Sons, Brooklyn department store, has hooked up with the Loew theatres in that borough for an exploitation campaign of Clara Kimball Young in the picture "Charge It," being shown in the seven Loew houses of Brooklyn.

The picture depicts the disagreeable results of opening charge accounts for purchases. The Namm policy is to sell only for cash.

BRANDT HOUSE STRUCK

The Carlton Airdome, Brooklyn, were struck by lightning last Friday afternoon. The theatre proper was undamaged but the outdoor playhouse was totally destroyed.

The house is owned and conducted by William Brandt, president of the Theatre Owners' Chamber of Commerce.

ALL COLORED PICTURES

The Constellation Film Corporation is the name of a new film producing unit recently organized to produce all-colored feature picture catering to the Negro race.

Madison Corey and Charles W. Anderson are the executives of the new venture, the latter being a Negro. Corey was formerly connected with Henry W. Savage.

MME. THOMASHEFSKY

San Francisco, Oct. 5. Madame Bessie Tomashefsky, who came to the coast for a special engagement of four weeks of Yiddish stock under the direction of Samuel Grossman, is doing an excellent business at the Republic theatre on Fillmore street, where she is in her third week.

The engagement calls for 12 performances here. To date they have all been capacity.

She will appear in Los Angeles for two weeks following the San Francisco stay.

AT REGULAR PRICES

Washington, D. C., Oct. 5. The Fairbanks' "Three Musketeers" is at Loew's Columbia this week, with no increase in the theatre's usual admission scale.

McCarthy Going to the Continent

London, Oct. 5. J. J. McCarthy, D. W. Griffith's representative here, leaves for the continent this week, up to his eyes in work on the Empire showing of "Way Down East," where business is leaping nightly. He expects a season's run.

BLACK'S ANSWER

Replies to Charges of Federal Trade Commission

Black's New England Theatres, Inc., one of the respondents in trustification charges brought against Famous Players and others by the Federal Trade Commission, has filed its answer to the complaint, which is mainly a general denial, but which in part, reads as follows:

This defendant does admit that in most of the theatres owned or controlled by it, it does give preference to Paramount-Artcraft pictures under and by virtue of a certain franchise agreement entered into between the defendant, Alfred S. Black and the Famous Players-Lasky Corporation, and assigned by the said Alfred S. Black to this defendant. This defendant further answering says that he is now one of the largest, if not the largest buyer of independent film, that is to say film produced by other than the defendant Famous Players-Lasky Corporation, now operating theatres in the aforesaid territory; that the total amount of film rental paid by it to the defendant Famous Players-Lasky Corporation from February 1, 1920, to December 31, 1920, was approximately \$152,170; that the rental paid for film to others than defendant Famous Players-Lasky Corporation during said period was approximately \$181,492.00; that the total film rental paid by this defendant to the Famous Players-Lasky Corporation from January 1, 1921 to July 1, 1921, was approximately \$99,772; and that the amount of film rental paid to others than the said defendant Famous Players-Lasky Corporation during said period was approximately \$120,382; that the film rental for the coming year to be paid others than the defendant Famous Players-Lasky Corporation will be as much if not more than that to be paid to the said defendants.

EUGENE A. LOUDETTE

Columbia, S. C., Oct. 5. Eugene A. Loudette died Sept. 26 in the Vaughan Memorial Hospital at Selma, Ala., where he had been taken in a dying condition from the Hotel Albert earlier in the day. Billy Beard, the black-face comedian, in Columbia, and a brother-in-law of Mr. Loudette, made arrangements for the remains to be returned to Columbia.

Mr. Loudette had suffered with stomach trouble for several months, but appeared recently to have almost recovered his health. Only a week before his death he went on the road for the Metro Pictures Corporation as booking agent for "The Four Horsemen."

Physicians diagnosed his fatal illness as apoplexy. Mr. Loudette was 44 years old, and had been connected with the amusement business practically all his life. He was manager of the Lyric, Columbia's first picture house, and later of the Columbia theatre.

Surviving him are his widow (who was Bessie Andrews), four daughters, Mrs. Lilian Leonard and Gladys, Jean and Edith Loudette, two sisters, Mrs. Billy Beard, and Mrs. Orr, of Atlanta.

20 FOOTBALLERS

Maurice "Lefty" Flynn, former Yale football star, started something when he entered the films. More than 20 huskies of intercollegiate fame followed him into the Klieglight as football players in Charles Itzy's next release "Two Minutes To Go." Every one of the players bears the scars of intercollegiate fame, as well as a niche in "Who's Who in Football."

"IDLE CLASSES" TOO HIGH

London, Oct. 5. The Northern Section of the Cinematograph Exhibitors' Association is protesting against the prices demanded for Chaplin's "Idle Classes." They declare as much as 750 pounds is asked where the competition is big.

Joe Lee Is General Manager

Joseph E. Lee is now acting general manager for Bouras Brothers' Film Enterprise, specialists in vaudeville. He will soon be a big feature of that kind in New York.

Donald Crisp Back

Donald Crisp has returned to New York, after a meeting and appearing in a finalization of "Beside the Bonnie Brier Bush" at Famous Players' London studio.

CENSORING SQUAD SHORT OF MONEY

Appropriation and Examination Fees Insufficient; Appeals to Governor

Albany, Oct. 5.

The New York State Motion Picture Censorship Committee is already short of funds and must have more money. To discover how to get it and to make sure the Legislature provides for it at the coming session, Chairman George H. Cobb of the commission called on Gov. Miller and outlined the situation.

The Legislature appropriated \$40,000 for the work. This is not enough, Mr. Cobb said, despite the extra money brought in by the examination fees.

While most of the work done in New York by the larger force employed there, an office is maintained in the Capital City to comply with the provisions of the Clayton-Lask law.

'OBSCENE PICTURE' MUNSON FILM

Audrey Munson and Manager Held in Jail for Jury Trial

St. Louis, Oct. 5.

Following the opening of the Audrey Munson picture, "Innocence," at the Royal here Sunday, the police stopped the exhibition, placing Miss Munson and her manager, B. Judell, under arrest. They were charged with showing an obscene picture. Late in the day bill was furnished and the couple were released but ordered to appear in court at a later date for trial by jury.

Miss Munson is starred in the picture and is said to have posed at the Royal in connection with the exhibition of it. The "Innocence" film is alleged to contain some nude scenes. The arrest and suspension followed a complaint to the prosecuting attorney by morality and church organizations.

The picture was to have also opened Monday at the Delmar theatre.

GRIFFITH PLAYERS WED

Word reached the New York Griffith office this week of the quiet wedding in St. Paul three weeks ago of Ralph Graves, leading man in "Dream Street," and Marjorie Seamon.

This makes a marriage in each of Griffith's last three pictures. From the "Way Down East" cast Richard Barthelmess married Mary Hayes and in the new "The Two Orphans," Frank G. Johnson, who plays Pierre, recently married Irene Veroni, an opera singer in San Francisco.

HERBERT AT STRAND

The Strand, New York, is to have a Victor Herbert week beginning Oct. 16, with the composer conducting the house orchestra.

The screen feature will be the Constance Talmadge production "Woman's Place."

PICKFORD PICTURE

Los Angeles, Oct. 5.

Al Green is back from New York. He is to return in about five or six weeks and together with Jack Pickford, will sail for Europe where the two will direct a picture for Mary Pickford, to be made abroad.

In the meantime Green is at the Goldwyn studio directing a Rupert Hughes story.

ROGERS 1ST PARAMOUNT

Will Rogers has completed an arrangement with Paramount for the release of his independently made productions. Rogers has started work on his first production entitled "EK." Lila Lee is directing.

Jane Crue will play opposite the star with John Fox as the supporting lead.

Bernstein Managing Pacific Studios

San Francisco, Oct. 5.

Isidore Bernstein, for many years in the Los Angeles film colony, last week became general manager of the Pacific Studios at San Mateo.

A WORD TO ALL BOOKERS!!

DO YOU NEED A BOX OFFICE TONIC?

IS YOUR AUDIENCE BORED WITH SAMENESS?

IS YOUR BUSINESS BAD?

IF SO—

=====YOU CAN'T GO WRONG=====
BY BOOKING

KHAYM

(Pronounced KY-AM)

THE PEER OF ALL MENTAL MASTERS

NOT A NEW EXPERIMENT, BUT

A STANDARD MIND READING PRODUCTION
WITH BOX OFFICE VALUE

GORGEOUS
SETTINGS

FIVE PEOPLE

CLASSIC DANCES

ELABORATE
WARDROBE

SPECIAL
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VARIETY

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48 PAGES

COHAN GOING TO ENGLAND

RUM RUNNERS AND OFFICERS IN NIGHTLY FIGHTS ON BORDER

Bringing Liquor from Canada Like Going Through World's War Action—Sky Rocket, Road Riders and Guns in Constant Play

Plattsburgh, Oct. 12. Sky rockets, signals, road riders, advance and rear guards and guns are a few of the weapons used by bootleggers in the war on the Canadian "front," a war which, in many ways, resembles the one recently fought in Europe. While there are some free lances, the majority of the regular runners are organized and fight along approved army lines.

Night time is the favorite time for attack, and the period just before dawn finds the battle at its height. Rockets are sent in the air to discover the "enemy," in this case the prohibition authorities, custom officials, State police and county officers. The road riders roam about in high powered cars and motorcycles, reporting conditions along the highways.

Flashlights are used in signaling important messages, relayed from place to place. The advance and rear guards protect the cargo, which is carried in machines of every kind. Some of the bootleggers use dilapidated cars, figuring that, if they are caught and the automobiles seized, the loss will be lighter than if expensive cars are confiscated. Others employ fast "boats" on the theory the chances of capture are much smaller with them and that if the machines are seized a few weeks' business will even up the loss sustained. Everyone in the

(Continued on page 12)

BALLYHOOG SKINNER

Empire, New York, Street Advertising Star of "Blood and Sand"

The management of the Empire, New York, which has Otis Skinner in "Blood and Sand" as its attraction, adopted a ballyhoo policy this week by sending out decorated bicycles to advertise the attraction. The ballyhoo idea has spread rapidly with several of the Broadway vaudeville and picture houses taking it up as part of their advertising campaigns.

The Empire is the first of the legitimate houses to use it for a dramatic production.

"JOBLESS' DIME DAY" STARTED BY STONE

All Chicago Falls for Garrett Cupp's Idea—Fund for Unemployed

Chicago, Oct. 12.

Fred Stone, star of "Tip Top" at the Colonial theatre, has come forward with a proposition to set aside October 19 as "Dime Day for the Jobless," when he expects to raise \$100,000 for the unemployed of the city.

Mayor William Hale Thompson has taken up the Stone idea and has issued a proclamation, setting that date as "Fred Stone's Dime Day for the Jobless," and appointed committees to co-operate with him. In a letter written to Mayor Thompson, Stone stated that Chicago has a working population of over 1,000,000, and if each gave a dime that the fund would easily be raised. In the proclamation the Mayor asks the

(Continued on page 7)

MCGRAW'S ACT

Giants' Manager Backs Barney Fagan—May Personally Appear

Arrangements were completed this week for the return of Barney Fagan to the stage in a baseball sketch for vaudeville, entitled "The Fan," in which John J. McGraw, of the Giants, is interested. The baseball manager was instrumental in having Fagan return to the stage, McGraw having furnished the idea and also the financial backing for the sketch.

According to the present plans the Giants' manager will appear in the act when playing the local houses. A cast of seven people will be employed, with the act so arranged that baseball celebrities may be used when available.

SAILS WITH VIEW TO PRODUCING THERE

Rock-Firm Against Offering Anything Here While Closed Shop Continues—Failure Emphasizes Loss to American Stage—Not After Profit

FAMILY GO WITH HIM

George M. Cohan will sail next week, October 20, accompanied by his wife. Mr. Cohan will survey theatrical conditions in the English metropolis with the possible object of producing there, he stated this week.

The going of Cohan counts as a super-climax to the declared "war" against him by the Actors' Equity Association via its closed shop. With the sailing of the producer-author-actor-manager, all chances of further production over here by him this season evaporate. He is still rock firm in his decision not to attempt further managerial activity on this side in the face of the closed shop. Early in the summer, when he announced his withdrawal, the avenue of the English stage was intimated. Mr. Cohan did not divulge his plans at the time.

Editorially feted throughout America as the greatest force in the American theatre at the time of his withdrawal, and actually the most prolific single manager last season. (Continued on page 2)

CHORUS GIRLS PRIVILEGED

That the Chorus Equity Association had modified its regulations regarding "100 per cent. Equity" in independent attractions, is a report in chorus circles. Choirsters in "The O'Brien Girl" are said to have been informed by girls who withdrew from the show, that the association had advised them to work any place they could secure engagements. Virtually the entire chorus of the Cohan show dropped out during the Boston run. Some stated they had been told the show would not come to New York.

WILMINGTON'S THEATRE CLOSING; PAPER PLEADS TO KEEP IT OPEN

Only Legit House Stops for Season, Oct. 15—Town of 110,000 Population—High Expenses and Poor Attendance.

Wilmington, Del., Oct. 12.

The Playhouse, Wilmington's only legitimate theatre, has announced its closing Oct. 15, for the season, with no further attractions booked. High cost of maintenance and poor attendance are given as the causes.

This city has a population of 110,000. The industrial depression hit it hard. However, it is felt in town that at least one legitimate theatre should find support. Any number of residents will keenly feel the lack of opportunity to see dramatic attractions.

The local paper Sunday, editorially commenting upon the closing of the Playhouse, said in part:

LET'S KEEP IT OPEN

The announcement the Playhouse would close its doors for the presentation of legitimate attractions, while not entirely a surprise, was most unwelcome.

We happen to know that opinions vary in the important booking agencies as to the quality of Wilmington as a theatrical town. They vary also among members of the profession, some declaring it one of the best in the United States, some calling it the worst. But that our only regular theatre should be obliged to close its door through lack of patronage seems to indicate a lamentable state of affairs.

Will not the public, or that portion of it who like to encourage worthy effort, consider some plan by which a first class theatre may be kept open in our midst? Artists' exhibits, orchestras, chautauques, are floated by a number of guarantors, who, we believe,

(Continued on page 4)

NEW STYLE OF TAB LIKED IN DETROIT

25 People in Show—Piece Changed Weekly—Five Vaudeville Acts Introduced into Running

Detroit, Oct. 12.

A new kind of tabloid entertainment appears to please and find business at the Palace. The tab is a stock, carries 25 people, with the piece played changed weekly.

In addition are five vaudeville acts, introduced during the running of the main entertainment. Heretofore vaudeville acts in conjunction with a tab were played before or after it.

STEADY FANS

President Harding and Mrs. Harding Now Frequent Vaudeville Shows.

Washington, D. C., Oct. 12.

Vaudeville evidently has completely won over the President and Mrs. Harding. Barely does a week pass without they see a vaudeville show. Both big time opposition houses here are honored.

TWO PAID

"Honeydew" Matinee Called Off Through Light Attendance

Chicago, Oct. 12.

The Wednesday matinee of "Honeydew" as called off last week is only two persons paid to see the performance. The couple were told no show would be given, and were invited to attend the evening performance instead.

BROOKLETS

will flow from Variety's cornerston each week. Drift with the tide and watch for them! You will learn why BROOKLETS should make your next costumes, are right out in front. "Everything"

CHAPLIN KNIGHT, AND ENGLAND NEW HOME FOR DOUG AND MARY

Comedian Down for Title in New Birthday List of Honors—Famous Married Pair to Desert Native Land—Selling Coast Home.

London, Oct. 12. Changes in the plans of three American picture stars became apparent with the return here from Paris of Charles Chaplin, now on his way to America. That he, Douglas Fairbanks and Mary Pickford intended deserting the States for England became known during discussion of the next birthday honors, when it was planned by the Prime Minister to have the King bestow an order of knighthood on the comedian.

Chaplin is understood to have demurred, preferring either to wait for recognition of his services or else in place of a knighthood to ask a baronetcy. The latter is inherited from father to son. In either case he would be known as Sir Charles Chaplin.

Interest in the ennobling of the comedian is quite overshadowed in England by the reported attitude of Fairbanks and Pickford toward their native country as a result of treatment regarding a divorce suit accorded Miss Pickford in one of the States. As a result of the strain to which she has been put, she has retired to the country for several months' complete rest, and will not work until that is finished. Fairbanks, meanwhile, has advised his friends he will live abroad in the future and sell his Los Angeles home.

His determination has been strengthened by the cordial welcome extended him by all classes in France, and Cecile Sorel, the leading actress of the Comedie Francaise. This led up to an interchange of ideas among a trio consisting of Mme. Sorel, Mr. Fairbanks and Mme. Sarah Bernhardt, the last reproaching the American for the blood and thunder quality of American films generally. To this Fairbanks replied that he wanted to do a super-feature based on French history. Would the two appear in it and lend their valuable aid toward creating a distinct advance in motion picture accomplishment?

It is understood they have accepted, but even with these ambitious plans on the cards, it is known that the final objective of the American and his wife is England. Chaplin has had a French decoration bestowed upon him, and Fairbanks is likely to succeed to similar honors, but England, to which Miss Pickford has transferred many of her investments, is listed as the final home of the famous couple.

COHAN IN ENGLAND (Continued from page 1)

Cohan's loss to the profession now is more keenly felt than anticipated. The deluge of closings emphasizes the absence of Cohan's successes on the road and in New York. His plan of 16 productions for this season was shelved upon the entry of the closed shop.

Insiders were aware Mr. Cohan would leave New York after settling his "O'Brien Girl" on Broadway. That is his sole attraction. It was started before the closed shop, the manager having given play or pay (run of the play) contracts to a number of the cast engaged. "The O'Brien Girl" is expected to enjoy a run at the Liberty, where it opened last week to the surprise of a number of Equity members who believed the attraction would be "kept out" of New York.

Cohan's intention before deciding to retire was to have five "Mary" companies and three "O'Brien Girl" shows out this season, besides contemplated new productions.

In regard to production in England, Mr. Cohan stated there were nine of his plays which had not been presented there, and that if conditions favored, he might pro-

duce them on the other side. He explained he is considering the production in London of entirely new plays.

Mr. Cohan when asked as to the handicaps reported applying to producers in England who do not have pre-war standing, stated he did not care about the profit making that might attend his proposed English activity. The general attitude of the manager was that he was not "through" and would not "lay down" despite conditions.

AMERICANS IN FRANCE

Paris, Oct. 7. Frederick S. Isham, the playwright, with Mrs. Isham.

Ernest Scofield, brother of Edgar Scofield, baritone (now with Geraldine Farrar's concert tour in America) will remain in Paris to continue his music studies after his course at the American summer conservatory at Fontainebleau.

Ruth Draper (daughter of the late Charles A. Dana, of the New York Sun) will appear as a monologist at the Theatre de l'Oeuvre here at the end of October.

Lionel Walden, an American painter living in Paris, is going to Honolulu to decorate a theatre there.

Mrs. Jackson, the American writer (mother of the director of the Providence Museum of Art) is arranging to spend the winter in Rome.

Walter Rummel will give a recital in Rome Oct. 20, and will appear at a concert in Paris, Nov. 3.

Elaine Halstead, granddaughter of Murat Halstead, who has been at Fontainebleau, has returned to Paris for a few months.

REVIVE FONSON PLAY

Paris, Oct. 12. Awaiting the production of a new work, "Le Cousin de Valparaiso," by Francois Fonson at the Theatre des Arts Rodolphe Darzens, revived Sept. 29 "La Demoiselle de Magasin," by the same Belgian author, in which he holds the lead, supported by Jane Delmar, Jeanne Veniat, Helene Dieudonne, Jules Berry, Henri Richard and Arthur Devere.

The reopening of the Arts has been delayed by alterations in the front of the house, whereby some additional rows of stalls have been made possible.

DAISY HANCOX MARRIES

London, Oct. 12. Daisy Hancox was married at the registry office to C. A. Bendix, a rich stockbroker, Oct. 7. The wedding presents included a furnished town mansion and two cars.

COLORED MUSICIANS LOST IN SEA ACCIDENT

Seven Missing Members of Southern Syncopated Orchestra from S. S. "Rowan"—Many Deaths

London, Oct. 12. The steamer Rowan off the coast of Scotland Oct. 9 was rammed by an America cargo boat and then cut in two by the steamer Clan Malcolm coming to the rescue. There were many deaths.

The Southern Syncopated Orchestra, on its way from Dublin to Glasgow, was on board. Seven are missing. Peter Robinson, the famous drummer, was rescued by a destroyer but died from exhaustion.

All the orchestra's instruments, valued at 1,500 pounds, were lost. The missing musicians included F. Bates, M. Greer, J. Jaeger, George Lattimore, W. B. Williams, F. Lacton. Survivors lost everything and are practically destitute.

LAPARCERIE AS ZAZA

Paris, Oct. 12. A revival of the notable piece, "Zaza," created by the late Mme. Rejane, was given at the Theatre de la Renaissance Oct. 12. Cora Laparcerie impersonates the role of the sentimental actress; it is difficult to forget Rejane. Belieres holds the part of Cascart, created by Felix Huguenet at the Vaudeville; Georges Collin is a worthy successor to Pierre Magnier as Bernard Dufresne; while Henriette Miller takes Anais, created by the aged Mme. Daynes-Grassot. Others in the cast are Sulbac and Merquert. The revival was well received.

Mme. Laparcerie, manageress of the Renaissance, will mount a four-act dramatic comedy by Charles Mere, "La Femme Masquee," during the season.

RUSSIAN BALLETS

Paris, Oct. 12. The ballet, "Sleeping Beauty" (Belle au Bois Dormant), is to be given by Serge de Daghliew's troupe in London, end of October, and will probably cross to Paris early in May next.

This work of Tchaikowsky is laid in the 18th century, the scenery being designed by Bakst.

American Band's Concert in Paris Paris, Oct. 14.

The Headquarters, Band of the American Army Forces quartered in occupied Germany gave a concert on the Champs Elysee Sept. 6 and were heartily acclaimed.

Bandmaster George Kazanick conducted.

"TIMOTHY" CLOSED

London, Oct. 12. "Timothy," by David Belasco, with Cyril Maude in the leading role, closed at the Shaftesbury, Oct. 7 after a week's run. It was received with laughter and ridicule by the critics. The house will reopen Oct. 24 with "Two Little Girls in Red."

Italian Increase

Paris, Oct. 12. The Italian government is again proposing to increase the entertainment taxes.



WILLETTE KERSHAW TO LIVE ONLY IN ENGLAND

"Through with America" — New York Effects Sold — Is at Globe, London, in Successful Play

London, Oct. 12. Willette Kershaw, who now has the Globe under lease and is appearing there in "Woman to Woman," is through with America. She has arranged the sale of her home in the United States and the effects of her New York apartment have been disposed of.

Miss Kershaw has taken a house in Curzon street and will spend the remainder of her days in England, according to her latest plans.

That Willette Kershaw has determined to remain abroad will have something of an effect on the plans of A. H. Woods. Mr. Woods presented Miss Kershaw in "Woman to Woman" in this country last spring for a tryout. At the time the play was not deemed right for New York, and it was temporarily shelved.

The contract existing between the star and the producer contained a clause to the effect that Mr. Woods could not produce the play in New York unless Miss Kershaw appeared in the leading role. The star later obtained the English rights to it, while Woods holds those for this country.

Michael Morton, the author of the piece, later went to England on the same steamer with Miss Kershaw. She prevailed on him to write a new last act to the piece. The star leased the Globe Theatre from Marie Lohr and produced the play, which has seemingly caught on abroad.

Mr. Woods may desire to do the play at some later date in this country. Unless he and the star can come to some arrangement, she might retard the production until such time as she wished to return to this side.

The reason for the clause in the Woods-Kershaw contract providing that none but she could play the lead in the play came about at the insistence of the star to protect herself against another experience of the nature she underwent with "The Crowded Hour." That production was bought by the Selwyns for Jane Cowl, who refused to appear in it. Miss Kershaw was engaged for the role, and the piece opened in Chicago. It got over. Miss Cowl meantime suffered a failure in the production in which she was appearing, and when her managers decided to bring "The Crowded Hour" into New York, Miss Cowl insisted she be given the role instead of Miss Kershaw, and she succeeded in obtaining it.

Later Miss Kershaw returned to Chicago and financed her own production, "Peggy, Behave," which, while it scored as far as the star was concerned, was not brought to New York.

Miss Kershaw, through the death of a relative, has fallen heir to over \$250,000. With this she financed her London engagement. The London critics pronounced her the greatest success since the English advent of Doris Keane.

Last week Adelaide Murray, a lifelong friend of Miss Kershaw, who accompanied her to London, returned to this country and sold the effects of Miss Kershaw's New York apartment on West 57th street. Miss Murray is returning abroad in a week or so.

GOOD FOR AMERICA

Paris, Oct. 12. The French version of "La Dolores," by Felix Codina (original author of "Spanish Love"), adapted by Georges Baud and Felix Michel, was presented by F. Gémier at the Theatre Antoine Oct. 5, with music arranged by Jacquet. The production met with success and is sure to be seen in America next season.

Charles Boyer, Vallee, Pierre Blanchard and Mmes. Mary Marquet and Classis hold the leads. Mme. Marquet and Mr. Blanchard met with great success.

On the same bill we have "Daisy," a short play by Tristan Bernard, admirably interpreted by Firmin Gémier, which is its main attraction.

PEGGY O'NEIL
SAVOY THEATRE
LONDON
2nd YEAR



RICE and WERNER

BIG SUCCESS IN EUROPE
ELKINS FAY and ELKINS
"MINSTREL SATIRISTS"
PLAYING MOSS, STOLL and Principal Circuits
Direction, W. S. Hennessy

Statue for Granados.

Barcelona, Oct. 7. A public monument to the memory of Granados, the Spanish composer, is to be erected here. He lost his life when the channel steamer Sussex was torpedoed by a German submarine.

Grock Home.

Paris, Oct. 8. The French musical clown, Grock, will return to the Alhambra here during the present season. The pantomimist Thales is booked to open at the London Palladium in November.

Americans at Alhambra

Paris, Oct. 12. The Fred Sylvester Co., Nan Stuart and Harvard Holt Kenrick opened at the Alhambra Oct. 7.

SAILINGS

Oct. 8 (London for New York), Charles Chaplin, Alma Taylor, Cecil Hepworth (Berengaria).
Oct. 19 (London for New York), Chaplin (Adriatic).

SHUBERT AND FOX VAUDEVILLE MERGING WITH FOX IN CHARGE

Predicted Two Weeks Ago in Variety—Film Man Puts Half Million in Shubert Scheme—Extends Shubert Time to 21 Weeks at Least.

The William Fox vaudeville enterprise in affiliation with the Shuberts' vaudeville enterprise is virtually positive. It was first predicted by Variety two weeks ago. The final agreement was to have been signed Friday, following several days of conferences between the Shuberts, Mr. Fox and Jack Loeb. The Shubert-Fox deal is believed to be a merger. Through the combining of the two circuits the Shubert exchange will be extended at least eight weeks, giving the Shuberts a minimum of 21 weeks at this time. Fox is reported having bought in on Shubert vaudeville to the extent of \$500,000.

According to insiders Fox is to take over the management of Shubert vaudeville. Offices will be secured in which will be combined the executives of both enterprises. This is not designed to affect the Shubert vaudeville exchange as now constituted. It was patent the Shubert organization was not complete. The combination will have Arthur Klein, Edgar Allen and Jack Loeb, the booking executives. Allen is considered a booking expert and counts as an acquisition to Shubert vaudeville. John Zanft is named to be in charge of the theatres of the merged interests.

The report of a Shubert-Fox vaudeville combination antedates the start of Shubert vaudeville. A proposed fusing had progressed to a practical stage early in the summer, but it is supposed the deal failed to go through because of the high salaries acts contracted for not being figured feasible for Fox bills.

The Fox circuit has been variously reported going into the Keith office and joining with the Shuberts. The latter course was considered the more logical move, since the Fox theatres devoted to vaudeville in New York are in close proximity to the Keith outlying stands and therefore opposed. With the number of acts available cut down by the Keith office, the Fox bookings were in no position to have bookings further curtailed by any move of the Shubert office.

The final arrangements as drawn up by Attorneys William Klein and Saul Rogers, acting, respectively, for the Shuberts and William Fox, are understood to provide the management of the combined circuits be given over to Fox and that the Shuberts are to be financially interested, though not in physical charge of the vaudeville houses.

A phase of the merger is the discarding of all "tabs" or condensed revues and plays which the Shubert production department put on. The Shuberts counted heavily on the value of such turns as features and the plan called for the use of many scenes, bits and effects from former Shubert legitimate productions. Most all so-called tabs put out by them to date have survived.

The Shubert vaudeville name will be retained, used for all houses in the combination.

The Fox theatres which may form the extension of the Shubert circuit and now strictly Fox theatres are the Alhambra, Brooklyn (now playing pictures, though first opened as a vaudeville house); Audubon, Crotona, Jamaica, Ridgewood, Bedford, Strand (Far Rockaway), now on a split week two-day basis, and the City and Polly, which are three-day. It is probable the Audubon, Crotona and Alhambra may be made full week stands. Fox houses in operation or building out of town which may be used for Shubert vaudeville are located in Newark, St. Louis, Chicago, Denver and Philadelphia.

The booking of special Fox pictures may also figure in the Shubert merger. Special Broadway showings of Fox pictures have been confined to Shubert houses, and when specially booked have been routed out of the Shuberts' legitimate office. An arrangement widening the special feature field is reported to have been made along with the vaudeville agreement.

FORMER NO. 310 HEADS RESTORED TO OFFICES

Court Decision Reinstates Conservatives—Election Postponed

The conservative element of Mutual Musical Protective Union (formerly local No. 310 of the American Federation of Musicians) won a victory this week, when Supreme Court Justice Wasservogel rendered a decision restoring to office Samuel Finkelstein, president; William Dooley, secretary, and Anthony Muller, member of the Board of Directors, all of whom were suspended last March when the so-called "radicals" got the upper hand in the union.

Up to 2 o'clock Thursday afternoon, Angelo Matera, acting president; Thomas V. Donnelly, acting secretary, and others of the "radical" element had not been displaced from office, despite the court decision. This was because of the decision not having yet been signed by Justice Wasservogel. It was expected the Justice would sign the order Thursday or Friday.

There was an election of officers scheduled for Thursday, Oct. 13, but it was postponed, the election date having been brought into court, where it is now awaiting a decision.

The "radical element" wants the election set back until the second Wednesday in November, but the conservatives would like to hold the election immediately. The chances are a move will be made to dissolve the Mutual Musical Protective Union around January 1. The plan of the conservatives seems to be to have the old union (M. M. P. U.) made a holding corporation, with the new union, Local No. 802, meeting in the former M. M. P. U. rooms.

With the legitimate, vaudeville and picture managers signed up with the new No. 802 local, which now has the American Federation of Musicians' charter, the M. M. P. U. is shut out of the big theatrical work, with a consequent loss of influence through not being able to supply its members with the better jobs.

Local 802 now claims a membership of 11,000. All but a very small number of M. M. P. U. men are now enrolled in the new 802 local. There is a \$50 initiation fee for No. 802, effective Oct. 1. The dues are \$8 a year, the same as M. M. P. U.

BARTON WITH "STAMBOUL"

The Shuberts have cast Jim Barton, to be co-starred in their production of "The Rose of Stamboul." Under his new contract with the Shuberts, Barton receives, it is said, \$1,000 weekly.

The Shubert-Barton contract does not take into account the agreement alleged to be held by Max Hart, giving Hart the direction of Barton's services for five years. Barton recently left a Shubert engagement, saying he would not play under the Hart agreement, though Hart by that time had transferred Barton, as his manager, to the Shuberts for the unexpired term of the contract Hart alleged to hold.

IVAN CHRISTY ASSESSED

Ivan Christy, formerly of Valerie Bergere's "The Moth" act, was directed to pay Tovie Christy \$15 weekly alimony last week by Justice Benedict in the Brooklyn Supreme Court. Blanche Mower of Doc Baker's "Flashes" act was named.

The plaintiff was also awarded custody of their six-year-old daughter. Silverman & Tollins represented the plaintiff, who sued under her real name of Christenson.

MAMIE SMITH'S OWN SHOW

Mamie Smith, the pioneer among the colored phonograph "blues" artists, is going out at the head of her own road show.

It will be called Mamie Smith's Jazz Bachelors.

DEMSEY ON PAN TIME

The Pantheon Circuit has booked Champion Jack Dempsey for a tour of its circuit, commencing immediately.

WHADDYA MEAN, THEDA WAS HEADLINE RIOT?

Cleveland Wants to Know How Times Sq. Got Queer Idea—"Phoney" Story Slipped to Variety

Cleveland, Oct. 12.

A lot of Cleveland theatregoers would like to know how Times Square got the impression Theda Bara headlined the Loew's State bill here last week and was a "sensational." Miss Bara wasn't the headline and Cleveland received the report that she had broken the State house record as a slam at Cleveland's theatrical judgment and good taste. The former film star and feature of "The Blue Flame" was on last week's State bill, but as an also-ran.

"Who told Times Square Theda was 'billed like a circus'?" The facts are that all the advertising for last week's show emphasized "The Fall Fashion Revue" as the State's headliner, and the displays carried about an extra inch of display to record that Theda was there.

The Theda Bara trumpeter around Times Square settles down to Nils Granlund who does ground and lofty publicity for the Loew Circuit and several picture stars. It was Granlund who heralded the details of the Ohio "triumph" with emphasis and reckless disregard for everything else.

SHUBERT STAFFS

There are 13 Shubert vaudeville theatres in operation to date. Because of the original plan in each show having a "tab" style of act, or, more correctly, a condensed version of a former legitimate production, an orchestra leader and stage manager travel with such acts and were supposed to work the entire show. The unit system of bill, with acts traveling intact did away with Monday rehearsals.

Stationary staffs reported for the Shubert houses are:

Winter Garden—Ben Mallam, manager; Saul De Vries, treasurer; Andy Byrne, orchestra leader; George Wallace, stage manager.

44th Street—Sam Tauber, manager; William Kurtz, treasurer; Fred Daab, orchestra leader; Ed. McKenney, stage manager.

Crescent, Brooklyn—Frank L. Girard, manager; Warren Richards, treasurer; William Bartlett, orchestra leader; Edward Sheppard, stage manager.

Shubert - Belasco, Washington—Ira La Motte, manager; W. T. Harris, treasurer; Paul Schwarz, orchestra leader; George O'Malley, stage manager.

Shubert, Pittsburgh—Louis J. Altemann, manager; Titus T. Kenyon, treasurer; Harry Hoehle, orchestra leader; Fred Madeaback, stage manager.

Detroit Opera House—Edwin J. Cohn, manager; William Loll, treasurer; George A. Sutherland, orchestra leader; Jack Doyle, stage manager.

Liberty, Dayton—C. J. Gross, manager; Norman G. Ross, treasurer; Nelson Anderson, orchestra leader; Fred McGowan, stage manager.

Rialto, Newark, N. J.—Frank L. Smith, manager; William Kammerer, treasurer; George Morgenroth, orchestra leader; William Geisler, stage manager.

Academy, Baltimore—Charles McClintock, manager; Frank Gibney, treasurer; John Itzell, orchestra leader; H. C. Buckingham, stage manager.

Euclid Ave. O. F., Cleveland—Robert McLaughlin, manager; Grace Harris, treasurer; Max Falkenhauer, orchestra leader; Oscar Scheck, stage manager.

Apollo, Chicago—William Lampe, manager; Charles Thannhauser, treasurer; Alvin L. Marsden, orchestra leader; Frank Carille, stage manager.

Majestic, Boston—Henry Taylor, manager; Bert Callanan, treasurer; W. J. Tobin, orchestra leader; George Curran, stage manager.

Chestnut St. O. H., Philadelphia—Whittaker Ray, manager; Joseph Bradley, treasurer. House has been operating with traveling leader and stage manager; carpenter and assistant leader not given.

In addition to the regular staffs in out of town Shubert houses, special points have been assigned special press representatives. Sam Gerson is in charge at Chicago, John Black in Pittsburgh and Mark Weiss in Philadelphia.

FAMOUS PLAYERS BULL POOL HOLDING PRICE AT BARGAIN

Operators Want to Accumulate Stock Before Up Grade Goes Too Far—Situation in Loew Hangs Upon Dividend Prospects—Orpheum Motionless

TRANSPORTATION TAX REPEAL AGREED TO

Means Large Saving to Traveling Show People—Loss of 155 Million

Washington, Oct. 12.

The House proposal to remove all transportation taxes was agreed to yesterday by the Senate Finance Committee. This repeal officially enacted will mean a large saving to the theatrical managers and vaudeville performers, the government estimating it will mean a loss of revenue totaling some 155 million dollars. Of course this does not represent the saving to theatricals who have contributed a rather large portion of this revenue in the past.

Senator Trammell, Democrat, of Florida, endeavored to make the repeal effective ten days after the passage of the act, but his proposal was rejected by a vote of 38 to 30.

MARRIED WEALTHY WIDOW

Harilton Christy (with Al White and Co. in vaudeville), Oct. 6, to Lillian Lyons Howe in Hoboken. The bride, a former "Follies" girl, recently inherited \$160,000 from her late husband, a Boston society man.

A curious situation has developed in Famous Players stock. Late last week the ticker made it plain the bull clique had begun to work the stock up. There were several days when the turnover exceeded or got close to 10,000 shares, a sudden jump from an average under 3,000. In this short spurt of buying, apparently for pool account, the price moved up sharply from around 54 to a high within a fraction of 60.

The syndicate desires to run the price up, but not too violently or too quickly. First it wants to build up its holdings so that when quotations get up it will be provided with the paper to realize on the advance. In order to do this the managers want the price to hold near the low, so that the accumulation may be accomplished steadily and quietly.

Anticipating Pool

The ballyhooing will come later, when the pool has all the stock it wants and it becomes desirable to bring in outside buying, under cover of which it can liquidate. However, the knowledge that a pool is in the stock has become so general that speculators for the quick turn place buying orders immediately the issue shows an upward tendency in a desire to get in early on the move. This is against the Famous Players pool plan, and it would not be surprising if some interest identified with the syndicate took a momentary turn on the bear side to discourage the play of the "trailers."

Trading in Loew fell off to a surprising extent, probably to the lowest daily average in a year. The



THIS IS A POOR PICTURE OF
ALFRED POWELL

In his new singing and dancing act just routed over the Western Vaudeville Circuit

Direction POWELL & DANFORTH, Chicago

REGARDS TO EVERYBODY

Dave Roth's Peculiar Accident
Dave Roth sustained a possible fracture of the skull and confusion of the head at the Royal, New York, Monday, when his head struck a low ceiling as he was ascending from the cellar under the stage. The accident occurred before Roth got on the stage. As a result the bill ran an act short Monday afternoon.

Roth was attended by the house physician and remained back stage until Monday night, when it was felt safe to remove him to his home.

Florence Walton's 9-People Act

Florence Walton is rehearsing a new act from the French entitled "Montmartre," in which nine people will appear. It was adapted and being produced by Lou Tellegen, Management of M. S. Bonham.

total of the week from Thursday to Thursday probably dropped below 3,000 shares. In the face of this quiet trading the price held exceedingly well, the lowest trade in the period being less than a point from its best on the rally from 10. From this it is apparent that there has been no great selling pressure, but rather indifference on both sides of the market.

The situation seems to be that (Continued on page 7)

BASEBALL COMICS' ACT

Nick Altrock and Al Schacht, the two baseball comics of the Washington American League team, clowning as an added attraction at the Giants-Yankees world series, will enter vaudeville as a team, with an act written by Tommy Gray, following the conclusion of the ball games.

By E. J. Connelley and J. B. Seabright

KEITH'S TWO-YEAR CONTRACTS NOW COMMON AMONG ARTISTS

Acts Given 35 Weeks Out of Year—20 Full Salary Weeks and 15 Splits—Acts and Agents Pleased—Medium Salary Terms Signed

The frequency of late with which the Keith office has been issuing contracts for two years to vaudeville acts has pleased the acts and the agents receiving them. The Keith two-year agreement is a recent innovation of the big time agency. It seems to be an abridgement of its reported purpose to place desirable acts under contract for three years. The latter term was to have been for acts the Keith office intended to boom. Several three-year agreements were issued. No booming appears to be contemplated in the latter agreements for two years.

The terms of the two-year contracts, it is said, call for the Keith office to provide the contracted acts with 35 weeks out of the season, or year. Of the 35 to be played, it is stipulated that 20 shall be at the full standard salary of the act, while the other 15 may be cut salary weeks, while playing the cut or split week time.

Up to date while many turns are reported to have received the two year contracts, they are mostly in what is known as the medium salary class.

RIVAL CIRCUSES

Cuban Tent Shows Engage Many Acrobats

Havana, Oct. 12. The battle of rival local circuses is on. Santos & Artigas got under way at the Payret, Oct. 7, and the Publones show opens at the Nacionales Friday, Oct. 14.

Across the Prado, Santos & Artigas have opened a side show. They issued a challenge in the daily papers to the effect that their feature turn, Four Readings, are the world's greatest acrobats. On top of that Mrs. Publones rebuked the Belleclaire Brothers, who scored heavily in her outfit last season.

Mrs. Publones also has the Four Bards in the line-up contracted for in New York. That originally brought about feeling between the two circuses, because of the similarity of the turns. The Readings and Bards are related. Although the Bards arrived here with the Publones aggregation, they will be held out of the show for two weeks, the object being to avoid conflict with the Readings.

Others in the Publones show are Beckwith's Lions, Dias Troupe, Camille Trio, Travello Bros. and Seal, International Nine, Four Roses, Chinko and Kaufman, Tamaki Japs, Three Arleys, Randow Trio, and Owen Davenport Troupe.

The show was booked through Wirth, Blumenfeld & Co. of New York.

JIM TONEY'S "LIQUOR PINCH"

Jim Toney was arrested Tuesday, charged with selling liquor in his restaurant on West 47th street. A Federal officer asked one of the waiters if he knew anything good at the track, listened to a "tip," and then asked if he could get a "little drink."

The waiter said he'd see, went back to find out, and returned, asking what the man would like. "I'd like a little Scotch," said the officer. It was served.

Jack Rose's Straw Hat

Vancouver, Oct. 12. Jack Rose, at the Vancouver Orpheum last week, while breaking up a straw hat, part of his act, accidentally rammed a straw in his right eye and was sent to hospital for treatment. Jimmie Steiger at the piano filled in the time from Wednesday to Saturday in the Rose spot.

Friars' Night for Eddie Miller

Next Monday night at the Riverside, New York, the Friars' Club will send a delegation to greet Eddie Miller, with Lou Silvers in his act, both members of that club. Also in the Miller turn is Helen Consaul (Mrs. Miller).

JOLSON'S TWO YEARS

Harry Receives Long Contract from Keith Office—Being Al's Brother Did Him no Good

Harry Jolson has been placed under a two-year contract by the B. F. Keith Circuit. He opened under that contract in Cleveland this week. Jolson has been playing around on the small time for a number of years, but never managed to land just right. It was a case of his name and relationship to Al Jolson (they are brothers) being a drawback instead of a help.

Wherever Harry went it was a case of "Well, your brother Al is great," the inference being that there could be but one great artist in one family.

E. F. Albee, passing through Albany a couple of weeks ago, caught Jolson working and the week following, when he came into town the comedian was placed under a two-year contract by the Keith offices, which will present him.

This will place a Jolson on both sides of the present vaudeville fence, although Al Jolson has refused to appear in any of the Shubert vaudeville houses up to this time.

"WORLD'S BEST"

Keith's New Slogan on 24-Sheet Stands

The B. F. Keith theatres around Greater New York are to have a uniform 24-sheet stand. The first is being utilized in the Bronx section for the Royal this week.

Of the 24 sheets there will be 12 devoted to a huge circular block carrying the new Keith slogan, "B. F. Keith's World's Best Vaudeville." The remainder will have the name of the theatre and the headliner for the current week.

The colors are orange and black on white.

FULL OR SPLIT WEEK, FOR STATE'S POLICY?

Point Reported in Debate Between Loew People—Matter of Picture Change

Whether Loew's State on Broadway shall continue its split week pop vaudeville policy or play the acts and feature picture a full week is reported to be in process of debate between Marcus Loew and J. H. Lubin.

It is said the State has been doing from \$22,000 to \$23,000 gross weekly, since opening. Its business has been considered big by all Broadwayites, but the house is capable with its capacity and at the scale of doing \$22,000 a week.

It is with that in mind that Lubin, according to the story, prefers the full week policy in order, especially, to hold the feature film for the longer term. It would obviate changing the picture in the middle of the week and stopping a possible drawing card for an unknown quantity. Loew is said to favor the split week as the set policy. More particularly he believes the State's large capacity calls for two programs a week to bring the repeats among the patrons.

B'KLYN'S 2D LARGEST

Republic, Capacity 3,200, Has Williamsburg to Itself

The Republic, Brooklyn, located at Grand and Keap streets, in the Williamsburg section, recently completed by the Small Theatrical Enterprises, local realty operators, will open with a pop vaudeville policy Oct. 27, booked by Fally Markus. The house has a seating capacity of 3,200 and is the second largest in Brooklyn. It will have an orchestra of 22 pieces.

The nearest vaudeville house is Fox's Folly, several blocks away. Sig Solomon will be the house manager at the Republic, which will play six acts on a split week.

TAB ON PERCENTAGE

The Jimmy Hodges Musical Comedy Co. will install a musical tab policy in the Orpheum, Altoona, Pa., Monday. The house will play the tab organization for three weeks on percentage, after which it will be moved to the Majestic, Harrisburg, for a similar period.

A tabloid running one hour will be used, remainder of the show consisting of vaudeville acts, the musical piece to be changed twice a week with the vaudeville.

INJUNCTION ARGUMENT

Shuberts Attempting to Restrain Smith and Dale

The Shuberts' motion for a temporary injunction to restrain Joe Smith and Charles Dale from playing Keith dates was scheduled for argument Friday morning. Kandler & Goldstein, the defendants' counsel, are preparing an answer to the complaint, setting forth that the Shuberts (suing under the Winter Garden Co. corporate title) breached their year's agreement with Smith and Dale when they inserted in the billing any reference to the "Avon Comedy Four" or the "Hungarian Rhapsody" act.

The Shuberts' complaint sets forth they engaged the defendants last April temporarily for the "Belle of New York" at \$750 joint salary and \$900 weekly starting Sept. 1, 1921, expiring one year from date. The plaintiffs' contract is supplemented by various affidavits by Arthur Klein, Max Hart, Davidow & LeMaire and others as to the "unique" ability of the team, Klein opining the defendants' objection to the "Avon Comedy" billing is not entered in good faith, considering it is being used by them while playing their Keith dates.

Smith and Dale "walked out" of the Winter Garden Sept. 26 because of their objection to the extraneous billing.

Last week the Shuberts were successful in temporarily enjoining Gallagher and Shean from playing for Keith, claiming a previous contract.

ROYAL CHANGE

Bronx Business Hurt by Adjoining Sister-Houses

A change of policy will be installed at the Royal in the Bronx within the next two weeks, according to present plans of the Keith office. The Royal, formerly one of the banner houses of the circuit, has been a steady loser all season. The opening of the Fordham above on Fordham road and the Franklin at 163d street have held down the Royal's attendance. Both the new houses are within a 5-cent car ride of the Royal. The Fordham and Franklin are playing split week vaudeville and pictures to a 15-cent top, while the Royal remains the Bronx big time Keith stand.

Under the new arrangements the Royal will remain a full week, but the prices are to be reduced, two or more acts dropped, and a picture added, similar to the policy of the B. S. Moss houses and several of the Keith's.

When the change is installed the house may be added to the books of Dan Simmo in the Keith Agency.

GREEK STAR HELD AT ELLIS ISLAND

Chicago Lawyer Trying to Get Girl Into U. S.

Edward J. Ader of Ader & Ader, Chicago attorneys, is in New York on the case of Nicolacia Mousakes, a Greek prima donna, who is detained at Ellis Island and threatened with deportation because the Greek immigration quota has been exhausted. She is 19 years old and has been booked through Harry Weber for a Keith vaudeville tour.

The young diva arrived on the Magallia Hellas Oct. 6. She was number 1 of the overflow. A servant girl stepped off just ahead of her and got by, but she was stopped. Ader was telegraphed and came on from Chicago to Washington, where he laid the case before the immigration board, seeking to bring the star in as an Italian because she has played in Italy continuously for years, and he claims she thereby established a residence there. He is now in New York gathering evidence to substantiate this claim. The Keith office posted a bond, but the officials refused to release Miss Mousakes until the issue determined.

SUN'S DENIAL

New York Office Says No Chance for Another Keith's Affiliation

It was stated at the Gus Sun booking exchange this week a wired denial from Mr. Sun of an affiliation with the Keith office had been received. The advice was said to further state no move of the kind was contemplated by Sun.

Wayne Christie, the n booker, also denied there was any act shortage, claiming a plenitude of material, which is the condition with other booking offices.

The Sun circuit through its system of independent booking and exchanges is under heavier expense than when booking through the Keith office, but those on the inside say there is little likelihood of a new affiliation, because of wide differences in the terms outlined.

The Sun interests in Toledo and Indianapolis are, however, reported favoring a resumption of Sun's bookings with Keith's.

HAMILTON'S SPLIT

Moss' Uptown House Going Back to Old Policy, at 55 Cents

B. S. Moss' Hamilton, playing Keith big-time vaudeville, will revert to the split week policy beginning Oct. 24.

Dan Simmons will book the house as before. During the present policy I. R. Samuels has been supplying the bills. The prices will also be affected, the house going back to the 55-cent top formerly in vogue.

The Hamilton is situated at 145th street and Broadway in a densely populated residential neighborhood. The house originally played six acts and a feature picture, switched to straight big-time vaudeville. Business has been off since the change. It convinced the Keith people that the feature picture was the "draw." The new policy will be six acts and a feature, two shows daily.

N. V. A. COMPLAINTS

The following complaints have been filed with the N. V. A.:

Victor Moore against Frisco. Moore alleges Frisco is infringing on Moore's act by employing the "taking offense" (a fence) gag, which Moore claims to have used for nearly 20 years in vaudeville.

Bob Avalon against Class (Manning and Class). Infringement alleged through man in latter act doing impersonation on wire, claimed to have originated with Avalon.

Joe Rolley against Armstrong and James. Rolley claims he paid Ed Gallagher \$4,500 for act known as "Palm Beach," alleging Armstrong and James are using many of the lines of the act.

WILMINGTON CLOSING

(Continued from page 1) are not called upon to "come across" as often as one might think. All enterprises have their ups and downs, theatres among them, but the theatre is a bad thing to be without as we shall shortly feel, unless some way is found to keep the Playhouse open.



KARYL NORMAN "THE CREOLE FASHION PLATE"

At the Palace, New York, next week (Oct. 17), displaying his newest Parisian creations designed abroad recently while playing 14 weeks at the London "Hipp" in the Deep show. The recipient of many Paris and London offers, Mr. Norman will again play London in the summer of 1922. This week (Oct. 10), Hamilton, New York; and headlining all the greater Keith New York theatres. EDDIE WEBER, Directing

IRREGULAR BUSINESS MARKS NEW SHUBERT VAUDEVILLE

Cleveland Now Seems Poorest of Big Towns on Circuit—Chicago Off Early This Week; Again Did Over \$14,000 Last Week

Irregular business is marking Shubert vaudeville houses. Some slight increases last week were not important, nor did they hold up altogether with the opening of this week. At the 44th Street and Winter Garden, New York, Monday and Tuesday, business was far from capacity with the matinee decidedly light. While the baseball games were again a matinee offset, still B. F. Keith's Palace, New York, located between those two Shubert houses did capacity at all performances.

Cleveland seems to be the Shubert's worst town now among the big cities on the chain. Business has declined at the Euclid Avenue opera house since the opening of the Shubert programs. It is accounted for through the immense bills and capacity of Keith's Hippodrome in that city. The Euclid Avenue has a guarantee of steady business. The location has failed to assist.

The Winter Garden and 44th Street had good business last week. There was an increase at the Crescent, Brooklyn. The Chestnut Street, Philadelphia, last week, with Nora Bayes headlining, had an increase, playing to night capacity, but with the house slowly filling up, leaving the impression it was receiving an overflow. The Philadelphia billing of the Shuberts attracted comment. It had 50 24-sheet stands throughout the city without the name of its headliner on any one. Shubert vaudeville, theatre and scale only were listed.

The Apollo, Chicago, again repeated with over \$14,000 for the week. The matinees at the Apollo have started to fall off and will require building up as with all new vaudeville enterprises. Opening this week the Apollo was off at all shows.

The Shubert theatres in Washington and Detroit held good business last week. Washington doing better than Detroit. The Shubert house in Baltimore did a little better than the previous week, but not enough to make it a winner. The \$8,000 gross reported for Baltimore last week could stand a shade.

Pittsburgh is another Shubert city that is off on the vaudeville attendance, though Pittsburgh just now isn't a good show town. The Shuberts claim an increased gross for their Liberty, Dayton, Ohio, saying business jumped out there last week to double the former week, but Variety's correspondent in that city, in his report below, does not confirm it. The Dayton business, according to Variety's correspondent, is worse than ever.

Newark had a slight pick up, but is not looked upon as yet over.

Among the travelling shows on the Shubert Circuit, the road company headed by "Chuckles of 1921" (Jean Bedini) and the bill headed by Jimmy Husey's revue have done the best business thus far.

The Shubert talk of the week has been that, though the circuit is now in its fourth week, the programs have not been braced up as looked for. The unevenness of the Shubert playing bills seems to be noticeable everywhere. The several small time acts interspersed into the different Shubert bills, still remain on the circuit, to the detriment of all shows they appear in, and which are usually advertised as "all-star." The tabloids or condensed versions are another blaster on the Shubert vaudeville surface.

While the Shuberts have a good reason to say the short time has not allowed them to perfect an organization, that the organization has not been perfected appears to be visible to all kinds of showmen, who mention it.

The inside stuff this week on the Shubert vaudeville concerned the probable entry of William Fox and his vaudeville houses into the Shubert variety enterprises. The report said Fox would buy in on the Shubert vaudeville, and that it had been through that possible investment the Shubert-Fox vaudeville

deal has been hanging. It was to have been closed about three weeks ago, on a plain booking agreement. The buy by Fox was an afterthought, and acceptable to Fox through the whole operation by his staff of all Shubert vaudeville including his own.

The Shubert forces during the week admitted the Keith publicity on "the third of a century" celebration was a good move. They were seeking early this week a publicity stunt to stand it off. Up to Wednesday none had been found.

Chicago, Oct. 12. Shubert vaudeville at the Apollo has evidently caught on, to the extent of diminishing the gross receipts of the Palace, the local Orpheum house, to which it is considered opposition.

The business at the Apollo has been practically capacity on all evening performances, with fair attendance at the matinees, since the opening of the vaudeville season, Sept. 26. At the Palace the business has been going in the opposite direction ever since Shubert vaudeville made its advent here. With the exception of Saturday and Sunday evenings and a week ago Monday evening (Jewish New Year), when the Palace business was capacity, the intake has been shy in comparison to that prior to the introduction of the Shubert policy.

This is due mainly to no attention paid to the Palace bookings. It is said, with respect to showing "new faces" and bringing new names as headliners to this house. The instance is illustrated this week with the headliner at the Palace—Blossom Seeley—held over for her second week. Miss Seeley during the past year has played the Orpheum house in this city at least 12 times, using practically the same routine of songs each time. Last week she was figured as the attraction to compete with the Shubert house. It must either have been that she has been seen in the Chicago theatres so often, or that others who were on the bill with her had been seen on numerous occasions, that the patrons did not fill it to capacity. The show from the name and entertainment standpoint was superior to the bill at the Apollo, which had only three acts of big-time calibre, while the other components were graduates from the small time.

The repeat condition is made more prominent by acts also appearing at the Majestic and State-Lake.

This condition evidently will have to be coped with by the bookers of the Palace. Should a new method be pursued, there is no doubt that the Palace will recover its "equilibrium" and maintain it so far as business is concerned.

Cleveland, Oct. 12. The Euclid Avenue (Shubert) is not giving out receipts. Robert McLaughlin, its manager, says he's in a fight and prefers to withhold the gross.

There's no doubt but that the bigness of the Keith's Hippodrome and its bills have had their effect upon the Shubert attendance. The business is reported as a disappointment. Matinees have been very light with night business not any too strong the past week or so. This is a drop from the opening week.

Detroit, Oct. 12. Business at the Shubert and Keith vaudeville houses here has been off, which is a loss for the Temple (Keith's) as that theatre previously played to capacity at all shows. Monday night both theatres had vacancies downstairs.

Boston, Oct. 12. The Majestic (Shubert) last week did about \$10,500. Keith's during the same time did almost a capacity business continuously.

The Majestic Monday and Tuesday of this week did big business, with Keith's holding a good attendance at all times, the big Majestic



JAMES R. MARSHALL

Principal Tenor at Shubert's 44th Street Theatre, New York, in "Oh, What a Girl."

Direction MAX HART

business being confined to nights only.

Pittsburgh, Oct. 12. Inclement weather cut a huge dent in box office receipts at the Shubert last week. The elements played havoc with business in the middle of the week after a good start. Saturday brought conditions back closer to the desired mark. The Davis (Keith's) playing an all-star lineup in opposition came close to a sell-out for the entire week.

The current bill finds the Davis still playing to well filled houses, but slightly under the attendance of the two previous weeks. The Shubert also is running below par in that respect, principally on account of the sudden cancellation of the headline act, Leona La Mar, who had been heavily advertised and who was called to Buffalo when her mother died Sunday.

There are about 300 more orchestra seats in the Shubert than in the Davis. A fair-sized crowd in the latter would just begin to fill the Shubert. With a much larger stage than the Davis and acoustics somewhat antagonistic performers at the Shubert find it far from a cinch when attendance is dull, as has been the case for the last few days. The Shubert will have its real test next week with Nora Bayes, the first really first class opposition headliner it will have offered so far, although the current lineup is classy.

Washington, Oct. 12. Evidently room in Washington for both the established Keith and the new Shubert vaudeville. The business at the Belasco (Shubert) has shown a constant increase while Keith's has been running over into the sell-out division at the end of the week.

Both houses have established attractions topping their respective bills for the current week. Nora Bayes, who has played time and time again at Keith's, is this week heading the bill at the Belasco. The house last night had the lower floor filled with some few standees, and the upper portion of the house practically sold out. Keith's Monday night with Gertrude Hoffman was not capacity, but was a big house, which left no room for complaint. Postmasters' convention this week is aiding all theatres.

Baltimore, Oct. 12. The Academy did about \$8,000 last week, a gross under that of its opening week with Shubert vaudeville. The business fell off during the week, starting quite well, with matinees fair.

The Maryland (Keith's) also somewhat off, with the local opinion the two houses are splitting the vaudeville patronage of the town without adding any new business.

Dayton, Oct. 12. By actual count Monday matinee at the Liberty (Shubert) there were 137 people in the orchestra and 48 in the balcony. The Liberty is holding a good show this week. If the business doesn't improve with it this

(Continued on page 6)

SHUBERT IN ST. LOUIS

St. Louis, Oct. 12.

Notwithstanding denials by Manager George Leighton of the Shubert-Jefferson, the rumor persists that the Shuberts intend playing vaudeville for at least four weeks at that house.

Mr. Leighton avers the theatre is booked solid for the season with high attractions.

INJUNCTION HEARING

Decision Reserved in Shuberts' Application Against Gallagher and Shean

The Shubert suit hearing Monday to restrain Gallagher and Shean from continuing their Keith contracts resulted in Supreme Court Justice Hotchkiss reserving decision.

The case has been in the courts for several weeks, following service on the men at the Palace, New York. Postponements were granted to both sides, with the hearing Monday.

William Klein, represented the Shuberts, with Edward E. McCall appearing for the defendants.

Judge McCall asserted the services of the two men were not of that unique character which justifies injunction relief, even for alleged breach of a contract. Judge McCall also said there was no negative clause in the contract prohibiting the actors named from appearing for another employer during other than 35 weeks of the year.

Mr. Klein replied a negative clause was not necessary, an exclusive agreement to act for the plaintiff being implied. He also contended the defendants had contracted to appear for the Shuberts for one year, beginning Sept. 1 last, at \$750 a week, their active engagement to cover not less than 35 weeks.

CENTURY'S SUNDAY

SHOW AT \$1 AND 50c

Shuberts Opening Another "Concert" House

The Shuberts will add the Century to its Sunday vaudeville theatres commencing Oct. 16. The house will be advertised as "1,000 seats at \$1 and 1,000 seats at 50 cents."

Last Sunday the new Jolson theatre opened with a Sunday concert. Al Jolson, the star of "Bombo," playing there during the week, headlined. The scale was at \$2.50 top and the house, having capacity in its 2,000 or more seats, is claimed to have held over \$4,000 gross for the single performance.

Last Sunday night as the Winter Garden's sale for the evening approached capacity, near eight o'clock, intending purchasers were advised of the Jolson's opening.

Keith's Palace the same evening had a complete sell-out by 6 p. m. for the night show.

NEW KEITH'S IN DAYTON

Dayton, O., Oct. 12.

The Strand, now playing Keith vaudeville on a split week policy, will continue the present style indefinitely. The house formerly played a full big time week, but was listed as a split over the summer.

The new Keith's being erected will take the big time bills, with the Strand continuing its present policy.

TWO DAILY, KEITH'S GRAND

Philadelphia, Oct. 12.

Keith's Grand will play a two-a-day vaudeville policy commencing Monday.

The house has been giving three shows daily, two performances in the evening. With the new policy seven acts with a picture will be engaged on a split week basis.

BOOKED WITH SHUBERTS

Lillian Fitzgerald and Emily Darrell, two "single acts," were placed this week with Shubert vaudeville by Max Hart.

Both turns open next Monday Miss Fitzgerald will continue in vaudeville until joining the Cantor show ("Midnight Rounders").

Dial's 30-Piece Girl Band

Eugene Dial has placed in rehearsal a 30-piece girl orchestra, to be routed as a vaudeville act. The orchestra will be in the nature of a symphony organization and is the largest aggregation of its kind ever framed for vaudeville.

Spreckles Stops in San Diego

San Diego, Cal., Oct. 12.

The Spreckles, playing Loew vaudeville, has announced a discontinuance. The policy is now road shows or pictures. It had been playing vaudeville four days week-ly.

SHUBERTS TAKE OFF PRODUCTION ACTS

Three Withdrawn from Next Week's Bills—Others Off Altogether

Several production acts are missing from next week's Shubert bills. It is understood they have been laid off to permit revision, and also reduction in operating expense.

"Florodora" is cut off the Shubert Pittsburgh bill, Bernardi replacing the act. "Billy's Tombstones" was removed from the Cleveland program. The Moran and Wiser Revue is out of the Washington bill.

At least three of the Shubert production acts have been taken off, they being "Black Eyed Susanne," "Melting of Molly" and "Mrs. Wiggs of the Cabbage Patch." "The Climax" revised is playing in Bethlehem, Pa. It was closed when first opening in a Fox New York house.

YOUNG BACK

Agent Restored to Association's Floor in Chicago

Chicago, Oct. 12.

Ernie Young has been restored to the Western Vaudeville-Keith Western floor. After being an independent for almost a year, Young returns to the booking privilege in the State-Lake Building as an agent and producer.

The original trouble, which started with a dispute over the House of David Band being booked with Pantages, has been forgotten. Young's personal standing with the heads of the associated offices in Chicago has always remained strong. Recently he developed his cabaret revue business to strong proportions, and indicated a willingness to throw this business to the cabaret department of the Western Vaudeville Managers' Association. Young will produce on a large scale for cafes and vaudeville. He also has a list of acts attractive to any circuit, and expects to place some, Orpheum Circuit headliners this fall.

TWO NEW ONES

Pop Vaudeville Theatres of Large Capacities Opening This Week

Two vaudeville theatres of exceptional size, located in the metropolitan district are opening this week. Friday the 2,000-seat Supreme on Lavonia avenue, East New York, and costing \$500,000 will start with a five-act and picture bill. The house is about three miles from Loew's Palace in the Brownsville section. The same interests controlling a string of East New York theatres (Stadium, Stone, Sheffield and Garden) built the new Supreme.

The Capital, Passaic, N. J., capacity 3,300, will open Saturday under the management of the Harris Bros., who took over the Mark Strand in Newark during the summer. A five-act split-week and picture policy will also be used at the Capital, which will feature a 25-piece orchestra.

Both houses will be booked through by the John A. Robbins Agency.

MORE "VIVISECTION"

Another magician will be added to the rapidly growing number of mystifiers who are now doing the "Sawing a Woman in Two" trick, on Oct. 17, when Servais Le Roy starts a tour of the Orpheum time with the illusion.

In addition to Horace Goldin, Janson and Adelaide Herman are also doing "Sawing a Woman" in the East in the Keith houses. Selbst is doing "Sawing a Woman" for the Shuberts.

Loew Offers Route to Shubert Act

Grace and Eddie Parks have been tendered a route by the Loew office. The team opened for the Shubert vaudeville circuit at an out-of-town house, playing the Crescent, Brooklyn, the second week. Following the Crescent, the turn was not assigned.

No contract existed between the act and the Shuberts, the team taking the first week's engagement on spec, following which the salary was to have been set.

SHUBERT PROGRAMS NEXT WEEK

The Shubert vaudeville programs for next week (Oct. 17) are listed as usual under Bills of Next Week in this issue.

COMMERCIAL INDICATIONS

(Wall Street insists the business tide has turned and the many reporting agencies are furnishing a flood of data to prove the worst of commercial distress is over and the country is on the eve of an at least partial and gradual recovery. Showmen argue that the theatre's recovery ought to move ahead with business progress. Here are a few items gathered in the ordinary course of the day's news, indicating the sort of tendencies upon which the optimists base their hopes.)

Republican Senate leaders appear to have reached agreement on the new tax bill, and its early passage is forecast. It has long been contended in big business circles that readjustment cannot progress far until this great obstacle has been got out of the way. Business will begin to move with more initiative, financiers say, when they know what to expect from Congress in the way of tax revision. The Senate Finance Committee this week substantially agreed to certain amendments which should work to the advantage of show business particularly. One item calls for the repeal of certain transportation taxes and taxes on Pullman accommodations, the repeal to take effect Jan. 1, 1922. Another item is the repeal of the 5 per cent. tax on licensing and leasing of picture films. A third proposal is to withdraw the proposed tax on hotel accommodations.

The United States Steel Corporation furnishes figures on the second Tuesday of each month covering the amount of unfilled orders on its books. The figures for Oct. 1 showed the first increase in 14 months. For that length of time the volume of current business has been steadily falling, and thus the last total appears to mark the turning point. Unfilled steel tonnage is followed closely in the financial district and is accepted as indicating by its fluctuations the basic state of business in the steel trade, which in turn is taken as a gauge of general trade. The increase amounts to only 28,744 tons over the total of Sept. 1, but Wall Street placed great significance in the fact that the steady decline for more than a year had been interrupted.

Net operating incomes for several of the principal railroads for September, preliminary estimates of which were out, attracted special interest because for the first time it was possible to contrast them with the same month of 1920 when the same rates were in effect. All the figures available showed increases. Estimated September net operating income for the New York Central is \$5,000,000, compared with \$4,748,000 a year ago; Baltimore & Ohio figures are \$3,000,000, against \$2,900,000, and Missouri Pacific is \$2,100,000, compared to \$458,750 a year ago.

Those who follow prices on basic materials as a barometer to general business point out that quotations on steel, copper and oil all advanced last week. It was believed possible that this may have been the result of seasonal buying, but prices were well sustained and hope was expressed that the higher price levels would be maintained. Statistical experts found much to indicate that a substantial buying movement had been inaugurated.

Herbert Hoover, Secretary of Commerce, speaking at the banquet in New York of the American Manufacturers' Export Association, said: "I have considered that it was the duty of the Secretary of Commerce to establish such touch with the progress of commerce and industry as to be able accurately to state the progress of business in this country. The service now set up for this purpose in co-operation with the many trade institutions in the country has resulted in the flow of a large amount of accurate information into the department. An analysis of this data gives great encouragement as to the progress of our recovery from the greatest economic shock that we have undergone within the life of the present generation. We are today in the early springtime of recovery, for we have come into the period of easier credits. This is well marked by the rise in the price of bonds, the fall in Federal Reserve and interest rates generally. There are many other evidences of recovery, for during the past two months there has been a very definite increase in the production of textiles, coal, iron, steel, boots and shoes, of building materials and building construction. Our exports of foodstuffs have not only been increasing, but they are also larger in volume than a year ago, and this indeed without any forced measures of foreign government credits."

A compilation of figures in the New York real estate field showed increasing activity in buildings. Money was found more easily obtainable on mortgage than for a long time past and large transactions continued to come out daily, nearly all in the form of building loans. The Wood-Beason Co., Inc., alone placed \$5,000,000 for this purpose during the week in sums of

from \$250,000 to \$1,000,000. Few lines contribute so generally to widespread prosperity as liberal activity in construction, and a brisk building loan market tends to this desirable end.

The Rotary Club of New York raised \$60,000 at a recent session, the fund to be employed in an outdoor billboard advertising campaign to "herald the arrival of prosperity." Short messages signed by President Harding and members of his Cabinet will be displayed in the campaign "to hasten the restoration of public confidence."

BERLIN

By C. HOOPER TRASK

Berlin, Sept. 24. The latest production of the Deutsches is Dumas' "Kean," put into German by Kasimir Edschmid. A good old-fashioned French comedy of intrigue which Edschmid has attempted to express in a modernized, futurized (the fashion here, just now) by chopping the dialog up into odd angles of cadence. This attempt was almost wholly unsuccessful. Fortunately Mr. Edschmid's real value of the play remained—its diabolical aptness as a vehicle for a start to cut effective capers in. Kean must make love, box, do handstands, weep, moralize and rant the Han-let's "To be or not to be." Albert Bassermann is getting on in his 60's, but he did all these things acceptably, the handstand especially bringing thunders of applause. In a minor comedy role Paul Graetz brought distinction to bear, besides being a laugh knockout. Eita Straub, a newcomer, is luscious—a rare thing among the blossoms of the German stage.

One wonders what Dumas himself (who asked only for three planks—two human beings and a passion—to make a drama)—indeed one wonders what he would have said to the direction of Gustav Hartung and the scenery of T. C. Pilartz. Lights went on and off without apparent reason; people made themselves into geometric equations, horns and drums sounded violently from nowhere at all. It would all have been such a nice production for some other play, say "Deburau" or "The Blue Bird."

But an American character star (Mr. Ayllis or Mr. Skinner) could do worse than to look the old play through. Kean is a juicy role to sink the teeth into.

The Schlosspark continues on its upward path. Sept. 12 Paul Henckels directed a production of Herbert Eulenberg's "All About Money" ("Alles um Geld"). The plot revolves about "one of God's creatures," a man who cannot understand the worth or importance of money and who through lack of it loses son and daughter. He burns a letter containing the money which would have saved him from jail, and cutting up old newspapers would give them out to his creditors in its stead. The play is rich with a delicate if slightly sentimental fantasy. The characterization of the money lenders and other monetary parasites who gnaw at the life of modern civilization is bitterly sardonic. The production discloses a finish and teamwork almost unbelievable in so young an organization (four months). Paul Henckels in the leading role and The Grodzinsky as his daughter give performances that come as near to the perfect as perfection ever comes. But it seems almost a pity to cite even these, as the general ensemble is like an unbroken polish surface. The scenery of Eduard Suhr is not unworthy of the production, which is high praise indeed. If Henckels as actor and director continues as he is going he will make his theater one of the two or three leading stages of entire Germany.

September Variety Bills

SCALA.—Two Spyras, acrobats; Dobo Troupe, dancers; Amados, diabolos; Victorino, violin player; Three Blanks, jugglers; Claudia Pavlova and Hanns Gerard, dancers; Walter Baermann, singer; Sung, Hsiang June, Chinese jugglers; Three Manleys, dancers; Paul Paetzold Co., bicyclers. Quite nicely varied bill. The feature, Claudia Pavlova and Hanns Gerard, make up in class what they lack in novelty or brilliance. Of the other acts especially good were the Three Manleys, Paul Paetzold and Dobo Troupe, Victorino, street violinist. Is a splendid example of unusual playing combined with absolute technical in competence. After a rendering of Schubert's "The Sea," in which sentimentality vied with flattery, the audience applauded wildly, which would seem to prove clearly enough that although the average German is a "music lover," yet his judgment in matters musical is still to put it mildly, of a hardly meretricious.

ATOLLO.—Santey and Partner.

IRREGULAR BUSINESS

(Continued from page 5)

town has turned down Shubert \$1 vaudeville.

Keith's Monday afternoon had capacity, and at 6:30 that night, a 75 per cent. house filled to capacity by eight. The Strand (Keith's) is charging 50 cents top.

Shuberts never will have a regular matinee crowd with a 75-cent top while Keith's charges 25 cents up until 5:30. The Lyric runs a 25-cent matinee for ladies every day. Loew's charge 15-25 cents and the picture houses 17 cents.

Dayton is known as the city with a thousand factories and a population of 175,000.

acrobats; Fritz Steidel, humorist; Alice Masson, balloon act; Six Karleys, acrobats; Jolles Duo, "Incognito"; "A Night in Spain," ballet, with Maria Voigtberger as Carmen; Paul Hickethier, comedian; Tegethoff, illusionist. The best liked acts were Alice Masson with her balloon and the ballet, "A Night in Spain."

WINTERGARTEN.—Sonnetty and Bertram, acrobats; Nitta and Stew, dancers; Werner Gross, comedian; Dollesch and Zillbauer, musical; Two Orantos, acrobats; "The Woman in the Box," trick act, with Fritz Spira; Darmora, dancer; Willy Picardy and Partner, jugglers; Rafayotte's Dogs; Walter and Paul Briant in the pantomime "Delirium"; Rodella Ruls and Artix, bicycle act; Three Bennos, acrobats. Another one of those all-acrobatic bills.

Unimportant Shows in Summer

During the summer months (August and early September) the following comparatively unimportant productions were made:

At the Kleines Theater, "Miss Jossita, My Wife," by the French authors, Gavault and Charvey. The cast included Carola Toella, Falkenstein, Hans Albers and Eugen Burg. Dr. Georg Altman had the direction. Only fairly received.

At the Neues Theater and Zoo, a newly opened theater under the direction of Gustav Charle, "The Little Lecassott," by Rudolf Eger. The theatre was better received than the farce, an unimportant drama of the pre-war school.

At the Residenz Theatre Strindberg's "Dance of Death," with Paul Wegener and Irene Trisch, although brilliantly played, yet a little too much a struggle for points, as is usually the case where two stars meet.

At the Theatre in der Koenigraetzer Strasse "A Cry for Help" ("Notruf"), by Hermann Sudermann. The management was forced to give this play, having a contract with the author. Cast and production inferior. Badly received by the press. Sudermann is outmoded here today.

At the Kleines, Henry Bernstein's "The Thief," with Hansi Arnsdorf, Enried Ador, Heinrich Marlowe, Paul Belsfeld and Hermann Boettcher. Well played. Play remains good example of manufactured drama.

At the Trianon Theater Raoul Auernheimer's farce, "The Great Passion," with Ida Wuest, Elso Kassner and Franz Schoenemann. Poor stuff poorly played.

NEW ACTS

Jack Duffy, assisted by Wallace Bradley, in a comedy skit, "The Matinee Idler."

Billy K. Wells is preparing the former burlesque afterpiece, "Red Garry," as a vaudeville vehicle. Bud Williamson, from burlesque, will be featured.

E. W. Cortez in a revival of "What Every Man Needs."

"His Alibi," with Francis X. Conlon.

Bryan and Broderick, with the Henry Sisters, returning to vaudeville.

Bessie Gros and Eva Olivotti, "sister act."

Bon Calvert (Calvert and Shayne) and Peggy LaVelle, two-act.

Frank North and Will Halliday, in the former Howard and North skit, "Back to Wellington."

"Fashion Plate Review," 5 people.

Benny Davis, the songwriter, and Ray Miller and his Black and White Melody band, for vaudeville (Low Leslie).

Jack Morris of the Shubert office is producing a three-people domestic comedy sketch featuring John Connory, Alice Fitzgerald and George Ravanello will also appear in it.

Idiot, Tim Brynm and Chris Smith, colored songwriters, in piano act.

Hymns and McInyre (5 people) in "Homesuckle."

IN AND OUT

Sally Fields was unable to open at Loew's Victoria Thursday, having lost her voice.

OBITUARY

MICHAEL COSCIA

Michael Coscia (Coscia and Verdi), 56 years old, died in the St. Elizabeth Hospital, Danville, Ill., Oct. 8. Two days previous Coscia and his partner came to Danville from Springfield, where they were to play the last half of the week. Coscia was taken ill on the train, but able to go to the theatre for the opening performance. While waiting his turn to go on, Coscia collapsed. Although apparently in possession of his other faculties, his

TO MY PAL AND PARTNER

MICHAEL COSCIA

WHOM I WILL NEVER FORGET
PASSED AWAY OCTOBER 8, 1921

He took his burden for a pillow,
And passed into that pathetic dream
From which no wanderer returns.

MAY HIS SOUL REST IN PEACE

His kindness and forethought
Will ever be my guiding light.

ALVIN VERDI

HIS BROKEN HEARTED PARTNER

COSCIA and VERDI

vocal chords seemed to be paralyzed at the time of his collapse. Later he became unconscious and was removed to the hospital. Verdi, his partner, remained at his side during the entire time. Coscia has been on the stage for 17 years and 14 years of that time was teamed with Verdi, with whom he did a musical act. Coscia was single and is survived by his parents and three brothers who live in Pittsburgh.

FRANK BEAMISH

Frank Beamish died Oct. 3 at his home in New York City at the age of 40. The funeral services were held at Masonic Hall on Wednesday. Beamish was born in Memphis,

GONE BUT NOT FORGOTTEN

LEE HARRISON

WHO DEPARTED THIS LIFE

OCTOBER 29th, 1916

From His Life-Long Pal and Friend,

WILL H. COHAN

Tenn., in 1881 and had appeared both on the stage and screen. He has been with Charles Frohman and supported E. H. Sothern and Rose Stahl. His wife, Nellie Beamish, survives him.

Donald Bowles

Donald Bowles, until 18 months ago Pacific Coast representative for Oliver Morosco, died last week in Los Angeles of tuberculosis. He had been a matinee idol and leading man with Baker stock until his health forced him off the stage.

James A. Reilly, an attache of the Keith office (contract department), died Oct. 5 at his home, Little Ferry, N. J., after a heart attack. The

IN LOVING MEMORY

OF MY DEAR HUSBAND

ALBERT WESTON

(WESTON and LYNCH)

Who passed away Oct. 12, 1920.

Gone But Not Forgotten by His

BELOVED WIFE

NELLIE LYNCH

deceased was 17 years of age. He had been connected with the Keith organization for two years.

Sagot, a French vaudeville comedian, died in Italy, where he had accompanied a troupe to act for a film producer.

Therese Vogel, former famous Wagnerian singer, died in Berlin last week aged 75.

M. Nuigham, concert organizer, director of the American Park at Orleans, France, died in Paris.

The father of Robert T. Haines, died Oct. 13 in Kansas City, Mo., at the age of 78.

Ivan Vazoff, the national poet of Bulgaria, died at Sofia, aged 71.

MARRIAGES

Larry Yoell of Remick's San Francisco professional staff, to Valerie Noyes of the Wif Kint Co. chorus at the Century, Frisco, in San Francisco, Oct. 1.

Sarah Hadden (daughter of Charlotte Walker) to Richard Abbott Oct. 5 in New York. The marriage was in the form of an elopement the bride's mother being notified after the ceremony had been performed.

IN LOVING MEMORY

OF

"OUR LITTLE CLOWN"

WILLIAM J. DOOLEY

BORN OCTOBER 18th, 1882

DIED, SEPTEMBER 28th, 1921

NEVER TO BE FORGOTTEN BY

HIS HEART-BROKEN FAMILY

IN MEMORY OF

OUR BROTHER "BILL"

In Death You Looked So Peaceful, Bill,
We Almost Envied You,
And We Know You're Still a "Riot"
With "Stroll Down the Avenue."

DOOLEY

RAY
GORDON
MAY
JOHNNY

IN FOND REMEMBRANCE

OF MY DEAR HUSBAND

WILLIAM J. DOOLEY

ZENA MORIN DOOLEY

KEITH'S "BREAK-IN" CONTRACT GIVES OFFICE OPTION ON ACTS

May Take Turn for Three Years if Salary Terms Agreeable—Act Sets Salary Before Showing for Two Weeks—Guarding Against Opposition

The Keith office is issuing a new form of "option" or "break-in" contract for new acts showing for the first time. The contract provides the Keith people hold a three years' option on the turn, if the salary figure named for playing time, following the two weeks' break-in, is met by the Keith office. This playing salary is designated by the act before it opens for its preliminary showings.

The Keith contract also provides the act extend an exclusive option to the Keith people during the two weeks' showing period. The new contract apparently is designed as a protection against "opposition" circuits taking acts that show in the Keith houses. The Keith office must take up its option at the expiration of the two weeks' period.

While the contract gives the Keith office a three years' option, it does not necessarily mean an act will be immediately booked for the full three years, the Keith office having the privilege to book the act for any portion of the three years' option it desires to.

FAMOUS PLAYERS

(Continued from page 3)

buyers already have about as much as they care to carry, but the prospects of the stock are all toward the side of betterment in the internal affairs of the company. Hence there is no likelihood of a profit on the short side and the buying power of the bulls in Loew is pretty nearly exhausted. The small speculative play appears to have deserted this particular issue.

Loew on the Mend

Loew's performance has been entirely normal under the circumstances. As soon as the company turned the corner in the crisis which confronted it several months ago, insiders within the company proceeded in the usual way to discount the betterment. Friends of the insiders were informed the trouble was past its worst, and ultimately the stock would rehabilitate itself. On this basis there was a good deal of inside buying, all of the buyers looking to a distant profit rather than for a quick return. When this kind of buying had run its course—when insiders and their friends had taken up as much as they cared to carry—the stock had moved up from around 10 to a fraction better than 14, and the immediate betterment had been discounted for the time being.

Further improvement must come from some new advantageous element. This would naturally be in the form of a prospect for the resumption of dividends. The sincerest partisans of Loew stock do not look for a dividend in the immediate future. It is not likely that any payments can be paid before the second quarter of 1922, even if that soon. So that further improvement in ticker quotations probably will reflect estimates of this period of recovery to a dividend paying basis, the fact having been established the concern is on the mend and that fact discounted already. In other words, it is no longer a question, "Will Loew recover," but rather "How long will the recovery take?"

Weighing Orpheum

Practically the same situation applies to Orpheum, except that Orpheum is very closely held and there is substantially no outside speculative play. The last Orpheum circuit income and profit and loss account for the first half of 1921, which came out several weeks ago, disclosed an actual operating deficit. Before that situation was disclosed by publication of the figures it had been discounted by a drop to 14 1/2 in the price of the stock. When the fact came into the open the stock moved up again to around 19, illustrating the curious Wall street truism that a stock always moves up on the publication of bad news of this sort.

The July 1 situation having been overdiscounted and the influence having been weighed at its proper importance in the give and take of trading, the stock is hanging unchanged until something happens

that will influence it one way or the other. This influence probably will be the box office statement of Orpheum theatres week by week as the theatrical season progresses. Company interests will have knowledge of these figures first and whatever move comes in the stock would naturally come from trading by insiders based on inside interpretation of the box office situation.

All Quiet on Curb

Nothing of special significance came out in the curb trading. Trading continued to come out around 35 cents. The influences behind this stock have been pretty thoroughly discussed in these columns recently and appear to be unchanged. Ultimately the stock is sure to go higher, but when is a question beyond any outsider to estimate. Trading in Griffith was at a minimum at the established price of 10, and Goldwyn was quiet, unchanged at 3 1/2 to 3 3/4. Nobody knows what is going on in Goldwyn from the business angle except that it is concerned in the exploitation of a group of foreign pictures.

The summary of transactions Oct. 5 to 13, inclusive, is as follows:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play. Inc.	10,200	37 1/2	35 1/2	36 1/2	+ 1
Lo. Inc.	100	70	70	70	0
Loew, Inc.	300	13 1/2	13 1/2	13 1/2	0
Friday					
Fam. Play. Inc.	9,200	38 1/2	37 1/2	37 1/2	- 1
Lo. Inc.	100	70	70	70	0
Loew, Inc.	300	13 1/2	13 1/2	13 1/2	0
Saturday					
Fam. Play. Inc.	9,000	38 1/2	37 1/2	38 1/2	+ 1/2
Lo. Inc.	400	70 1/2	70 1/2	70 1/2	+ 1/2
Loew, Inc.	600	13 1/2	13 1/2	13 1/2	0
Monday					
Fam. Play. Inc.	8,000	38 1/2	38 1/2	38 1/2	- 1 1/2
Lo. Inc.	100	80	80	80	+ 1/2
Loew, Inc.	800	13 1/2	13 1/2	13 1/2	- 1/2
Tuesday					
Fam. Play. Inc.	6,500	38 1/2	37 1/2	38 1/2	+ 1
Lo. Inc.	100	70	70	70	- 1
Loew, Inc.	300	13 1/2	13 1/2	13 1/2	- 1/2
Wednesday—Holiday					
Thursday					
Fam. Play. Inc.	3,500	38 1/2	37 1/2	38 1/2	- 1/2
Lo. Inc.	400	70	70	70	0
Loew, Inc.	1,000	13 1/2	13 1/2	13 1/2	0

THE CURB

Thursday	Sales	High	Low	Last	Chg.
Griffith	400	35 1/2	35 1/2	35 1/2	0
Goldwyn	50	10	10	10	0
Triangle	1,000	35	35	35	0
Friday					
Griffith	200	35	35	35	0
Goldwyn	1,200	35	35	35	0
Triangle	1,000	35	35	35	0
Saturday					
Griffith	100	35	35	35	- 1/2
Triangle	1,000	35	35	35	0
Monday					
Griffith	200	35	35	35	+ 1/2
Triangle	1,500	35	35	35	0
Tuesday—Holiday					
Wednesday					
Griffith	600	35	35	35	0
Triangle	1,000	30	30	30	- 5

LUESCHER'S KEITH'S STAFF

Under the direction of Mark A. Luescher a special promotion bureau has been organized in the Keith office to prepare for the national "Third of a Century" Keith vaudeville celebration. This special bureau is at work co-ordinating the efforts of the various Keith executives out of town. The present plan for the celebration is a simultaneous event throughout the country. The date for the celebration will be fixed but not announced until late this month.

Mr. Luescher is halving his time between the Palace and the Dillingham offices. His Keith staff consists of Homer King Gordon, Ruth Rusling (pen name Ruth Ogden), Florence Stiles and John Cassidy.

One of the promotion ideas is the use of headline attractions playing Keith houses to launch various movements. The first to start is Gertrude Hoffman, who will promote the formation of an all-American ballet. Miss Hoffman holds morning sessions for ballet students, explaining and demonstrating in each city.

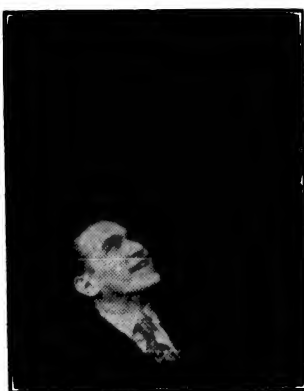
Opposition Stops Strand

The Strand, White Plains, N. Y., discontinued vaudeville this week for films. The recent playing of the Lynn, a new 2000-seat house with a pop vaudeville policy, is given as the Strand's reason for the change. Both houses secured their vaudeville bills through inside deal agencies.

"Star Bout" Revival Taken Off

The revival of "The Star Bout," produced for Shubert vaudeville by Taylor Granville, was taken off after a four-day break-in last week at the City.

Granville, not appearing in the piece, is recasting it.



AUSTIN GOETZ and FAE DUFF in "A MATRIMONIAL ODDITY" The Bride and Broom—Just Laughs No Tears. Another Standard Act Booked by the BURT CORTEYOU AGENCY Over the W. V. M. A.—B. F. Keith (Western) Circuits.

ALLEGED AGENT'S 25% CALLED COMMISSION

Suit in District Court Defended by Tenor—Weekly Salary \$175

What is probably a test case regarding the exacting of 25 per cent. agent's commissions from an actor came up before Judge Pike in the Third District Municipal Court Tuesday, when John Wesley Miller, the agent, sought to recover \$106.25 from Justin Lawrie, a tenor. Miller has a year's contract with Lawrie to act as his agent dating from May 22 last, entitling for 25 per cent of the singer's salary. When Miller booked Lawrie for four weeks at the Century, Baltimore, last spring, at \$175 weekly, he claimed \$175 commission for the engagement, a small part of which was paid, leaving the \$106.25 balance unsatisfied.

Lawrie, through Frederick E. Goldsmith, his attorney, argued the plaintiff as an unlicensed booking agent, could not make such a contract, and were he licensed, is only entitled to the legal five per cent commission for the first 10 weeks' employment.

Decision was reserved for the customary fortnight period.

JOBLESS DRIVE DAY

(Continued from page 1)

25,000 city employees to contribute a dime each. The Board of Education is also asked to put the matter before the school children.

The newspapers have gone into the proposition in a most hearty manner, and the department stores and various organizations are co-operating to make the day a success. Charles B. Dillingham and Harry J. Powers have donated 500,000 envelopes with containers for the "dime," which will be distributed in parcels sent out by the various stores. All of these arrangements are in the hands of Garrett Cupp, press agent for Stone.

The money will be distributed through three sources—one through the American Legion for unemployed ex-service men, another through a committee appointed by Mayor Thompson, who will aid deserving families of unemployed. The third medium will be through the feeding of the vast army of unemployed in State armories. Governor Small has been petitioned to turn over three State armories in Chicago to the committee, with cots, and the Stone force have agreed to furnish the food for these people three times a day. It is said Governor Small is in favor of this plan.

Errol-Bentham Productions

Leon Errol and M. S. Bentham have formed a corporation to produce comedy acts for vaudeville.

The first production will be "House to Let," with Charles Judels and four other characters, opening at Mt. Vernon, N. Y., Oct. 17. The second is "Welcome, Brother," five people, opening Oct. 21.

MOSS PANTOMIME

Moss Empires will stage four pantomimes, "The Four Jacks and the Beanstalk," "The George Robey as the Prince of the Hippodrome," "Dick Whittington," and "Glasgow," "Aladdin" at Liverpool, "Jack and Jill" at Sheffield, and "Cinderella" at Cardiff.

INSIDE STUFF

ON VAUDEVILLE

Whatever the vaudeville condition at present, it tends to bring back old times. Any number of names of the older vaudevillians, some thought to have permanently retired, may be noticed in the Bills Next Week.

Across from Variety's office on Forty-sixth street are several rehearsal halls. For about two weeks there came from one of the halls a routine of numbers that ended with a medley. With open windows all over the street Variety's staff grew familiar with the tunes. A Variety reviewer assigned to catch a vaudeville show, was sitting through a three-act that looked new. With the second song, that rehearsal hall routine came back to his memory. The third number sung by the trio almost cinched it and after the medley, there was no doubt. It had been the act dinging along those numbers into the Forty-sixth street wilds for the fortnight. So, dirty-like, he gave the trio a bad notice.

Reports reaching New York this week about a former vaudeville artist, who died in a Western prison has started Broadway buzzing again about the story that leaked in here some months ago. The artist, according to the report, was "framed" by his wife, a former chorus girl, who had him "taped" into the State and then notified the Federal authorities her husband was violating the Mann act. The artist was tried and sentenced to a long prison term, according to the yarn. No verification was ever secured and the same element of "mystery" surrounds the reports of his death in prison.

The Shubert vaudeville staff is expressing satisfaction over the Shuberts not having anyone else interested financially to any extent with the Shubert vaudeville. That relieves the Shuberts, this staff man said, of interference with their vaudeville plans; there is no one from the outside to come around and ask questions or offer advice, nor stop the procedure as laid out. In short, said the Shubert man, it is the Shubert organization, anyway.

As the box office slows down the cut rates start up. Though there is a decided depression at box office sales, still Joe LeBlanc cut rate tickets, while finding a sale, is not doing an abnormal quantity of business. It is, however, more brisk at the cut rate agency than might be suspected from the size of some audiences. LeBlanc is reported to be carrying two or three shows along that otherwise would have closed long ere this.

Caryl Norman, known as "The Creole Fashion Plate," and Ruth Budd, the aerialist, are engaged to be married, the date of the wedding being under cover. Up to now Norman's mother has traveled with him, acting as his dresser. She is to retire, opening a millinery shop with the backing of Norman.

The legit producers may find some solace in a remark made the other day by a burlesque manager. The manager was asked: "How was your business last week?" "Made \$2,000," came the reply. "How could you possibly have done that?" he was asked. "Two of my shows were laying off," he answered.

Each of the Shubert vaudeville units carries a company manager, who counts up with the local manager. The units are named after the headliner.

Reports spreading that Frank Fay and Frances White might repeat on their first mutual wedding is particularly denied by Fay.

Joe Shea, the vaudeville agent, is said to have dug up the money man for the production of "Lilies of the Field," with Marie Doro, now at the Klaw. The backer is reported as a downtown business man. It's Joe's first dip into the legit. He has tried everything else.

The Stout Furniture Company, of Brazil, Ind., has among its sectional managers Julius Tannen. Mr. Tannen is in charge of the metropolitan district for the makers of bedroom furniture, among other things manufactured by it. With his leap into commercial life, Mr. Tannen deserted the stage. He is much happier, knows where he is going to work every day, pays no commissions, does not have to give up to anyone, has the best boss in the world, and all he must do to hold his job is to attend to business, he says. Tannen claims it is the first real pleasurable and interesting work he has undertaken since resigning, when 18 years old, as private secretary to J. Ogden Armour. After that resignation Mr. Tannen took to the stage, became a famed vaudeville monologist and was in receipt of a salary of \$700 weekly for his theatrical appearances, when the Stout proposition appeared and appealed to him.

Mr. Tannen has had several proposals from both sides of the vaudeville opposition this season, but prefers to sell bedroom furniture. In order to know what he was talking about, Tannen spent some time at the Brazil factory to familiarize himself with the details. The Stout company's faith in its new district manager was so abundant it guaranteed Julius his income for the first year as a furniture distributor should not be less than his net stage earnings for an equal period. Julius admits a \$700 weekly vaudeville salary is not \$700 net, by far, on the year around, fifty-two weeks or even less. Mr. Tannen left vaudeville with some very decided opinions about it. Some day he may write them.

One of the Shubert rumors of the week was to the effect the Shuberts might decide to freckle the Forty-fourth Street, making the vaudeville there more resemble the former Hammerstein's style of performance than anything that has been since programmed to recall Hammerstein's. To give at the Forty-fourth Street a vaudeville bill slightly varying only in number of acts or features names to that at the Shuberts other Broadway theatre, Winter Garden, appears to vaudeville managers as merely giving the Forty-fourth Street the worst of it. It is also said the Shubert acts, when laying off while on the Shubert time, will rest in Chicago as the central point and more convenient for the next jump.

A \$10 fine at Colorado Springs was the punishment meted out to Mrs. Carl Byal (Byal and Early) for throwing acid into the face of Alben Winkler, a chorus girl, with an act Mrs. Byal's husband was principal comedian of. Mrs. Byal gave Miss Walker the full contents of a three-ounce bottle of sulphuric acid. The wife alleged the girl was attempting to "vamp" her husband. The Evening Telegram of Colorado Springs, in reporting the hearing, said: "Extenuating circumstances are said to have brought about the light sentence." Miss Winkler was taken to the local hospital and remained there a week. She will be marked on neck and arms, but her face is free from burns.

Six names of the current Winter Garden's (Shuberts) list appear in the lights outside that theatre. The Garden always has had a huge electric sign, fronting Broadway and just over the entrance. It formerly held the written opinion of the Shuberts' vaudeville critics, if they favored the Garden's attraction. Now the space is wholly given over to "Shubert Vaudeville," as the top line, with "Every Act a Genuine Broadway" another line. After that the names.

Playing act on both sides of the opposition goes to the credit of William B. Friedlander. At the Winter Garden this week, the Joe Schuyler act is a Friedlander-Lawrence L. Weber production, while Friedlander has several turns on the Keith circuit.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO

Chicago, Oct. 12. The three big time houses all used opera stars for their bills, but the Majestic easily led them all with Dorothy Jordan. Her draw was very noticeable with the matinee clientele. The bill is really a strong one and one bound to attract attention from many vaudeville goers. It is also probably the most expensive bill in town.

Rasso, in juggling feats, hurtling to an empty house, thereby turning his act. Even in the No. 2 spot Staggole and Spier played to plenty of empty seats. Their contortion dances would ordinarily put them over, although the talk is quite weak, but with a small congregation the act just passed. It wasn't until Clayton White and Grace Leigh were well into their sketch that the house filled up. Their playlet, "Cherie," is the same fat little skit, and it went over with a bang.

Sidney Grant found them tough picking, but the sun started to shine and he closed strong. Bailey and Cowan were welcome. They have always been known as a sure-fire act and lived up to everything expected of them.

Kellam and O'Dare followed and knocked out another hit. Though this act has been seen at all three of the Orpheum houses within the last month, the comedy still remains easy to take.

Miss Jardon drew her audience and received an ovation worthy of an opening night at grand opera. Miss Jardon sang three songs in English and then "The Romanza." Two numbers were sung in a flaming red outfit. Her pianist, Albert Vernon, played a solo, Miss Jardon reappearing in an iridescent dazzling gown that received applause. She was forced to make a speech and was the recipient of many bouquets.

Chic Sale came on at 4.35 and went like wildfire. Sale hasn't been around here for quite some time. Tim and Kitty O'Meara in their dances could not stop the heavy tide of home going. Considering on after 5 they did very well.

Loop.

APOLLO, CHICAGO

Chicago, Oct. 12. It seems to be a case of the proof of the business is in the headlines, and this week's bill went way below par. The three names supposed to draw were Alexandra Carlisle, Clecolini, and Cecil Cunningham. Monday night was probably the poorest night's business of vaudeville since opening. The lower floor was well patronized without being capacity, while the first balcony did not hold over 20 people, with the same in the second balcony. The bill ran along lukewarm, with no one act doing anything exceptional.

Brenak's Golden Horse, a beautiful posing act, with a man and a woman entirely gilded, drew close attention. Frank Jerome (formerly of Jerome and Carson), has developed into a single. Jerome devotes most of his time to acrobatic dancing, and uses his sure-fire trick of

a flip-flop through a hoop for his closing.

The Schwartz Brothers in "The Broken Mirror" caught on as if never before seen. It proved the laughing hit of the bill.

Dickinson and Deagon haven't been around here for a long time. Something seemed to be lacking with this team or the audience, enough so to cause Dickinson to make several side remarks.

Alexandra Carlisle in "It Can Be Done," by Lawrence Hising, appeared to be suffering from a severe cold. The playlet is laid on the platform of an observation car with the train in motion. Miss Carlisle is a girl flirt, with Harry Corson Clarke, the busy business man who knows it all. The playlet is a novelty and well acted. This playlet, or a similar one, was used as a curtain raiser in a legit show several years ago. Miss Carlisle closed the first half.

Clecolini opened after intermission minus his usual piano player. He had a difficult role of opening cold in front of a painted drop. Clecolini sang four numbers. Bert McIlrose, wearing a new facial make-up that he should discard, has added several new falls beside a bit in "one." His time in "one" consists of getting music from a saw, both with a mallet and bow.

Ernest Evans and Girls danced and sang their way into favor. Evans was suffering from a very severe cold.

Miss Cunningham was the high spot after intermission. Her songs all sounded new and carry punches that are built for vaudeville. Miss Cunningham should consult her molists. Pedersen Brothers showed some new feats on the rings, and those that had started to vacate blocked the aisles to see the finish.

Loop.

PALACE, CHICAGO

Chicago, Oct. 12. Blossom Seeley and Mary Boland share the headline honors here this week. Between the two they failed to draw what has been the usual Monday night attendance. Several rows empty on the lower floor and plenty of available room on the upper ones.

This might have been due to the fact that Miss Seeley is here for the second week with the same turn, which has been seen in this house on previous bills in the past year, and probably as well through Miss Boland being unknown to Palace patrons. On her entrance not a sign of recognition.

Miss Seeley, Jack Osterman and Vernon Stiles about equally shared the applause hits of the bill, all three securing ovations, recalled for numerous encores, and Osterman serving in good stead with Miss Seeley, appearing with her and clowning about for ten minutes.

Preceding the Seeley act was what Jake Rosenthal thinks more of than even "The O'Brien Girl." Jack was home and let the folks know it. His songs and chatter received the acclaim the "home folks" bestow on a native son and carried Jack off to the same applause standard bequeathed to the headline.

Stiles, "The American Tenor," also trod on a homelike hearth, and he has always in the past, achieved another triumph with his repertoire of songs. Stiles departed from the programed routine of songs, and with the exception of one which he used for a concluding number, substituted others, which probably through good showmanship he fig-

ured would be more appropriate for this audience. His judgment was right.

Miss Boland, here as leading woman with John Drew a number of years ago, appeared in a dramatic playlet, "Five Thousand Dollars," by Hillard Booth. Miss Boland's present playlet lacks consistency, continuity and failure to maintain suspense. It is not belittling this versatile legitimate star. The story is illogical and, regardless of the efforts of Miss Boland and her associate, fails to make an impression. Only lightly received.

Homer Romaine with his thrilling aerial eccentricities started the show at a fast pace and made way for Clara Barry, supported by Orville Whittledge. They have special songs and chatter. Miss Barry, a natural clown and comedienne, put herself over in meritorious fashion, ably assisted by Whittledge.

Then came Franklin and Charles, assisted by Zella Goodman, recently with one of the George Chooos acts. Ellited to give "A Vaudeville Surprise," Franklin and Charles lived up to their billing.

Next to closing was an "untimely" spot for Joe Browning with his "Timely Sermon." He came on at 10.50, following the Seeley 34 minutes. Browning worked hard, but the lateness of the hour had the crowd walking. This did not affect Browning any, and those who remained had a pleasant 15 minutes.

Miss Merle with cockatoos, polypops and other birds was in the closing spot. They were compelled to play to mostly empty seats with this most pleasing offering. The birds have been exceptionally well trained.

RIALTO, CHICAGO

Chicago, Oct. 12. Baby Marie Osborne is the first of an announced list of film stars to appear in the Jones, Linker & Schaefer houses. Baby Osborne appears to be about 10 or 12 years old. She came on sixth and was a keen disappointment. Like the majority of picture people in vaudeville, there wasn't that understanding of what vaudeville requires a how outwardly unkind variety audiences can be. In little Marie's case, she used eight minutes. She entered in "one," singing a song, hard to understand, first due to enunciation, second to lack of voice and third to the called training of the girl in posing for the song rather than singing it. She wore a cute young girl's outfit, returning to "two." Little Marie wore an interpretative dancer's outfit and did a classical dance, slowly and posingly. Then she took three bows and gave a prepared speech executed in scholar-like style of her thanks. The child worked like a trained parrot and very sophisticated. On the screen she is lovable and has her following, but on the stage the girl's tutor has made her appear too exact.

Dancing Cronins opened the show. The man is light and clever with his feet, while the girl interprets her dance numbers to heavy hand action. A mishap in their curtain cues finished the turn unexpectedly. From appearances it seemed the girl was supposed to do a number in "one," but the curtain of their eye was drawn apart and no one was there. The curtains then parted, opened again, and the light went out. This happened just before the man exited after a whistling solo. The row backstage because of this mishap was heard during the next act.

Hyland, Grant and Hyland, two men and a woman, seemed to be breaking in some stuff or else the combination worked against odds. The older of the two men handles dialog, with the woman and it is poorly done. Dancing, instrumental playing and a little singing by the woman complete an unsatisfactory trio. Marco and Co., a small time audience favorite, held their ground. Marco's tricks have become standardized around here and most of them are known before they are completed. He is a neat appearing man, works smoothly and gives those out front real entertainment. The girl making the "band company" adds her appearance.

Casson Brothers, with their varied routine, had everything their way. They danced, sang and danced some more. Both carry personality and class.

Miscellaneous sent over their brass playing to much response. One girl plays the piano and another the violin, completing the harmony of the other three working on saxophone, cornet and horn. Marie Osborne followed and left Jack King and Lew Rose a clear field to sell their comedy talk and singing. One does the Heb comic to the other's straight. Tom and Hazel Almond with their neat turn, closed the show. Hayes and Fields and "Vampire Jim" a sketch, not seen at this show.

EMPRESS, CHICAGO

Chicago, Oct. 12.

Rain made it somewhat of an off night here. The people did not flock into the house as they generally do, and the artists, feeling the dampness, got somewhat chilled in their endeavors. This threw the program out of kilter. What should have been a good evening's entertainment developed into just one of those things.

Bartino's Dogs were in the inaugural position. The canines lagged through the routine, missed trick after trick, as well as failing to get their cues. Bartino worked hard, but to no avail. Pitzer and Daye, man doing eccentric and woman doing straight, in comedy talking and singing offering were No. 2. They have conventional talk and songs, and through hard work gave the show a bit of impetus, not maintained by the subsequent turn, Karl Karry, who presents special songs, accompanying himself on the piano. His endeavor is just ordinary. The lyrics are not at fault; it is the matter of rendition. Were he to steam up a bit he might put them over to advantage. Howard and Jean Chase in the comedy sketch, "That's Mine," which they have played about here for a long time, still manage to garner laughter. The character man is an exceptionally good "feeder" for Chase, who is a chauffeur, wronged in a stock transaction by the wealthy man.

Coley and Jaxon, man and woman, next to closing, with comedy talking, singing and instrumental, sort of missed with their clever and entertaining repertoire. Not finding the audience responsive, they worked in a listless fashion, being a much to blame as the audience.

Willis Gilbert and Co., two men and a woman, with a novelty offering in the closing position, were the only ones who strove hard throughout their entire performance to get the house, and this they did, gathering in more applause than all the other acts received collectively. Their offering consists of acrobatic feats, dancing and instrumental, with the acrobatic part of the turn being the feature. On this performance they managed to hold the crowd until the finish, somewhat unusual even though two performances are given in this house nightly.

"HAPPY" JACK GARDNER

Chicago, Oct. 12.

"Happy" Jack Gardner, a vaudeville actor in the Middle West, has forsaken the footlights to take up agenting. He has been granted the privilege of booking acts over the W. V. L. A. and B. F. Keith Western circuit of theatres.

Gardner made his initial appearance on the "floor" Monday, and was accorded a rousing reception by his fellow agents, which, Gardner says, "brought me back to my acting days."

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43 SHOW ROUTES CANCELED IN MIDDLE-WEST SECTION

Business and Equity Restrictions Frighten Managers—Only 18 Routes Left Between Now and May—Wisconsin Goes Bad

Chicago, Oct. 12. With the cancellation of routes for 43 attractions last week by Jules Murray, of the Shubert offices on the one night stands in the Middle West, the prospects of the theatres located in this part of the country look very slim for the balance of the 1921-22 season.

James Wingfield, who controls most of the bookings in the Middle West, states that of the 43 cancellations, 29 were made on theatres booked by the Wingfield Central States Circuit. He states that as his books stand at present only 13 attractions hold contracts to play the one-nighters in this part of the country between the present time and next May. Among the attractions which hold these contracts are minstrel shows, "Tom" shows, and picture productions, leaving the average of New York reputation attractions very small.

This step in the cancellation of the bookings of shows was taken as a result of the sudden and speedy decline of business in this section. Business has been far below the average of the past few years, but was holding up much better than that in the eastern one-night territory. When attractions playing the Wisconsin territory during the past two weeks reported the bottom had fallen out of business, the bookers were inclined to believe the best steps to take would be to avoid this section and all other adjacent territory for the time being. Wisconsin, they argued, has for the past few years been considered as a criterion for the one-nighter attractions, and with business going to smash there they figured it was useless to try to force patronage.

It has been learned that the producers did not want to run afoul of the Actors' Equity Association in this territory, with respect to the

time that was being played, the limited number of days and performances a week they could play and at the same time have to comply with what they considered the "inconsiderate" demands of the Equity.

A report has arrived that Stetson's "Uncle Tom's Cabin" closed last week at Minneapolis, owing salaries to the members of the company. This attraction was owned by Hoxie Green, and is reported to have played to a gross of \$2,100 in its week at Minneapolis. Wingfield, who received this report, states he has been notified other attractions which have been playing through this section are also ready to quit at most any time and that he looks for some twenty odd attractions to close their season within the next few weeks.

According to the present booking sheets for the Middle and Central West houses the theatres in this territory from now until next May will play about an average of one to two shows a month.

Banquet to Ed Kirch

Chicago, Oct. 12.

A banquet was tendered to Ed Kirch, who conducts the cigar stand in the Garrick Theatre building, on his 30th anniversary in "The Loop." Thirty plates were placed in front of thirty prominent theatrical managers who attended the feast.

Chorus Girl Freed

Chicago, Oct. 12.

Margaret Greiner, a chorus girl, obtained a divorce from Edward Greiner, theatrical electrician, in the Circuit Court here. She was allowed \$15 a week by the court for the support of their two children. Benjamin H. Ehrlich represented Mrs. Greiner.

Stinson Doing Music for Trib

Chicago, Oct. 12.

O. L. "Doc" Hall, dramatic critic of the Chicago Journal, has appointed Eugene Stinson musical editor of the paper. Stinson will take the place of Edward Moore who recently joined the Tribune staff.

CHI RESTAURANTS' FAVORABLE DECISION

City Unable to License—May Remain Open Night and Day, Court Rules

Chicago, Oct. 12.

Three days after Chief of Police Fitzmorris had issued the edict that all Chicago cafes and cabarets would have to turn the key at 1 a. m., the Appellate Court made this ultimatum a mere figure of speech in a decision handed down, saying the city has no power to license restaurants and cabarets, and that in passing an ordinance licensing them at \$100 to \$1,000 a year, according to seating capacities, the City Council exceeded the powers granted it by the Legislature. This ruling, according to city lawyers, will cost the city \$10,000 in diminished license revenues and in addition will permit Chicago restaurants and cafes to remain open all night.

The decision of the Appellate Court sustains the findings of Judge D. E. Sullivan in the Superior Court in the case of the estate of James Collisimo against the city. Mayor Thompson revoked the license of Collisimo's restaurant and that of Ike Bloom's "Midnight Frolics," in the heat of the election campaign last fall when it was reported the proprietors of the two places were working for the Democratic nominee for State. Attorney in opposition to Thompson's entry for the post.

Attorneys for both restaurant men obtained temporary injunctions restraining the Mayor and Chief of Police from interfering with their business. Then Judges Sullivan and Morrill made the injunction permanent, which caused the city attorneys to appeal to the Appellate Court, with the decision being against them.

Assistant Corporation Counsel J. W. Breen, who carried the case to the Appellate Court on behalf of the city, when he read the decision, said:

"This decision means that restaurants may run without regulation or license. It is only through the power to license and regulate that the city was able to close restaurants at 1 a. m. and with this power wiped out the 1 o'clock closing ordinance falls."

As soon as Chief Fitzmorris received a formal order from the Corporation Counsel, he rescinded his 1 a. m. closing order, which he has regarded as one of the bulwarks against crime this winter. In issuing this order he said:

"We will enforce the law, however distasteful it may be to the department. The court has not ruled that the police have no right to raid restaurants and any other places which are disorderly. We can always make raids if they are warranted. Remember that."

The decision was a great blow to Mayor Thompson and his friends, for the Mayor had boasted that Collisimo's and Bloom's place "are closed and will stay closed."

Much interest was evinced in the decision by the proprietors of the College Inn, Marigold Gardens, Rainbo Gardens, Green Mill Gardens, States Restaurant, Terrace Gardens, Friars Inn, Entertainers and Al. Tearney's Cafe and other places where the after theatre business is large.

Though the ruling permits restaurants to remain open 24 hours at a stretch, all cabaret entertainment must cease at 1 a. m. under the city amusement ordinance which is not affected by the decision. Dancing and an orchestra to furnish music for the dancers will be permitted after 1 o'clock.

A large group of restaurant owners are preparing to take full advantage of the Appellate Court decision, and are planning to bring suit against the city for all the money that has been collected from them as a license fee. This fee has been collected for 29 years. It is estimated that more than \$1,000,000 has been collected in the form of license fees from the restaurants since the first license ordinance was passed.

It is expected with the elimination of the license fee that the price of food in some restaurants will be reduced.

IN LONDON

London, Oct. 4.

Basil Sydney, better known as the husband of Doris Keane, announces he will produce a new play by Edward Sheldon, the author of "A Romance," in New York during November.

Lalla Sabini, who appeared a few weeks ago at the Chelsea Palace under the name of Lallah McCoy, is doing well on the suburban halls with her new act, "The Butterfly and the Cat."

Grant Gardiner has been booked here for the Variety Theatres controlling houses. He will open about Oct. 15.

J. W. Rickaby, one of our drollest comedians, sets out in November on a world's tour.

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WEDDING AND BOOZE

Harry James Brought to Court Right After Marrying

Chicago, Oct. 12.

Harry James, formerly manager of the Boosters' Club at the Hotel Morrison, and the Collisimos, hardly allowed the ink to dry on his marriage certificate, before he was haled before Judge Henry Moran in the South Clark Street Police Court on a charge of disorderly conduct. His bride of but a few days, the granddaughter of Col. E. H. Taylor, the Kentucky distiller, preferred the charges, telling Judge Moran her husband started going with other women immediately.

Judge Moran told her the case was one for the Domestic Relations Court and discharged James, who had spent the greater part of the night in a cell, after having been interrupted in his duties of master of ceremonies at Collisimo's.

Mrs. James informed the court her husband thought he had married a distiller, and that she would bring a suit for the annulment of the marriage on grounds of non-support and drunkenness.

James remarked: "It will tickle me to tears. This marriage was only the result of a drinking party."

New Chicago Preparing to Open

Chicago, Oct. 12.

The New Chicago theatre, the Balaban & Katz edifice which will seat 5,000 persons in its auditorium, is taking on its exterior dressing prior to opening next month. The largest electric sign on any theatre in this city is being placed on the front of the building. It is about 45 feet in length and 12 feet in width and will be studded entirely with high power lamps, which are expected to add greatly to the illumination of State street.

to artists who wish to entertain the Army of Occupation on the Rhine. They will receive fares, hotel accommodations and "pocket" expenses, if the officer commanding approves their turns.

Although the reconstruction of Drury Lane proceeds satisfactorily, the interior of the theatre appears to be more like a ruin which has had its share of shell shock than anything else. As already stated, there will be no pantomime this year. It seems hardly conceivable that the theatre will be ready for anything by Xmas. The opening attraction will probably be a big spectacular drama.

"The Woman and the Apple," which preceded the short-lived comedy, "The Tartan Peril," with which Philip Michael Faraday started his tenantry of the Duke of York's, is now acting as a curtain raiser to "The Wrong Number."

"The Savage and the Woman," with Philip Yale Drew and several members of the original Lyceum cast, will commence a tour early in October.

After being closed for 20 years, the historic Royal Princess' theatre in Oxford street has been sold for £350,000 to the furnishing and decorating firm of Waring & Gillow, who will demolish it to enlarge their stores.

Theatrical managers share with women the time-honored privilege of changing their minds, generally as to production dates. T. F. Dawe and Austin Hargrove, however, must hold the record for indecision over the mere matter of a title. Their new Adelphi musical play has had almost as many titles as the proverbial cat has lives, and as the production date is not until Oct. 5, there is still ample time for further changes. The Robert Macaire-Jacques Strop piece has at different times been announced as "The Blackbird," "The Merry Marquis" and "The Golden Moth."

C. B. Cochran announces that his new Pavilion revue, "The Fun of the Fayre," will be storyless—there's nothing very original in that as far as revue goes—neither will the production be on the ornate and sumptuous scale of "The League of Nations," but to make up for this he will present a thoroughly up-to-date vaudeville show de-luxe with the biggest cast of stars ever seen in the East End, and at long last we are going to make the acquaintance of the most Beautiful Girl in the World.

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SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Oct. 12.

The Orpheum this week has Alleen Stanley, the Caninos, Wood and Wyde splitting the top billing with Carlyle Blackwell, held over, alone along the bottom. Mostly the bill is made up of strong comedy acts. The Jack Hughes Duo started proceedings at an unusually fast clip, the pace holding right up to the time when "The Three Rubes" appeared, closing the show.

Miss Stanley slammed over a big hit in fifth spot and had to make a speech. Her repertoire of popular numbers included a Swedish dialect song, a crooning lullaby and a gem of a medley composed of songs from records she has made for phonograph companies. The Caninos followed with a series of Spanish dances offered in masterly style, concluding with popular American dances. These clinched the hit honors for the act.

Wood and Wyde, with their disconnected travesty in several scenes built along original lines, displayed much class in their work, landing a big comedy success. Francois Leslie, travestyng the specialty singer between scenes, proved an excellent idea and went for a comedy knock-out.

Felix Adler and Frances A. Ross came next to closing with another laughing success. Adler's ad lib style and the live dummies' ventriloquial bit made them howl. Miss Ross displayed a dandy voice. Adler also getting solid applause for his serious vocal hit.

Wallace Galvin on second entertained with expert card palming and steel ring manipulation, the business with the eggs and kid plant getting the usual howls.

Mr. Blackwell, whose presence last week brought capacity houses, is repeating with equal success. Josephs.

HIP, FRISCO

San Francisco, Oct. 12.

The Hippodrome, first half, has an interesting bill kept alive with good comedy.

Whichman and Ward did well in opening spot with clay modeling. The man gets some laughs when punching clay, but his talk falls flat. The girl appears to advantage in several poses.

Donabelle and Wilson, a couple of refreshing girls, filled second spot nicely with good harmony singing and selections on the violin and piano.

Fred Lewis landed a hit next to closing with his cafeteria talk, while his kidding of the musicians and comedy songs were good for big laughs.

"Happy Days" with the usual school room talk and hoak in an exterior setting, seemed to be enjoyed. The male tenor solo and the girls' soft shoe dancing and red heads' song and dance were specially applause winners.

Anna Vivian and Co. at the Orpheum a few weeks ago closed the show. Miss Vivian precedes her shooting with a couple of nicely rendered ballads. Josephs.

RIALTO, FRISCO

San Francisco, Oct. 8.

The Rialto on Market street has switched to musical comedy and a feature picture. Max Dill (Kolb & Dill) is sponsor of the new revue. Though playing along with a first run feature, it is receiving top billing.

Dill does not appear. Lou Davis is stage director and featured in the cast as the straight.

A runaway in front of the orchestra pit has been added for the line of 16 girls. The house has been so arranged on the lower floor as to appear similar to the Casino, where Will King's company plays, but Dill's company is strictly small-time as compared to King's, besides handicapped by the Rialto stage, originally constructed for pictures and which could fit in the corners of the Casino's stage.

In choosing Davis for the lead over Harry Harrigan (Ike Levinson), the Yiddish comedian, and J. W. Clifford (Mike Brady), the Irish Joker, Dill made the proper move, as neither Harrigan nor Clifford make much of an impression. Unlike the King company, where the Yiddish and Irish characters do the real work, Dill's company impresses one that the straight man is the whole show. Clifford's efforts Tuesday night seemed centered about an Irish yodel. Although he went big, he didn't arouse enthusiasm while splitting the comedy with Harrigan. Anita Sullivan, a San Francisco girl, heretofore a concert singer, scored

the individual hit with a solo. Frankie Darling, one of the chorus, also displayed a nice voice while leading a specialty. Mfnerua Ureka, of the principals, showed well as a "vamp" and won with a song. Ira Robertson as a French waiter was the only male outside of Davis with a punch. Florence Spurrier, Samuel Winslow and Hazel Boyd are the other principals. A quartet billed as a trio supply only fair harmony. The chorus has some good voices.

Business Tuesday night was capacity downstairs and a good upstairs for the first show. Top is 83 cents, seven cents higher than the Casino. The revue is to play the house indefinitely, but unless prices are pulled down a few notches it won't survive, as the King show is far superior. This Rialto enterprise as a whole is being weighed as a competitor to the Casino company.

PANTAGES, FRISCO

San Francisco, Oct. 12.

The Pantages bill this week held up to its usual high average. The biggest hit was Lew Wilson, whose keen versatility won handily. There are several high spots to this corking single entertainer.

"A Little Cafe," headlining, furnished first-rate entertainment in closing position. Baby Dorothy Oliver, featured, displayed genuine ability in specialties, while Martin Lee and Harry Linkey inject steady laughs.

Little Pipifax and Co. gave the program a dandy start with Pipifax's pantomiming and falls, getting hearty laughs. "Stateroom 19," excellently presented by Gates and Lee, was received with many laughs and much enthusiasm was shown for the surprise finish.

Sonia de Calve, a statuesque beauty, won her way easily with songs and violin playing, while the Adelphi Trio, all men, scored well with good harmony singing, an alphabetical recitation supplying some comedy. Josephs.

CASINO, FRISCO

San Francisco, Oct. 8.

Despite class in a few of the acts, most of the vaudeville at the Casino the past few weeks has been exceptionally good. Where formerly regular Loew road shows were used, the management is now booking local artists, whether vacationists or lay-offs.

The feature of the program this last half are Chase and Janis, two men. One is a female dancer and the other appearing as a woman, sings only. They have class, grace, good looks and personality and even without revealing their identity could be accredited a pair of cute girl entertainers. The dancer is a finished female impersonator. He makes a couple of wardrobe changes before the audience, does a nifty toe dance and changes into a Russian outfit for a keen Russian dance. Here he pulls his wig off as the audience is just recovering from the surprise handed by the singer, who in the middle of the act, changes his voice in a solo and pulls off his wig.

Evon and Claire, mixed team, sing dance and talk. The girl could eliminate her song, while the male by singing something in his key would score solidly, as he has a good voice except when in high. Barnes and Lorraine, offering "Sidelacked," having a neat opening for their "railroad" love talk. They carry an appropriate drop which displays a train on one side from which the girl makes her entrance and a railroad yard on the other side. The male works in wop dialect. Biggest applause comes when he recites. The getaway is the man pushing a hand-cart on which the woman is seated.

The Will King Co. did "She Walks in Her Sleep," a royalty piece excellently delivered. Dunbar and Russell won the honors. Pictures and a song plug by a child complete the program.

Charles Newman, the new manager, has inaugurated booklet programs.

AUSTRALIAN ROUTE CHANGED

San Francisco, Oct. 12.

Commencing Oct. 28, when the steamer Tahiti departs for the Antipodes, all American acts opening for the Fuller circuit will make their initial appearance at New Zealand, working to Sydney and the mainland instead of the former opening at Sydney and thence to the islands.

Those sailing on the Tahiti for Fuller are: Burton and Dyer, Granville and Fields, Taylor and Arnolds. The following sail from Vancouver, B. C., on the Mankura: Olivia and Captain Adams.

FRISCO ITEMS

San Francisco, Oct. 12.

The arrest of a Jack Wise in a local liquor raid caused so many inquiries to be received by the Police Department as to whether the Jack Wise/arrested was the one who was a member of the Will King company last season that the dailies ran stories explaining Jack Wise, the actor, has been in Pittsburgh for some months.

Caesar Brand, veteran orchestra leader, is back at the head of the Orpheum orchestra in the split week houses, Sacramento and Fresno.

Dave (Bootsy) Goodman is playing with Jimmy Rohan's Oakland musical comedy company prior to leaving for Seattle, where he will appear for George Woods at the Bungalow.

Suit for divorce was filed in the local Superior Court last week by Mrs. Bessie E. Terry against her husband, John Terry, cartoonist for a New York picture company. Mrs. Terry charges desertion. She alleges he receives a large salary. The couple have three children and were married since 1916.

E. O. Bonderson, former press agent for the Curran, now the Century, has secured State rights for the Clara Smith Hamon picture, "Fate."

James Madison arrived here from New York last week for a vacation which will stretch over the winter months.

Harry Levitt, formerly of the California Newsboy's Trio, is now assistant to Bennie Berman in the professional department of Remick's local offices. Berman is also one of the former trio.

San Francisco was given a couple of extra looks last week by Bill Halligan, Sammy Lee, George McKay and Carlyle Blackwell, all of the incoming and outgoing Orpheum bills.

W. B. Patton in "Chasing Sally" is coastward bound. The company is doing one night stands along the road at \$1, and will play the Savoy here during Christmas week.

A slight war, due to competition, is raging among the minstrel shows out this way. One is trailing the other for first bookings. Harvey's Minstrels is scheduled for a Los Angeles opening Oct. 24, while the Georgia Company is due in the south Nov. 6. Neither company has yet secured San Francisco bookings.

Albert Morrison is playing a two weeks' special engagement at the Alcazar. Clinton V. Hooper, who joined the Alcazar company, replacing Tom Chatterton, who left for the Wilkes stock company at Seattle, adopted a new name last week, Richard A. Allan, because of the spelling Hooper. Dudley Ayres, leading man at the Alcazar, returns from a six weeks' vacation Oct. 23, when he will open for a new 52-weeks' contract.

Roy Clair opened for a season of musical comedy at the Colonial, Stockton, Sunday. The Colonial is under the management of Ed Vollmer.

Maude Fulton and her new play, "Sonny," gave its initial presentation in stock at the Fulton, Oakland, a short while ago and then played for a week at the Curran here, takes to the road next week for a tour of the State. Several one night stands are scheduled, the opening one being for Petaluma, Oct. 17. Prices will be to \$2. W. A. Rusco is business manager of the enterprise. He will be at the head of the show, while Frank B. Hill will be company manager.

"SUNKIST" NEXT MONTH

San Francisco, Oct. 12.

Fanchon & Marco's "Sunkist" jumps direct from New Orleans to Los Angeles next month, where it will open Nov. 7 for two weeks, following which it comes into the Century, this city. During the local engagement Fanchon & Marco will appear in the cast.

At the time of the "Sunkist" local engagement the "Marcus Show" is scheduled for the Savoy. Last year the Marcus company played at the Columbia.

Frisco Girl for Metropolitan

San Francisco, Oct. 12.

Francesco Peralto, San Francisco girl, has been signed for a three-year contract with the Metropolitan opera company.

IN PARIS

Paris, Oct. 4.

Edward Johnson, Canadian tenor, in Paris, has been engaged by Mary Garden for the Chicago opera.

Goldberg, now reigning over the destinies of the Apollo, intends mounting a revue-opera by Lemarchand and Lucien Boyer in October.

Ruth Draper, American actress, will give a series of performances at the Theatre de l'Oeuvre, Paris, during the course of the coming season after the Parc Theatre, Brussels. Lugne Poe will first produce, however, a French version of "La Danse de Mort," by Strindberg, in which a new comedian, Fauchois, will make his debut.

Hirschmann's "La Petite Boheme" is being rehearsed at the Mogador, with L. Blanche, J. Yelaqueriere, Massart, Mmes. Mathieu Lutz, and Jeanne Saint-Bonnet.

Robert Quinsault, the French dancer, attached to C. B. Cochran at the London Pavilion, will appear there next season with Mlle. Tikanova.

Paul Dulot, stage manager of the Odeon, has taken in hand the direction of the Theatres Montmarnasse, Gobelins and Grenelle, the three houses being run on the same lines as by the former management last season. Georges Sney replaces Dulot at the Odeon.

The Moulin Rouge ballroom is to reopen end of October under the direction of Nancey and J. Fabert. The resort has been closed since the theatre above was destroyed by fire in 1915.

Mary Bell, first prize for comedy at the Conservatoire this year, has made her debut at the Comedie Francaise, where she is engaged according to the regulation which gives this national theatre first claim to the services of successful pupils of the Paris Conservatory of Music.

El Dolores, the successful play of Codeno, adapted for the French stage by Felix Michel and G. Baud, will be created at the Theatre Antoine by C. Boyer (remarkable in L'Icennine of Abel Rubl), Blanchard and Mary Marquet. On the same bill are promised "l'Homme du Destin," one-act play by Bernard Shaw, with F. Gemler, H. Rollan and Mme. Andree Megard.

Andre Meer (formerly an agent, and representing Monchamant, of Lyons) has taken over the cabaret Moulin de la Chanson, where Jean Marsac will be general manager.

Trebor and Brigon, managers of the Michel, will also direct the Mathurins in the same street, and will reopen the theatre formerly bearing Sacna Gultury's name with a 3-act comedy by Felix Gandera, "Les Deux Messieurs de Madame."

Program, Alhambra, Paris, 30 Tziganes, Percy Athos Co., Christian Christensen, 3 Pasquallie, 5 Balais, Frank and Somers, Rose Amy, Derry and Sloan, Smarte Bros., Bergeret, Audree Daligny, Fred Brezin.

An influx of visitors is expected in Paris for the automobile exposition in the Grand Palais, Oct. 5-16.

Barock Charles Jacquemin, music hall comedian, lately died in France.

Seymour Hicks has purchased the British rights of "Pour Avoir Adrienne" from the author Louis Verneuil and proposes mounting it early this season. It was given in French during the Cochran season at the London Garrick during the summer.

Oscar Wilde's "Portrait of Dorian Grey" is being adapted for the French stage by Noziere, while Jean Nougues is writing an opera on the same subject.

James Zwart, Dutch composer and violinist, is leaving Holland for a tour in the United States.

The revue being produced at the

Casino de Paris within the next three weeks will be entitled "Paris-Chicago," by Arnould and Willemetz, music arranged by Louis Hillier. Mme. Mistinguett is to be the star booked by Leon Volterra for his new show.

The revue at the Cigale, when R. Flateau again takes charge, will be by Fauchardiere and Max Eddy, with Miss Campton, Regine Flory and the local comic Vilbert as principals. An American dancer is expected. "The present summer management will transfer 'Petit Vieux bien propre' to the Moncey, where Henri Ross, the author, will assume the functions of administrator.

Fysher's cabaret reopened last week. Fysher himself is on the program with Mlles. France Marty, Gaby Monbreuse, Yvonne George.

RUM RUNNERS

(Continued from page 1)

ranks of the rum-running army, from general to private, is heavily armed and does not hesitate to shoot when occasion demands.

Men and women from all walks of life belong to the bootlegging forces, but it is claimed that chauffeurs and taxi drivers outnumbered any other class.

Opposed to the formidable array of runners is a small force of dry agents and custom officials, aided by the State troopers and officers of the border counties. They, too, carry guns, but do not usually use them except to hold up liquor trains or to fire at the tires of a car in which a runner is trying to escape.

Headquarters

Twenty-four automobiles were seized last month, among them a \$5,500 Cadillac, with an aluminum body, and a Giant Packard. The enforcement officials work from Plattsburgh and Rouseau Point, N. Y.; Champlain is believed to be the headquarters of the bootleggers, although most of them hide in the woods along the border and carry on operations with these secluded spots as a rendezvous. Beekman's Corners, about 10 miles below the border, is closely watched by the dry forces, as all roads from Canada converge at that point. All sorts of schemes and devices are employed to outwit the enforcement authorities. A favorite method of concealing the "red eye" is to install special upholstery in the machine take out the padding, pack in the bottles and sew on the top covering of leather. This is done so cleverly the average person would not suspect that there was any booze hidden on and under the seats.

The clothing worn by the bootleggers ranges all the way from tuxedos to shirt and overalls. At present there are more rum running cars bearing Massachusetts and Connecticut license plates than those with New York State plates. The liquor supply for a large part of New England is transported through upper New York and thence to Massachusetts and the other States. For some unknown reason very little booze is smuggled over the border in Vermont. The bootleggers and dry agents now have the roads along the border practically to themselves after dark. Only doctors and those whose business necessitate it, travel at night. Tourists reaching Rouses Point and other villages in that neighborhood are advised to lay over there for the night and go on in the morning after the smoke of battle has cleared away.

It is claimed that a large part of the booze coming across the border is moonshine. Owing to government regulation of liquor in Canada, it is difficult to get a large supply together, and the drink ring find it much easier to manufacture their stuff. Fake labels are pasted on the bottles and wise birds in the city, seeing well-known trademarks, drink the contents with gusto because they believe that it is A-1 in quality.

Prohibition agents say a lot of the booze finding its way into the big cities is manufactured on this side of the border. After being labeled, sealed and packed, it is sent down the State and sold for the real thing.

A SHOW IN ITSELF

COFFEE DAN'S

SAN FRANCISCO'S FAMOUS MIDNIGHT PLAYGROUND

NEW PERCENTAGES ALLOWED BY COLUMBIA MADE RETROACTIVE

50-50 Split Between Shows and Big Houses—Others 60-40 Over \$5,000—Restoration of Promised Increase, After Revocation

A general increase of the sharing terms in favor of the Columbia burlesque producers that will result in the shows receiving from 5 to 10 per cent. more of the gross receipts than heretofore in all of the Columbia controlled houses and several independently owned theatres playing the Columbia shows was decreed at a meeting of the Columbia Amusement Co. directors last week.

The increase in the sharing terms will be retroactive, beginning with the opening week of the current season, Sept. 5. All Columbia shows that have played the houses affected by the increased percentages since the start of the season will be paid the additional 5 or 10 per cent. of the gross, as the case may be, accruing to them, in accordance with the "kick-back" feature of the arrangement.

Shows playing the Columbia, New York, since the opening will receive from the Columbia 5 per cent. of \$5,000, or \$250, which represents the difference between the old sharing terms and the new. This is explained through the Columbia heretofore playing the shows on a basis of 45 per cent. to the show and 55 per cent. to the house, up to \$5,000. Over that amount the show and house split evenly. The new terms call for the Columbia to play the shows on a flat 50-50 basis.

The upward revision of percentages in favor of the road shows was originally promulgated by the Columbia Amusement Co. at a meeting held April 28 last. At that time it was announced the increased percentages would become effective with the opening of the season.

Called Off

Concurrent with the opening Sept. 5 the producers received a letter from the Columbia signed by Sam Scribner stating the increased percentages had been declared off. The reconsideration of the original plan was greeted with considerable resentment by the producers, in some cases silently and others rather outspokenly, the producers' anger over the revocation of the increased sharing terms order arising through many having exceeded their limit as regards production this season in view of the April announcement of better sharing terms.

The Star and Garter Theatre, Chicago, and the Gayety Theatre, Pittsburgh, heretofore playing the shows on the same basis as the Columbia, New York, 45-55 up to \$5,000, and the show and house splitting 50-50 thereafter, will hereafter extend the same terms as those granted by the Columbia, New York, 50-50 flat.

The new sharing terms call for the Columbia houses in Kansas City, Cleveland, Buffalo, Detroit, Montreal, Washington, Cincinnati, Newark, and Casino and Empire, Brooklyn, to play the shows on a 50-50 basis up to \$5,000, with the show receiving 60 per cent. and the house 40 per cent. over the \$5,000 figure. The Columbia shows in the past, with the exception of when playing the smaller one-nighters and three-day stands have played on a 50-50 basis on an average.

The "kick-back" money to be paid to the shows that have an extra five or ten per cent. coming to them through playing houses that the terms have been increased in, is generally regarded as a decidedly welcome windfall by the producers, most of whom have been going along at a loss since the season started.

GALLAGHER NOTES BUSINESS

George Gallagher, general manager of the American Burlesque Association, returned to New York Monday, following a ten-day inspection tour of the circuit. Business, according to Mr. Gallagher, showed some slight improvement in spots. With the general conditions still below normal.

Improvements and changes were suggested by Mr. Gallagher in "Miss New York, Jr." and "Whirl of

SALARY CUT REQUEST IS MAKING NO HIT

American Wheel's President Unites Producers—Some Managers Unwilling

Kansas City, Oct. 12. The letter sent to all American burlesque circuit producers by I. H. Herk, president of the American Burlesque Association, suggesting they ask their principal artists to accept a salary cut, will not meet with the unanimous approval of all the managers. As for the artists, it is far from a hit.

As one principal said: "How can a manager ask a performer who is getting \$75 a week to make a substantial reduction? Any kind of a cut worth mentioning would bring the performer's salary down to, or below, that of a stage mechanic, whose wage is fixed by the union scale."

GAP IN WHEEL

Two Feiber & Shea Houses, Akron and Youngstown, Out

Feiber & Shea's Grand, Akron, O., dropped out of the Columbia wheel route last Saturday night, the Sam Howe show being the final Columbia attraction.

The Akron house was a three-day stand for the Columbia shows, splitting the week with the Park, Youngstown, also controlled by Feiber & Shea. Both Akron and Youngstown played to poor business this season.

The Youngstown and Akron defection leaves an open week on the Columbia circuit for the present.

DES MOINES COMES IN

Burchell Fills Omaha-Chicago Open Time on Wheel

Des Moines, Oct. 12. The Burchell reopened Sunday as a Columbia wheel three-day stand, after being closed since Aug. 15 as the result of a street car strike.

"Knick Knacks" started the Burchell with burlesque again. The Burchell fills in half of an open week for the Columbia shows, heretofore between the Columbia, Chicago, and the Gayety, Omaha.

BURLESQUE IMPROVING

Business on both the Columbia and American wheels took quite an upward leap generally last week. The improvement was estimated at about 25 per cent. over the business of the first four weeks.

The current week started off well for both burlesque circuits, Wednesday (Columbus Day) helping greatly in most towns.

The Columbian shows are still doing much less than what can be considered normal business for this time of year, compared with past seasons. Estimates place the Columbian business to date this season as about 25 per cent. under normal, and the American business for the same period at approximately 40 per cent. under normal.

Taylor's "Mutt and Jeff" Closed.

It was the Chas. Taylor "Mutt and Jeff" show leased from Gus Hill that closed last week, not the Sam Williams "Mutt and Jeff," as reported. According to Williams, his "Mutt and Jeff" is playing the southern time and going along nicely.

CeDora, Special Attraction

The American wheel has engaged CeDora in the Golden Globe to appear as special attraction for 10 weeks with the American shows.

The act opened October 7 at the Haymarket, Chicago, with the "Bathing Beauties."



McALLISTER and SHANNON

When Greek meets Greek they open an ice cream parlor, but When Scotch meets Scotch, hilarity reigns supreme. With JACOBS and JERMONC "FLASHLIGHTS OF 1921."

Oct. 17-19, Park, Youngstown, O. Oct. 20-22, Grand, Akron, O.

GOES TO \$11,000

"Tit for Tat" Hits High Mark of New Season at Columbia, N. Y. C.

"Tit for Tat," a Hurtig & Seamon show, got the biggest money last week at the Columbia, New York, of any show thus far since the season started five weeks ago. "Tit for Tat" took something over \$11,000, beating the four preceding attractions by about \$3,000, the grosses of the four ranging from \$7,500 to \$8,500.

The two first days of last week were credited with boosting the "Tit for Tat" gross considerably, through being Jewish holidays. Saturday afternoon also benefited greatly when rain prevented the fourth Yankees-Giants game, with consequent advantage to the Columbia matinee.

The Columbia played to over \$1,600 gross on its two Sunday vaudeville performances.

Judgment Against Wainstock

Frank Graham (Graham and Randall) last week recovered judgment by default for \$261.54 against Morris Wainstock for services rendered in a burlesque show venture controlled by the defendant last season.

Chorus Girl's Elevation

The soubrette role in "Peek-a-Boo" was taken Wednesday night last week by Grace Wallace, a chorister, substituting for Gertrude Mullen, who was slightly indisposed.

Doran Ahead

John S. Doran has been appointed advance man for Sam Howe's Columbia wheel show.

ILL AND INJURED

James Miller (Mathews and Miller) was operated Oct. 8 for appendicitis at Lloyd's Sanitarium, where he is now progressing.

Howard Hull Gibson was out of the cast of "Six Cylinder Love" last week as a result of injuries when robbers assaulted him.

Helen Storey of Dooley and Storey was unable to appear upon her arrival in Vancouver from Calgary owing to a severe attack of tonsillitis, which landed her in hospital. She recovered in time to make her date at Seattle. Dooley appeared single during the week.

Jean Dalglish, of Mme. Bialto's "Moonlight" (vaudeville), is confined in a Philadelphia hospital from internal injuries sustained when she was run over two weeks ago in Philadelphia by an automobile. The car sped away, but was traced through its number. The artists are suing to recover damages for her injury.

Arthur Williams out of the Leigh De Lacy act, due to serious intestinal trouble. Danny McCarthy has replaced him.

BIRTHS

Mr. and Mrs. William H. Seiple, at their home in Cleveland, Sept. 10, son. The mother was professor's daughter. Bobbie Smith, of Irene and Bobbie Smith.

Mr. and Mrs. Max Ford, Oct. 7, son. The mother is professionally Betty Urm.

Mr. and Mrs. Paul Reckas, at their home in San Francisco, Sept. 29, daughter. The father is of the Reckas Dan.

Mr. and Mrs. Charles Thorpe, at their home in San Francisco, daughter. Mr. Thorpe is the musical director at the Arcadia, San Francisco.

BURLESQUE REVIEWS

BON TON GIRLS

Harold Broke.....George Douglas
Bill Collector.....Lafayette
Mr. Jones.....Earl Gates
Rayo.....Collette Bialto
Miss Taken.....Almea Bernard
Florence Pepp.....Marie Gates
Burglar.....Carl Gates
Maid.....Bella Bernard

The "Bon Tons" at the Columbia this week have a nice-looking program lay-out. Better looking there than the show is on the stage. There isn't much comedy and there isn't much production. Both seem to have been borrowed, especially the laughs. All of the latter are obtained from spoken "gags," nearly all taken from vaudeville acts. If they have not been lifted, the comedians using them should put in a claim. The "rat biscuit" gag was heard only a couple of nights before Tuesday in a vaudeville theatre, while other "gags" have been taken promiscuously, several from the act of Dodson, the colored single turn. To cap the bunch, George Douglas near the end of the performance seriously recited Burns' serious poem, "The Ragged Jacket." That was about the funniest moment of the performance, when it was found it was in seriousness.

A comedy scene may be worked out of the dock business, a set in "one." It holds a laugh or two now, but needs dialog. Any time Tuesday evening the dialog approached spice, the audience was ready. At one time, in an old blues, the house expected something and nearly held up the show, insisting upon another verse. But nothing very raw came out at any time. Something is needed, and spice may as well be inserted. There's nothing else, though the "gags," if hitting towns ahead of their owners, may get this show undeserved credit.

In production the show opens with a bedroom set and closes with a studio. Neither set cost as much as the expense of transporting. The nearest the show got to a production was in the boat's interior scene. In dressing, nothing attractive. The clothes looked well at times but of the usual type of last season, excepting in the opening, when the girls held on to hideous gowns for the first two or three numbers. This is a Burlesque Operating Co. show, so it may be doing things others wouldn't attempt.

In the model scene that finishes the performance, a couple of tight models appeared. There was a chance for burlesque show dressing here against the vivid red of the curtained stage that held nothing else on it, but the girls were gowned as usual, in different designs suggesting the same thing. If the costumes are new this season, the producer is entitled to a rebate from his model. One of the models, however, was Alice Elroy, a brunet, good looking all over. She was one of the 18 girls who meant nothing in any way, having little to do without trying hard to do it.

The musical numbers were made ordinary, if they were not (which they were) by ordinary singing. None of the company has a voice excepting the prima donna, and hers was somewhat shrill. John Barry's best laugh getter was "I will kill him," employed so often it sounded like the entire book, and was better than any of it.

Albe Douglas Leavitt is given as the book's writer. Ruby Cowan is programmed, accused of having written the music. Earl Gates did what little staging came to view. Mr. Gates, with Marie Gates, did some dancing that got something. Mr. Gates dances better than he acts. John G. Jermon put on the show.

The bedroom scene of the first act, where the two comedians are in bed while principal women and choristers in pajamas come into the room, is said to have been passed by Censor Casey, in Boston, without comment. But that doesn't alter the fact—it's a cheap-looking and poor burlesque opening set.

If the Burlesque Operating Co. had a tip this would be a bad season at the start anyway, and crimped on production and people, why was not the word passed along the producing line, so the others did not have to be hung up with big production cost and stiff salary lists?

If this show belongs anywhere, it's on the American wheel. *Sime.*

CABARET GIRLS

Dietrich Schwalbenheim.....Harry Seymour
Maurice Kalkabervitch.....Hal Rathburn
Pinkerton Holmes.....Jack Waterbury
Gladys Spang.....Roy Jones
Harry Kalkabervitch.....Roy Jones
Mr. Jones Kalkabervitch.....Edythe McDonald
Tina Perne.....Rose Allen
Lilly Seal.....Katie West
Little Seal.....Dot Barnette

The Olympie on Tuesday evening looked like other days. There wasn't a vacant seat in the house; the boxes were overflowing and a surplus stood up in the rear of the lower floor five lines deep. For one thing, it was the eve of a holiday, and for another Jack Johnson was the extra attraction. Perhaps these details should be set forth in the other

order—Jack Johnson first and the holiday afterward. Whichever drew the crowd, it was there abundantly.

There's an immense amount of atmosphere about a crowded house and the capacity crowd makes almost any kind of a show go well. For weeks last season and since early September this season some fairly amusing burlesque shows have expired before a funeral hand.

This week a distinctly mediocre show moves forward with a whoop, apparently under the motive power of just a well-filled house. Having the crowd on hand the house is making an experiment with burlesque of an older fashion. Strict lines of the newer Wheel propriety are relaxed here and there. Instead of the occasional discreet shudder shrug there is a few and frequent wriggle and the seductive shimmy is shaken vigorously. There is also a plentiful sprinkling of "blue" verses to the topical numbers and, generally speaking, joy is rather more unrefined than has been the custom of late.

Probably the theory is that among the week's attendance there will be many devotees of the Wheel entertainment when it was less polite than it has gotten lately, and they will be attracted back to a type of show that gives wider scope in relaxation. The outcome of the experiment ought to be interesting.

Kelly and Kahn appear on the program as sponsors for the current company. The show is funny in a rough and tumble way, but has no special distinction in its class for cleverness or novelty, brightness of ideas or dressing. It is just an organization of experienced players who do the familiar stuff in a capable, professional way. The exception is in the two comedians, Harry Seymour and Hal Rathburn, who work the old gags and the old bits with something like a spontaneous, individual touch, although their material is old. There is no effort to camouflage its age.

It's just a compilation of useful bits—courtroom scenes, poker game, specialty interpolations and the like. But not many specialties, for the troupe is not made up of specialty people. The two soubrettes are enthusiastic shimmyers, but the whole performance has not a really good dance in it. However, the holiday patrons boisterously approved the arm-and-shoulder quaking. The nearest approach to a dancer was Johnny Baker, and his display ran more to acrobatics than dancing, although his stepping did well enough. Otherwise he played juvenile, sang several sentimental ballads to vociferous applause and made a very clean-cut looking young man at all times. Besides the two comics, Baker was the only man who counted, unless you include a laughing number solo by the straight man, Roy Jones, as nearly as it could be figured out from the picture puzzle program. The number was a capital con shouting song called "Eating Possum Pie," and it brought on a riot from upstairs and had to be repeated half a dozen times.

The women principals do not figure as prominently as usual. They are a typical rough and ready trio, dressed in the garish burlesque style of some seasons back and working on the boisterous method of the same period. Hard workers and earnest workers, but lacking in the touch of class that marks the newer type of Wheel entertainer on the American as well as the Columbia circuit. Edythe McDonald, prima donna, stood out for a really agreeable voice, while her two co-workers, Dot Barnette (who got display type) and Rose Allen, were notable more for emphase and determination than for music in their vocal endeavors. Miss Barnette had one trick that pleased the mob, a shrill, high whistle like that of a street urchin, and she used it effectively. For the rest, she is the rough-working burlesque type, drooping a wicked eyelid and waving a slim but expressive shoulder and adjacent equipment. Miss Barnette had the bulk of the numbers in the proportion of three to one, but Rose Allen, a soubrette of the same general classification, operated in about the same style minus the exaggerated shoulder. Both girls are slim, making a sharp contrast to Miss McDonald, who discloses a semi-malshinette in black lights, but who is a model of stately discretion.

The dressing of a miscellaneous sixteen chorus is about up to the average, but the girls have more than average glinger. During one of the noisiest of the numbers by Miss Barnette each chorister was invited forward to display a solo bit of shimmying, the first time this particular sort of "chorus number" has been done hereabouts in some time. If this display was given on instructions to see how it would go, the idea scored for the crowd opened up with whoops and tumult of old-time enthusiasm. Altogether it was an old home night at burlesque.

The Jack Johnson contribution is interpolated in the finale. It is better in the billing than on the stage. An announcer delivers a crude prelude to the musical crash that brings on "the big smoke" in Tuxedo. He makes a short talk on sportsmanship, excellently well framed and

(Continued on page 34)

VARIETY

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Because of the holiday this week Variety is issuing one day later than usual.

Nick Norton has left Mt. Clemens, Mich., for his annual winter at St. Petersburg, Fla.

Alice Sullivan, wife of Paul Porter, has joined her husband in the cast of "Little Old New York."

The forthcoming marriage is announced of Betty Bond, to Samuel Silverstein, non-professional.

Lottie Grooper returned to New York last week after an engagement in "The League of Nations" in London.

Harold Goldberg, last in the Fox booking office, is now associated with Lew Leslie in the agenting business.

Anthony Ferry, formerly associated with the Bill Wolfenden office, has joined the Morris & Fell staff.

The World Trio will come over to this country during October. The act has not played the States in 12 years.

Charles DeLima, play doctor, has returned from abroad after an all-summer visit to the various theatrical centers of Europe.

Leo Beers, the piano monologist, has returned to this country after a three months' engagement in London and Paris.

Lester Jacob is no longer connected with Variety in any capacity. He was formerly in Variety's New York business office.

Veronica, the dancer, has returned from Paris. She will spend four weeks in the States, then return to France to fulfill an engagement in Paris.

Oakland Sisters will sail for England next spring to play five weeks there. Frank Van Hoven arranged the dates. That may be about the time Van Hoven returns to England.

Mrs. Franz Kukol, of Dreihacken, Bohemia (European Continent), is seeking the whereabouts of her husband, Franz Kukol, believed to be in America. For 14 years Kukol was with Houdini.

Will Mahoney, a "nut" single, who has been playing around the Middle West, has been signed for two years by the Keith office. I. R. Samuels brought Mahoney east on speculation, guaranteeing him a "spot." He opened at the Hamilton, with the long-term contracts following. Ralph Farnum arranged the eastern bookings.

Hilda Spang (in "The Fan" at Punch and Judy) sent out invitations this week to a reception in honor of her father, Walter Brookes Spang, to be held at the Anderson Galleries, 489 Park avenue, this Saturday evening, from 8 o'clock until 10, for a viewing of Mr. Spang's water colors, shown for the first time in America.

"The White Haired Boy," a Dillingham show at the Miller, gave a "critics' matinee" last week. The Dillingham press department sent an invitation to the dramatic departments of all papers suggesting the families of the department's members might wish to see the show. "It may not be there long," the notification added.

The New York Civic League in its September "Reform Bulletin" urges measures be taken to suppress the "Put and Take" top. The Bulletin says: "We warn all fathers and mothers of the moral danger of these tops, as they are the devil's kindling wood to start greater fire."

THE STAGE—PAST AND PRESENT

The artistic standards observed by the late Charles Frohman and preceding him by Augustin Daly are gone from the showstop of the country for good, according to journalistic commentators of the drama for metropolitan consumption. The current type of theatrical producer, say the critical reviewers of the present-day metropolitan theatres, is rather a merchant than an artist, while conceding to Daly and Frohman the gift that visions beauty and makes truth the priceless goal of all effort at stage transcription. In the view of the older men among the human lens that night after night, week after week, season after season watch and record the passing shows, scarcely a producing manager of all now active meets the standards attained by Daly and Frohman in the selection, staging and interpreting of plays of worthwhile purpose.

Expressing himself, one stage critic, sharing the conviction indicated, said: "Diplomacy must be exercised by reviewers of plays for even the biggest of the New York dailies. We, whose task it is to sit in and appraise swiftly the artistic and popular ingredients comprising what managers elect to present as plays are within leash to a certain degree, notwithstanding what the popular opinion of our independent position may be when making our reports of new plays produced. Speaking too bluntly what we think of the intellectual or dramatic values of the producer of a play we are considering would lead to internal complications of many kinds, despite the fact that in stating that such and such a producer who last night produced such and such a play is a crass misfit in the activity he has chosen for his bankroll, we would be telling the exact truth. Readers themselves must be considered. The judgment that bludgeon blows of this sort must have a personal motive behind them would be shared by many.

"The publisher of the sheet paying us salary would certainly be embarrassed by the protests he would receive from those assailed. The advertising columns might be hurt, to our employer's loss. The drama itself might not be helped, for, as experience proves, for one ill-equipped manager who deflates, two appear to take the open place and carry on the farce of silly productions of silly pieces. The result of the many considerations assailing the critic of plays in New York is that he becomes conservative. If a play be hopelessly bad, he strives to say so with a leaven; if almost good, he may concede that it is his own personal viewpoint that blinds him to the credit of entire excellence.

"So, though surprising as the admission may be, we critics of plays in New York, and I know I speak for many of my fellows of the guild, are never completely expressed in the reviews and later contemplations of plays that we sign. In a detached place like Variety, where a trade license may invite absolute frankness, I am free to say that the theatre of America has degenerated since Frohman passed, just as it had come through a new growth through Frohman, who clearly inherited the Daly mantle.

"One has but to view the number of stages owned in this city alone by one or the other of the opposition booking syndicates to realize that the theatre of the city, which means the playhouse of the country, has descended to that of a real estate enterprise. Merchants pure and simple are at the head of both booking bodies. Ever with them, as the records prove, it is a question of their judgment of popular desire, or a surrender of their shops at so much advance rental to this, that or the other alleged producer of this, that or the other sort of playfare, regardless of character or quality.

"Frohman, a development astonishing, considering his minstrel beginning, in his full years, actually reflected the art impulses of the world. A thoughtful man, creative, given to conference with the richest minds directed toward the stage, he had absorbed much of the finer delicacies of drama surging universally. In his later years, Frohman was an incarnation of the finest thinking and doing for the stage. It was this development that made the Empire theatre, New York, the starting point on this hemisphere of the gorgeous play dramas of finely cultivated playwrights here and abroad. To Frohman, a play was worth while if it possessed a new idea, if it had appeal to the nicest things in human emotion; if it interested not the man in the street but the cognoscenti. Once when in the later years of his activities he was staging a Barrie play, he ordered a complete new set of scenery to displace one already built and painted that had not captured the evanescent something Frohman felt should be radiated by the scene. The builders and painters went to the late Alf Hayman, Frohman's associate and auditor with bills for the discarded set, and advances for the new set to be made. At this time the Frohman art surge had sunk the Charles Frohman firm into obligations close to a quarter of a million, with no available assets save manuscripts and contracts with authors. 'Here's the money,' said Hayman, dismissing the builders and painters, 'Mr. Frohman never knows what he spends, nor what he owns, nor owes,' with which Hayman changed the amounts against prospective receipts. In sharp contrast, to the Frohman way managers nowadays know what they own and owe, but, save in a few instances, know little or nothing about producing plays. It is a pleasing reflection that in happily appraising the Frohman genius for his vocation, one may record that the manuscript Frohman had piled up while neglecting his coffers, after his death proved such fine selections that collectively their profits when produced wiped out the Frohman deficits and earned a big new fortune for the Frohman firm."

CABARET

A new phase of night life has been ushered into New York as one of the aftermaths to prohibition. It is the "speak easy." There is nothing new about a speak easy to those who visited dry communities prior to the advent of national prohibition, but to the regular New Yorker it has come as something entirely different. At present the entire theatrical district is dotted with establishments of this nature. They nest in empty lofts, former dancing studios, the lower floors of old English basement and high stoop houses, in flats and wherever one can imagine.

Almost everyone of the furnished flat apartment houses have from two to three "speak easys" according to the size of the building. In those where there is an elevator the operators stand in with the proprietor and direct trade. In some of the places there is a rule that "there's nothing after midnight." But in others all night trade is catered to.

The majority of the places of the bigger sort are about the big theatrical clubs and the theatres themselves. Everyone from the stage hands to the stars know of the

places in the vicinity of the house that they are playing, and in not a few instances the assistant stage manager calls the hour in the "speak easy" as well as in the dressing rooms.

It is the flat phase of the "speak easy" that is eventually going to lead to some rough stuff and a flock of nasty conditions in this town. There is no way the speak easy proprietor can keep out some of the undesirable element, try as he will, for once they learn where there is a drink to be had, they are on the job. If they haven't the price themselves they are willing to see some one who has, so that the get the benefit of a couple of shots. In the furnished flats there are bed rooms as well as living rooms. Sooner or later someone is going to get into a jam in one of those places. The result will be the town will have another black eye and the Un-State roomier will have another round of ammunition added to their supply.

There is no way to stop this traffic in booze. It would take an army of 100,000 to locate and keep tabs on all the places in New York where speak easys might be con-

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.

Memphis, Oct. 11.

Editor Variety:

Once and for all let's end this argument about my billing. I never saw Murray Bennett on or off the stage in my life. The name for my new act came to me while playing the Maryland Theatre, Baltimore in May, 1919.

As I started to go on I said to Matt, the stage manager: "Remember, Matt, the name of my new act is 'My Little Bag o' Tricks.'" and I sent it to you, Protected Material Department, the next day.

Neville Flesson and Albert von Tilzer wrote songs for it and it was copyrighted. Frank Hayden made me a wonderful costume for it, and when Murray Bennett claimed it, I changed it immediately to 'My Little Bag o' Triz.'

I should like a copy of the letter Mr. Bennett has from me, and some day when I get time I will try and see Mr. Bennett's "Bag of Tricks."

Trizic Friganza.

New York, Oct. 10.

Editor Variety:

At the American theatre Oct. 7 I saw an act called "Wake Up Betty." It is using a piece of business originated by my former partner (Eddie Borden) and myself, and used by us for several seasons. The piece of business is:

One man, smelling the breath of

the other, says: "Ah, you have friends in town." After asking him to repeat a word two or three times and then saying "Atta boy."

Mr. Borden nor myself have not given any act the right to use this piece of business. Such an infringement should be brought to the attention of the profession in justice to the originators.

Fred Hayden.

New York, Oct. 4.

Editor Variety:

In your review of our act, Paul and Walter La Varre, at the Audubon last week, it was stated our material seems to be adapted from the Franklin Charles turn. A reversal of this would be the fact.

For the past 15 years, I have been doing original material, having put Mr. Charles in show business, our act then being known as the Paul Azard Trio. I have continued with the same act doing same tricks, including my original chair trick. Many acts have imitated and copied it.

I never felt it necessary to bother with the matter until now, and my only feeling is resentment at being considered a copy act of my own material. Mr. Charles will admit this, of course.

Paul La Varre.

(Formerly Paul Azard).

ducted, but there should be some sort of steps taken to insure them having good booze, or the daily press might take steps to throw a : are into all New Yorkers by printing a daily list of the deaths that occur through the handing out of high-proof spirits with coloring matter and the diluted wood alcohol that is being served in some places.

After all, at this time there are but two classes of people who are strong for prohibition—the bootleggers and the undertakers.

Chief of Police Charles Fitzmorris, of Chicago, has sounded the death knell of the all-night cabaret and has issued an edict to the proprietors of these establishments that the lock must go on the door at 1 a. m. and remain there, otherwise they may find a permanent lock on the doors and themselves in a little difficulty. This came about when an announcement was made by Will J. Harris last week he intended to open an all-night cabaret, called the Little Club, beginning Oct. 9, on the second floor of the Randolph hotel. According to the plans of Harris things would not get under way until 11 p. m. and the place would remain open until sunrise.

When the chief heard a : the announcement he said, "Not in this town. One o'clock is the closing time and they will close or be closed." He immediately called for the police captains in whose districts cabarets are operating and laid the law down to them in a forceful manner. He told them that if he learned any places were violating the order by keeping open he would pluck their stars.

A score of the places have been operating wide open and without police interference for a long while, but according to the Fitzmorris order, Collesimo's, "Midnight Frolics," Friars' Inn, Erie, Belvedere, Athena, Lincoln Gardens, Entertainers', Sunset Inn, Panama, Dreamland and a score of other cabarets will pull down their blinds at closing hour, or there will be no blinds for them to pull.

Maurice and Leonora Hughes could have opened at the Ambassador Hotel, New York, on their return to this country, but opened as per contract at the Club Maurice last week. On the ocean trip back Maurice met an influential member of the hotel's operating company. He offered Maurice any salary asked; also for Maurice to select his own band and his living quarters in the hotel, while Miss Hughes could have her selection of any suite there if the couple would dance at the new Ambassador. Maurice could only listen. His contract for the Club Maurice had already been made with David & LeMaire, reported as the agents in that deal.

Maurice's Club Maurice contract is said to guarantee the team \$2,500 weekly, including a set salary and \$1 of each \$1.50 cover charge the club is making. It costs about 600. For the opening, over 2,500 reservation applications were received. Maurice and Miss Hughes will also

appear in the Dillingham production, "Good Morning Dearly," for which they will be paid \$1,000 weekly. Their appearance at the club will be interrupted while the show is on the road, prior to opening on Broadway.

New York is getting no real whiskey over the Canadian border these days, if samples of the stuff seized in the Syracuse Federal enforcement district offers any criterion. Not a drop of real whiskey has fallen into the Federal agents' hands in Northern New York in several weeks. The stuff seized when tested at the Syracuse headquarters proves to be moonshiners' product, in spite of its pretensions, through the labels, to the contrary. The greater part of the "wet goods" now circulating in that district is manufactured from grain alcohol, with distilled water to cut down, and sugar coloring.

Visconti's orchestra, which has been playing several years at the Hotel Gibson, Cincinnati, has an offer to go to a New York hotel. The orchestra consists of Robert Visconti, first violin; Herman Hansen, second violin and clarinet; Carl Tople, cellist, and Howard Hess, pianist. Mrs. Elizabeth Durland Langhorst, formerly Betty Durland, with "Monte Cristo, Jr.," is the vocal soloist.

The Rain-Bo Room, at the New Kenmore Hotel, Albany, N. Y., is again the Mecca for the dance lovers of the Capital City, the cabaret opening for the season last week with a bang-up entertainment. The entertainers include Peggy Bowen, Ruth Baughman, Lucille Du Bois, Gracia Palma, Sam Collins. The Famous Players' orchestra of nine pieces furnishes the music.

Ben Bernie is the host of Reisenweber's top or Paradise Room. It has grown to be a resort since Mr. Bernie assumed charge as its director of amusements. The place has several different crowds nightly, they coming in groups it would seem. The first one remains until 11 and others drop in after that.

Butler's Hotel, Seattle, is to have a new revue, five principals and eight choristers. Caprice Ardonne, dancer, will be among the restaurant's entertainers; also Walter Emerson, who will arrange the programs. The Butler's revue is to be called "The Show of Shows."

Reisenweber's this week has Ben Bernie, Sally Fields, Maxie the colored dancer, Keegan and O'Rourke, Gladys Moore, Paul and Walter La Varre, Miller and Fair, Howard and Wesley.

With Aunt Jemina away with the "Scandals" for its Chicago run, Harry Rose has been elevated to the stellar attraction at the Little Club and the Cafe de Paris.

The Allie Ross orchestra, a colored combination, started Saturday at Healy's Golden Glades.

INDEPENDENT PRODUCERS PERMITTED TO JOIN P. M. A. MEMBERSHIP LISTS

Special Classifications Granted—Dues Under Regular Members'—\$10 Per Show on Traveling Attractions—Associate Members Not Voting

The early prediction by Variety that the Equity's closed shop would force any number of managers into the Producing Managers' Association has become an actuality. Late last week after P. M. A. counsel had passed on the matter, the lists were opened to managers outside the Broadway producing group. Later reports that the by-laws of the managers association would be changed to permit associate membership have also become fact. The new classification of membership in the P. M. A. takes in touring managers, stock and repertory managers.

The technically associate membership is itself classified, with the touring managers in first rating, while the stock and repertory rated as second and third to the managers of touring attractions. All three of the new classes permitted to join the P. M. A. are given the same protection afforded all members. There is no bar, visionary or otherwise, to the engaging of players whether members of the Equity or not.

The rating is merely a device to regulate dues in proportion to the ability of special members to pay and according to the liability bonds of such members. Touring managers' annual dues are \$200. Dues for stock managers are \$100; repertory managers will pay \$50 per year. All three pay \$10 weekly per attraction. Regular membership for producers of first class attractions calls for \$500 annual dues and \$25 weekly for each attraction.

The only feature of regular membership not given the new membership classes is the function of voting. That provision is more or less a protective one by the P. M. A. body. Otherwise members of the associate class might outvote the original membership in matters of policy. The associate members are permitted to rise to regular membership and are eligible to election thereto when qualified.

A proportionate modification in the amount of bonds required is provided by the new P. M. A. by-laws

covering associate membership. Touring managers are required to file a bond to the amount of \$5,000 to protect the Association in the matter of violations and for claims that might be filed by players. Stock managers are required to file a bond for \$2,500 and repertory managers must file a \$1,000 bond.

The P. M. A. accepted as regular members several of the Touring Managers' Association managers during the summer. It is understood such members may elect to choose the special associate membership, for the underlying principle in joining the P. M. A. was to eliminate closed shop worries from the smaller shows. The general idea is that touring managers though joining the P. M. A. as associate members will retain standing in the T. M. A. Attractions of the Touring Managers' Association are reported operating on open shop generally, regardless of the Equity's closed shop.

It is claimed along Broadway players are not only willing in increasing number to join open shop shows, but express willingness to resign from Equity if membership in it is a bar to work.

H. H. Frazee has been dropped from the P. M. A. membership rolls. The action was automatic, Frazee not paying dues and not appearing at the meetings.

The Touring Managers' Association held a board of directors meeting Tuesday and decided on a meeting of all the the membership to decide the question of joining the Producing Managers' Association, as a body or individually, in view of the special classification and lower entrance fees adopted for road managers by the P. M. A. this week.

Several members of the T. M. A. are already enrolled in the P. M. A. Leffler & Bratton, George Gatts, Clay Lambert and Robert Campbell joined several weeks ago. The managers mentioned in addition to operating the lower priced road shows, also handle some \$2 shows for the one and two-night stands.

BELASCO'S "SLY"

Secures American Rights to London's Fantastic Play-Hit

London, Oct. 12.

There has been considerable competition here on the part of representatives of American theatrical managers for the production rights in the United States of "Christopher Sly," the fantastic play now running at the New Theatre.

It develops that while these "negotiations" were being conducted the American rights have been vested in David Belasco for some time. It recalls the time, last year, when Archie Selwyn stated to Variety's correspondent in Paris, that he had secured the American production rights to Guitry's "The Grand Duke."

"Christopher Sly" is in three acts by Giovanni Forzano, rendered into English by H. B. Cotterill. It was produced in English at Prince's, Manchester, Aug. 22 last, by Mathe-son Lang and A. W. Tyrer, with Lang in the title role, and opened in London at the New Theatre, Aug. 30, where it is still running.

Written in rhyming verse and florid prose, it is a fantastic conception based upon the prolog to Shakespeare's "Taming of the Shrew." Instead of making of the character of Sly merely a drink-sodden tinker, he is more of a ballad-monger along the lines of Francois Villon.

ACTRESS' SERVICES IN P. M. A. ARBITRATION

First Case Reported—Managers Honor Helen Mencken's Gilbert Miller Contract

A dispute over the services of an actress came up for arbitration before a committee of the Producing Managers' Association this week. It is said to be the first question of the kind decided. Helen Mencken was claimed by Gilbert Miller for the new William Gillette play, and the Shuberts contended she was of the cast of the new George Scarborough piece in rehearsal.

Winthrop Ames, Arthur Hopkins and Arthur Hammerstein were appointed to arbitrate. It was brought out in the hearing Miss Mencken had started rehearsals with the Scarborough show, but failed to appear for three days. Meantime Miller engaged her under a run of the play contract and refused a release. It was decided Miller had the prior claim, in light of the contract. Miss Mencken had signed no contract with the Shuberts.

It was agreed she be permitted to open with the Scarborough piece which is booked for ten days on the road, but to report for rehearsals when called by Miller for the Gillette play. The idea of the decision was to permit the Shuberts to secure another actress for the role, without postponing the opening of the show.

DOOLEY REPLACES CARLE

Chicago, Oct. 12.

Johnny Dooley replaced Richard Carle in the cast of the "Broadway Whirl" at Cincinnati this week. Carle gave his final performance in Louisville last Saturday night. Carle had differences with the company management during the Chicago run of the show and several times John Mears was looking for some one to replace him. However, each time the matter was straightened out and Carle continued in the cast. When the company left here several weeks ago everything was said to be harmonious.

Messengers for "Bat"

Chicago, Oct. 12.

James Kerr, manager of "The Bat," now playing at the Cohan-Grand, has installed a messenger service for patrons of the theatre. Tickets are delivered to any point in the Loop within fifteen minutes after the order is received at the box office.

WOODS', ATLANTIC CITY, CLOSED BY FIRE DEPT.

Can Not Open Until Restriction Is Removed

Atlantic City, Oct. 12.

The Woods theatre here is indefinitely closed, pending alterations ordered by the Fire Prevention Board. Approval of that Board will have to be obtained before the theatre can reopen.

The Woods is under lease to A. H. Woods, who sub-leased from Sablosky & McGuirk, the firm retaining 50 per cent interest in the house. The Woods has lost \$26,000 since Woods has had it. Its owner is the Boardwalk Realty Co., controlled by one Wineman, who operates the Bijou, a picture house adjoining the Woods.

According to the lease the landlord has 90 days to make the necessary repairs, during which time rent is suspended.

There were reports here last week to the effect an effort was being made to have the Woods theatre condemned in order that it should be closed.

The Shuberts had intended to play their vaudeville in the house commencing next week. They had rented from Woods for 10 weeks.

LAUDER FRIAR DINNER

Scotch Knight Joins Club and Banquet Follows

The Friars will give their first big dinner of the year to Sir Harry Lauder at the Commodore Hotel, Sunday evening, Oct. 23, welcoming the visiting star as a new Friar. Lauder was invited to join by his manager, William Morris.

The advance sale for the Lauder engagement, one week at the Lexington opening Sunday, was around \$10,000 Wednesday, with prospects of doing the biggest week in Lauder's career. The Scotch star has not been on this side in three years, and this is his first American appearance since being knighted.

Morris, who now manages Lauder everywhere, has laid out 22 weeks this season, going West as far as Kansas City. Thereafter Lauder returns for a British appearance, and the following season will play from New York to the coast, after which a trip to Australia.

The Lexington prices are \$1.50 to \$2.50 night, and \$1 to \$2 matinees, the matinees dated for the four last days of the week. Sunday night, Oct. 23, Lauder will give a benefit for the British War Veterans at the New Amsterdam theatre, with the British Ambassador present.

In the Lauder show this season are Novelty Clintons, Cleo Cascolgne, W. E. Ritchey, the comedy cyclist, Kharum and George Moore. The bagpipers, always heretofore a fixture in Lauder shows, will not be used this season.

COULTRICK TO CONDUCT

The American Federation of Musicians have waived objections to the use of Coultrick, the English orchestra leader, brought over with the de Courville revue which opened in Canada this week. Permission to be allowed to conduct was first refused, the matter being put to a vote by the Canadian local unions of the federation.

An answer was promised by Monday, but up to that time the vote was not entirely in, and the federation, though stating some locals had voted for and others against, decided to withdraw objections so long as Coultrick remained in Canada.

GILLETTE COMING IN

William Gillette, in his new play, "The Dream Maker," will come into the Laipore, New York, sooner than intended, though the absence of large patronage according to Otis Skinner in "Blood and Sand." The piece will open in Atlantic City early in November.

TROUBLE WITH BOSTON IS ALL IN "UPSTAIRS"

Former Professional Gives Hints to New York Producers—"Old Days" May Come Back if Properly Encouraged

Boston, Oct. 12.

Paul Jones Chute of 776 Beacon street, this city, a former theatrical professional, makes the following statement concerning legitimate theatrical conditions in Boston:

"A word about the theatrical situation in Boston. The New York managers say we are such a poor show town this winter. Their houses are never topped (where most of the real money is).

"Do people stop to think of the enormous size of our houses? We have no small theatres like the latter day ones in New York. Ours are mostly old arks built many years ago. Yet managers come here and expect to see these same houses crammed to the door. He lowers his orchestra prices, but the top remains the same. If they put the first balcony at \$1.50, \$1.75 cents, they would fill them if the show be worthy.

"The second balcony (which the Boston managers discovered is now called in that polite parlance of the Old Boston Museum 'Family Circle') should be 50 cents and 35 cents for the old-fashioned rush.

"No use trying to be swaggers. That doesn't pay salaries. Sell the house to the people who want to go, but the allure must be the price. Give the movies a run.

"One of the biggest profits taken in Boston was the standing room at 50 cents. Now no one stands at \$1. (The 'Follies' got \$3 opening night, but not again, as comments on the show were not very favorable.)

"The Boston critics say everything is good that plays Boston. I have discovered the audience is the best critic. Let the lessees of the Boston houses and the New York managers get together, wander away from their orchestra to the higher realms and give it the necessary attention it deserves, for up there goes the man who works mighty hard for the dollar in these days. He is the man to pay attention to.

"Who was the well-known actor who said New York was the biggest rube town in the world when it came to shows? Well, I do not agree with him; Painted Post is just as bad."

REDUCE SCALE

Rumsey Stock at Empire, Syracuse, Drops From \$1 to 75 Cents Top

Syracuse, N. Y., Oct. 12.

The Empire, operated by Howard Rumsey under lease and playing stock, will reduce its scale next week to nights, 35, 50 and 75 cents; matinees, 25, 35 and 50 cents. The house does not use its gallery. Its present scale is \$1 top.

Next week the company gives "Forever After." This week, "Three Live Ghosts," Nancy Fair, formerly leading woman of the Alcazar Players on the Pacific coast, is out of the cast this week for a rest. She returns next week. The company has several new members, including Bernard McOwen, Florence Crowley, Harry Hollingsworth and Harry Bowditch.

MARIE DORO WITHDRAWING

Marie Doro, who has been receiving \$1,500 a week in "Lilies of the Field," opening last week at the Klav, is preparing to withdraw. It was known before she entered the cast that she was doing it principally as a favor to William J. Hurlbut, the author.

The problem now is to supplant her adequately. Every actress to whom the part has been offered objected. It was not a star role, in fact, much overshadowed.

PEGGY O'NEIL GOING BACK

Peggy O'Neil is sailing for England next week. She had made arrangements to leave earlier, but through negotiations with an American manager for her return to this side, postponed the sailing date.

Miss O'Neil on her return abroad is to make a ten weeks' tour of Ireland in "The Next Best Thing," opening in Dublin. After that she is to return to America.

THREE CHICAGO CLOSINGS

Saturday Final Day for Broadway Successes

Chicago, Oct. 12. Saturday will see the passing of three of the New York successes now current here. The shows are "Hensydyer," "The Broken Wing" and "The Detour." All attractions go back to New York and the storehouse.

Also passing through here next week will be the western company of "Ladies Night," which winds up its season in Minneapolis Oct. 23.

FIDELITY'S BENEFIT

The second annual benefit performance for the building fund of the Actors' Fidelity League will be given Oct. 23 at the Henry Miller theatre. The admission will be \$2.50 top.

Among the features selected thus far Otis Skinner as Shylock, in the first scene of "The Merchant of Venice," Ben Johnson playing Antonio and Sidney Toler doing Bassanio. There will also be offered a condensed version of George M. Cohan's "Broadway Jones." A playlet set in the reign of Catherine of Russia will have Amelia Bingham in the lead, supported by Frank Sylvestor (now in "The Fan") and Robert Vaughn (in "The Bat").

KISS NEWELL AS PRODUCER

Gertrude Newell, for several years associated with the theatrical business as an interior decorator, will enter the legitimate producing field with a new play by Gladys Unger, entitled "Fair Circassian."

The company recruited by Miss Unger is to be headed by Margaret Maxwell and Arthur Hohl. It will be placed in rehearsal next week under the direction of Clifford Brooke.

FIRST WINNING WEEK

Marcin's "Ghost" Closes in Detroit, \$2,000 Ahead on the Week

"Three Live Ghosts," the Max Marcin show playing all last season on Broadway, closed Saturday in Detroit. The engagement there was the first winning week on the road. The profit for the Detroit date was \$2,000, no further time being asked. The piece was a consistent winner in New York, and is said to have been over \$30,000 ahead last spring. It may be sent out again around the holidays.

On the road it could play to \$5,000 60-40, and break.

CASE PUT OVER

Kansas City, Oct. 12.

The preliminary hearing of John McGuire, former manager of Electric Park, and James Connolly, theatrical photographer, on vice charges, was called in Justice Court Thursday, but upon agreement between attorneys, was continued, that of McGuire going over until Oct. 27, and that of Connolly to Oct. 29. The latter has been at liberty under a \$40,000 bond, and McGuire was released from jail this week upon giving a bond for \$20,000.

NAT ROYSTER APPOINTED

Chicago, Oct. 12.

Nat Royster has been appointed the press representative for the Palace and Majestic theatres, the local Orpheum Circuit houses.

Klaw's Application Denied

Marc Klaw's application for leave to appeal to the Court of Appeals for a peremptory mandamus to examine the books of Ziegfeld's "Follies" and "Frolics" was denied this week.

MINORITY STOCKHOLDERS WIN IN NEW YORK THEATRE SALE

Erlanger Victor Over Klaw When Highest State Court Backs His Contention of Under-Valuation in Property's Transfer to Famous Players

The two years' legal battle over the sale of the New York Theatre Building, precipitated when the minority stockholders—A. L. Erlanger, the estate of William Harris and the estate of S. F. Nixon-Nirdlinger—protested the sale by the majority stockholders contending the property had been disposed of at less than value, was finished Tuesday when the Court of Appeals of the Supreme Court of New York upheld the lower court decision in favor of the minority interests.

The case resolved itself within the last year to a contest over the points of law between Joseph P. Bickerton, attorney for the minority stockholders, and ex-Justice Clarence J. Shearn, the former being returned the winner.

The sale price for the New York theatre property was \$3,200,000. Appraisers later set the value at \$3,456,700. The stock is actually worth more than indicated by the appraisal.

Because of the minority contention being upheld, those interests not only secure the higher valuation but are relieved from payment of any fees involved in the contest, that taking in the cost of appraisal, legal fees, brokerage charges and taxes (including excess profits taxes) and the amounts due carry interest at the rate of six per cent.

By the decision the majority stock is valued at \$222.01 per share, computed to be \$70 per share more than the majority stockholders voted to sell the property for. It is said the latter will net something like \$150 per share.

A. L. Erlanger, with 1,400 shares, will receive \$368,314.59, the estate of William Harris will get \$155,407 for 700 shares, while the Nirdlinger estate gets \$186,266.39 for 839 shares.

The majority stockholders are Marc Klaw, Charles Frohman, Inc., J. Fred Zimmerman, J. Fred Zimmerman, Jr., Charles J. Rich, Pauline Rich, Ralph Rich, John J. McNally, Henry Dazian and the Litt estate.

It was not officially brought out in the action just who bought the property, although it was reported Famous Players interests took it over (and are now conducting the Criterion, which is part of it). When the directors first called the stockholders together, it was stated an offer had been received from brokers, with no names of the principals.

The minority stockholders stated they thought Famous Players was the bidder and that as the Famous Players owned Charles Frohman, Inc., a heavy stockholder in the New York Theatre property, the Frohman interests would vote in favor of itself as purchaser. This was denied at the meetings, but when the matter of the \$3,200,000 arose, the minority crowd insisted on knowing the bidder. They were informed it was the Seneca Holding Co., and it was reported that company was declared not a dummy for Famous Players. Adolph Zuker, however, negotiated the recent ten-year lease Marcus Loew obtained in the New York Theatre.

An appraisal was made by Joseph P. Day, who valued the property at \$3,500,000, but subsequently the majority voted to dispose of the property to the Seneca company at the price offered. The minority interests protested, demanding payment on the stock held by them pro rata at the appraised valuation. On petition to the Supreme Court by Erlanger and others in October, 1919, three appraisers were appointed, and July 15, 1920, they reported the valuation to be \$3,456,700.

Application was then made to Justice Glennon by Mr. Shearn to set aside the appraisal. Mr. Bickerton opposing on the ground that the court had already passed on the question of law; that the appraisal was a question of fact, and unless violation of duty by the appraisers could be proven, there was no power to set it aside any more than the court could set aside the findings of a jury. The motion was entertained, but the court found in

MARY'S "FAUNTLEROY" DISAPPOINTING—MOVES

Leaving Apollo to Make Way for "Love Dreams"—Morosco's Show's Week

"The Demi Virgin," the Avery Hopwood farce produced by A. H. Woods, will open at the Times Square next Monday. The house was given a new attraction this week, Oliver Morosco's "Love Dreams," opening Monday. Morosco consented to move his show next door into the Apollo, which will be free to receive it upon the withdrawal of "Little Lord Fauntleroy" Saturday. The Pickford picture disappointed and dropped under the guarantee of \$10,000 last week. Woods was offered the Apollo, but refused it because of the capacity, considered too large for a non-musical attraction.

The new Woods play comes in with an incident of police interference in Pittsburgh two weeks ago. It is the second production attracting the police out of town. William Harris' "Bluebeard's Eighth Wife" was stopped in New Haven. At the Ritz, New York, it is doing capacity.

FIVE "BAT" SHOWS DO WEEK GROSS OF \$74,000

Philadelphia "Bat" Heads with \$17,000—New York and Chicago Cos. Tie

Five companies of "The Bat" under the Wagenhals & Kemper management totaled a smashing week's business for the period ending Saturday. The New York and Chicago companies ran practically neck and neck in grossing almost \$13,000 each. The company playing Atlanta drew \$15,000, while in Buffalo another organization did \$16,000. The company playing Philadelphia topped all the others with \$17,000 to its credit.

The five organizations drew just slightly under \$74,000 in the week.

ALBANY GIVES "BAT" RECORD

Albany, Oct. 12. The season's record at Harmanus Bleeker Hall was shattered Monday when "The Bat" played to nearly \$5,000 at two performances. The night show was a sell out.

The entire orchestra floor, 1,000 seats at \$2, was sold before the company arrived in town.

DIXON'S "CLANSMAN"

Clergyman-Author Intends Reviving Piece for Broadway Stage.

A "Clansman" revival was in the mind of the Rev. Thomas Dixon this week. The clergyman-playwright made a tentative offer to John Meehan for the latter's unexpired time at the Hudson.

Dr. Dixon is also reported to have offered a 50 per cent interest in the revival to one or two Broadway producers.

favor of the minority, upholding the appraisers.

The majority then appealed to the Appellate Division of the Supreme Court, it unanimously concurring in dismissing the appeal. A stay was secured and the majority interests made a final effort in the Court of Appeals, the last avenue. Tuesday's decision by the court was divided, four justices voting to dismiss the appeal. The other three voted to affirm the lower court's decision in favor of the minority stockholders. Both opinions, therefore, favored the latter interests.

AMBASSADOR-RITZ THEATRE AT A. C.

Big Hotels Plan Immense Structure on Coast

Atlantic City, Oct. 12. An amusement project involving the expenditure of \$2,000,000, with the owners of the Ritz-Carlton and Ambassador hotels as the promoters, was revealed here yesterday through the premature announcement of pretentious plans which have up to this time been surrounded with the closest secrecy. Following the leak from an unknown source, it was learned in authoritative quarters that a noted New York architect is already at work upon a great structure which is to be erected on the ocean front, adjacent to the Ritz-Carlton.

Within its walls will be a cozy theatre with a seating capacity of 1,200. A motion picture theatre, capable of seating 2,000, a huge convention hall equipped with interchangeable walls and capable of seating 6,000 delegates, with sufficient room for the great exhibits that are shown frequently in conjunction with the gatherings held here annually by the Car Builders, the American Electric Railway Association, the National Hardware Manufacturers' Association and similar bodies.

The plans also include a finely equipped music hall, where a symphony orchestra of 100 pieces will render, according to the plans of the promoters, about 100 concerts a year, thereby placing Atlantic City as far in the forefront as a musical center as it is now in theatrical circles. A \$50,000 organ will be a feature of this structure.

The Shuberts have already entered the list against a combination of Klaw and Erlanger and David Belasco for control of the new theatre. Al Jolson is said to have given life to this.

The Stanley Company is said to have secured control of the motion picture theatre. It is admitted, however, that the Stanley Company, the Shuberts and Klaw and Erlanger have been carrying on negotiations with the hotel interests for some time.

The powerful financial interests controlling the Ritz-Carlton and Ambassador hotels have already expended approximately \$15,000,000 in the Chelsea section of the city and have built up a clientele rapidly.

STOCKS

Headed by Pauline MacLean and Edward Clarke Lilly, the Pauline MacLean Players opened an indefinite engagement at the Grand, Canton, O., Monday.

The Maude Fealy Players, headed by Miss Fealy, opened a stock run at the new Ohio, Columbus, in "Miss Nelly of New Orleans."

The Playhouse at Baltimore, formerly the Colonial, recently renovated, will reopen Monday with a dramatic stock headed by Roma Reed and Frank Dufresne. Miss Reed, in addition to playing the leads, is supplying the backing for the company.

The stock company at the Majestic, Utica, N. Y., is to be continued indefinitely by Barney Lumberg. This decision is said to be typical of a number of theatre managers in northern New York and New England. With the arrival of cool weather a week or ten days ago, the smaller managers called upon their booking connections with a view to ending their stock seasons and returning to small time vaudeville bookings. While the negotiations were going on, it is reported, business with the stock companies began to show improvement, and the switch back to the usual winter policy was deferred for the present so that the box office test of stock for cool weather could be tried out further.

A local dramatic stock battle started this week with the opening of the Vaughn Glaser Players at Loew's Uptown and the William Grew company at the Grand, Toronto, both companies getting under way Monday. The Loew house formerly played vaudeville, and has been placed under lease by Glaser. The Grew company was moved this week from Hamilton, where it has been playing during the summer.

The Nell Bonzie's Boston Players, a New England stock organization, will take to the road next week, opening on the Trans-Canada Circuit. The company was organized by Louis Hallett. It includes Charles Greer, Joe Slater, Richard Bishop,

BROADWAY RECEIPTS READ LIKE ROAD'S ONE-NIGHTERS

Plays "Knocked Off" with Regularity—Sudden Closings in New York—"Sally," Biggest Money Getter—Music Box Draws Over Capacity

Expected improvement in theatricals during October did materialize, but, with the month half over, it is patent the measure of better business is much smaller than anticipated. Broadway's offerings benefited by the holiday spirit of last week and this, the hit moving upward in gross. Yet the attendance current eddied around a number of the new attractions and several have been getting little over \$100 nightly. Some showmen express the opinion better business generally can hardly obtain until the holidays.

The regularity with which plays have been "knocked off" on Broadway has led at least two producers to declare themselves through, unless their present attractions get over. Both managers have a brace of shows on the list.

Sudden closings on the road find counterpart in New York, and again houses are dark in October. "The Man in the Making" withdrew at the Hudson Saturday, staying but three weeks and leaving the house on the hands of the producer (John Meehan), who took it for 10 weeks. "The Spring" stopped after two weeks at the Princess, that house also going dark. "Like a King," at the Thirtieth Street, will stop Saturday, trying for two weeks only. The Hodge show, "Beware of Dogs," will move to the Thirtieth Street from the Broadhurst, considered a bit too large, and the latter house will receive "The Claw" next week, with Lionel Barrymore starred.

The fall's big musical shows are now all here. It is a sign of the times most are scaled at lower prices than last season. "The Music Box Revue," easily the smash of Broadway, is the only new show at \$4, and the limited Music Box makes the price feasible. "The Greenwich Village Follies" at the Shubert and "The Merry Widow" at the Knickerbocker are the only other new musical shows topped at \$3.50. "Sally," the money leader, at the New Amsterdam, retains the same scale of \$3.50. The other new musical shows topping at \$3 are "Bombo" with Al Jolson, which is in excellent demand in the agencies; "The Love Letter," Globe, where business on the lower floor is strong, and "Blossom Time," a successful operetta at the Ambassador. "Love Dreams," the newest musical entrant, which opened at the Times Square Monday, is scaled at \$2.50, as also are Cohan's "The O'Brien Girl" at the Liberty, and "Tangerine" at the Casino. The prices for these attractions figure to count in their favor for run possibilities.

John Cort will be the first manager to use the old \$2 top, his show, "The Bachelor's Dream," sending the Park back into the legitimate list next Monday. On that date "Love Dreams" will move into the Apollo, which becomes available by the withdrawal of the Pickford picture, "Little Lord Fauntleroy," and A. H. Woods' "The Demi-Virgin" will bow into the Times Square Tuesday.

This week again saw a scramble of openings, five shows, the entire premiere list entering Monday night. The apparent attitude of managers not particularly caring about the comment of the critics is to be qualified. Some of the attractions are playing under guarantees to the houses, the producer deciding to waste nothing to get an unopposed premiere. Of the quintet of new attractions, "A Bill of Divorcement" at the Cohan looks to have the best chance, though Morosco's "Love Dreams" has a good call. "The Wren" at the Gaiety, was regarded as a trifle. "Ambush," the first try of the season at the Garrick by the Theatre Guild, and "The Children's Tragedy," at the Greenwich Village, were not credited with strength.

The hits which increased box office pace are "The Circle," which went to nearly \$21,000 at the Selwyn; "Six Cylinder Love" beat \$17,000 at the Harris, "Bluebeard's Eighth Wife" got the same figure at the Ritz, "Blossom Time" was not much under \$19,000 at the Ambassa-

dor. "Sally" is the peach of them all, with \$32,700 again last week. "The Music Box Revue" went to \$26,700, \$600 over capacity. Jolson started strongly and figures to pull them in at the new theatre named after him. "Getting Gertie's Garter" went to its best takings at the Republic with better than \$9,500. "Dulcy" at the Frazee with \$10,000 had its second best week. "The Return of Peter Grimm" is most successful, with last week's business better than \$15,000 at the Belasco. "The Bat" moved upward with over \$11,000 and "The First Year" still lines up as a two-season candidate. "Shuffle Along" is going better than ever at the 63d Street.

The week of Oct. 24 promises two important premieres. "The Wandering Jew," of pretentious production and large cast, will be the joint offering of Belasco and Erlanger at the Knickerbocker. "Chickens," the new Vanderbilt Producing Co. product, will open the Vanderbilt, coming in on top of excellent reports.

Next week Harry Lauder at the Lexington will put that spot on the map, with liberal support of the legitimate playgoers assured.

Next week also will see the Fortune Gallo opera move out of the Manhattan after its stipulated four weeks for a road tour.

The panic is still on in the theatre ticket agencies. This week it was particularly bad, for the boys were hit with baseball tickets as well as seats for attractions. For the Thursday game, ball tickets could be had anywhere for almost nothing. The agencies dumped to Joe Leblang that day, sacrificing \$5.50 seats for \$1 and the boys in Joe's in turn were letting them go to the public at \$3, \$2.50 and \$2 as the hour for the game drew near.

For a number of the attractions on which buys exist, the heads of the agencies are paying their counterpart a premium of 50 cents on every ticket they sell. This is for the shows where buys were forced and the agents cannot unload their unsalable stock with the 25 per cent. return that is permitted.

Nineteen buys were listed as the total for the week. Of the five new attractions this week not one was listed among the buys up to Thursday, and the chances are none will qualify as sufficiently in the hit class to warrant the agencies taking a chance.

The complete list of buys is "Blossom Time" (Ambassador), "Return of Peter Grimm" (Belasco), "Tangerine" (Casino), "Blood and Sand" (Empire), "Dulcy" (Frazee), "Love Letter" (Globe), "Six Cylinder Love" (Harris), "Bombo" (Jolson), "Merry Widow" (Knickerbocker), "O'Brien Girl" (Liberty), "Thank You" (Longacre), "Easiest Way" (Lyceum), "Music Box Revue" (Music Box), "Main Street" (National), "Sally" (Amsterdam), "Daddy's Gone a-Hunting" (Plymouth), "Bluebeard's Eighth Wife" (Ritz), "The Miracle" (Selwyn), "Greenwich Village Follies" (Shubert).

The cut-rate list was just one shy of equalling the buys. The cut-rate shows are: "The Hero" (Belmont), "The Nighten" (Hijou), "The Last Waltz" (Century), "Pot Luck" (Comedy), "Only 38" (Cort), "Back Pay" (Edging), "Sonny" (48th Street), "The Wren" (Gaiety), Arnold Daly (Greenwich Village), "The White Headed Boy" (Miller), "Thank You" (Longacre), "Just Married" (Hayes), "Walt Till We're Married" (Playhouse), "Daddy's Gone a-Hunting" (Plymouth), "The Fan" (Punch and Judy), "Getting Gertie's Garter" (Republic), "Like a King" (39th Street), "Love Dreams" (Times Square).

LITTLE THEATRE FOR KIDS

Syracuse, N. Y., Oct. 12. Even the kids have caught the Little theatre fever here. As a result, the Junior Drama League of Edward Smith School had the distinction of opening the fall season at the Little theatre Monday night. The youngsters put on "The Pot-boiler" and did it creditably at that.

Hal Crane's Play with Music

The Shuberts have accepted a two-act play with music, "The Man with the Rose," written by Hal Crane.

Crane is at present a member of the Shuberts' new show, "The Dangerous Man."

EQUITY MEMBERS REPORTED ENRAGED AT BEING THROWN OUT OF WORK

**Ways to Prevent, Were It Not for Equity's Rules—
Can't Play Extra Show or Lay Off, Without
Management Paying—Much Anger Over Way-
burn's Show Stranding**

Reliable reports are about that there are any number of Equity actors now out of work that do not attempt to hide to fellow members they are enraged at Equity. Equity, they believe, is the cause of their present idleness.

The actors have returned to Broadway in large numbers, out of work and no engagement in sight. Their shows could have remained out, they claim, had not Equity ruled not more than eight performances could be given weekly without extra pay, and that a show could not lay off for a week without its members receiving full salaries.

The most complaint appears to have been aimed at the limited performances. The actors from closed shows on the road allege that often if the management had not felt itself bound down by the Equity rule it would have given an extra performance or two. This, the actors say, might have tided the show over. The actors were agreeable to play an extra show or two without reimbursement, but the management felt it would only entail trouble for itself, fearing to chance the gross of an extra show with a pro rata payroll in any event.

Several shows, the story says, shortened routes, to find at the last moment profitable territory or territory where there was a chance of profit. By that time, however, it would have meant a week's lay off to secure the new route or get to the new territory. The show's management was unwilling to lay off the necessary week and have to pay salaries. In these instances the players are said to have offered to waive the week's lay off salary, but the same condition confronted the managements as in the matter of extra performances.

Of the hundreds of actors forced out of engagements on the road, any number are reported to have gone directly to the Equity offices

upon reaching New York, expressing their thoughts and asking Equity to provide work or means for them, without receiving either.

The most vehement dissatisfaction around the Equity headquarters of late is said to have come from the stranded members of Ned Wayburn's "Town Gossip" company. That show is said to have owed its players for salaries around \$20,000 when stopping in Boston. The show had allowed its payroll to lag for over two weeks, according to a statement made. After the Wayburn first disastrous week in Baltimore, many of the principals decided the show was not there through absence of substantial backing. They wanted to withdraw, and advised Equity in New York of their opinion. Equity sent a representative to Baltimore. He persuaded the players to remain with the show, according to the report, saying Wayburn was all right and that his backing was sufficient. This command was upheld by the main office of Equity in New York and the show proceeded to its Boston finish.

All the satisfaction the Wayburn players got at the Equity headquarters, it is said, was to be informed Wayburn could not cast another Equity production of his own until settling the claims held against him for "Town Gossip." The actors weren't feeling any too good, but that made them laugh.

Wayburn is said to have called at the Equity office, told the Equity directors he had secured a staging engagement, and when asked if he would agree to apportion a part of his weekly salary to the payment of the "Town Gossip" salary debt, replied he could not do that, but would promise to give whatever he found he could, after a while.

The actors seem to feel acutely aggrieved because they were asked to risk everything by Equity without Equity risking anything.

CASE AGAINST MARCUS WITH AUTHORS' LEAGUE

**"Marcus Show" in Default on
Royalties—Creditors Clam-
oring for Money**

The case of A. B. Marcus, manager of the Marcus Show of "Cluck Cluck," has been placed in the hands of the Dramatists' Guild of the Authors' League, Marcus having defaulted royalties since the opening, and having written a letter to Jack Lait, author of the book and lyrics, declaring he cannot pay.

Several other creditors are barking at Marcus' heels since the publication of Marcus' repudiation of his debts by flashing papers of incorporation after signing contracts personally. In the case of Ernie Young, manager of the House of David Band, Marcus not only canceled after the first week of the band when he had signed a season's pay or play contract, but refused to pay for the week the band played or its fares.

Notes to Rosen, Inc., for costumes, have fallen due and have been protested. John C. Becker & Brother, of Chicago, who supplied the scenery, have been unable to collect any part of a \$2,000 balance payable at the opening of the show two months ago, though Becker has several times traveled to where the show was playing and made demands.

Salaries have been irregularly and partially paid with the show for some weeks. Marcus asked the principals and chorus to cut salaries. The Runaway Four and Stanley and Burns left the troupe and went into vaudeville. Having lost the band, its chief attraction, and most of the cast, the Marcus show is in deplorable shape, it is reported.

"MISS VENUS" STRANDS

Leon De Costa's Show on Rocks at Atlantic City

Atlantic City, Oct. 12.

For the first time in many years a theatrical company has landed on the rocks in Atlantic City. "Page Miss Venus" is the title under which the troupe appeared in the resort, with Leon De Costa as composer and owner. It was billed as "A Comedy with Music," but neither feature was very much in evidence. Far Rockaway, Baltimore and Wilmington were visited before Leon De Costa essayed a shore appearance at the Globe Theatre. It proved a frost of the most pronounced type, and the box office receipts are said to have been so meagre that both principals and chorus received only part, if any, of the salaries due them. Some of the chorus girls are still in the resort, being without sufficient funds to "check out" of their hotels, and falling as yet to hear from friends to whom they have sent "S O S" calls.

As an indication of the state of the company's treasury, it is reported that the scenery and other props are still being shunted about the Pennsylvania Railroad yards because of the failure of the show's management to purchase the 25 tickets to carry it to New York as baggage. Press notices advertised that "Page Miss Venus" would go from the shore "direct to Broadway" after the final performance here Saturday night.

PRODUCERS VS. FILM PEOPLE

Wagenhals & Kempers, producers of "The Bat," have retained M. L. Malevinsky (O'Brien, Malevinsky & Driscoll) to bring injunction proceedings against the Climax Film Co. of Chicago, to restrain the further use of any alleged misleading billing in which "The Bat" is mentioned. The defendant has produced a screen version of Mary Roberts Rinehart's "The Circular Staircase," and according to the complainant would have the public and exhibitors believe it is a dramatization of the play. Mrs. Rinehart, in collaboration with Avery Ho, wood, also wrote "The Bat."

The office of former Governor Edward F. Dunn in the Windy City is associated with Mr. Malevinsky in the matter.

MRS. HAMMERSTEIN KEEPS MANHATTAN

Daughters Enter Into Settlement with Widow

The Manhattan opera house will remain under the direction of the Mrs. Emma Swift-Hammerstein interests, according to an arrangement said to have been made this week with Stella Hammerstein-Pope and Rose Tostivan, daughters of the late Oscar Hammerstein. The daughters won a judgment against their father's estate to the amount of about \$125,000 last spring. That acted as a lien on the Manhattan. When the widow failed to take up the judgment the property passed to the daughters.

Although the Manhattan is said to have an equity of over \$300,000, the daughters agreed that they would accept settlement for the amount of the judgment, permitting the Mrs. Hammerstein interests to purchase the property at that figure. It is understood a year is provided within which the widow is to pay the daughters. The amount is divided into payments of \$25,000 every three months, and in the event the agreement is not carried out the property will revert to the daughters.

Mrs. Tostivan and Mrs. Pope were supposed to have been at odds with Mrs. Hammerstein as a result of the legal contest. Mrs. Tostivan is said to have become friendly with the widow.

A whole corps of attorneys have been named in the case from time to time, the sale agreement being worked out by counsel not named before.

JOINT BOOKINGS ARE AGREED FOR SYRACUSE

**Both Syndicates Will Play
Shuberts' Weiting—Cuts
Out Bastable (K. & E.)**

Syracuse, Oct. 12.

The Shuberts' Weiting will have "Abraham Lincoln" as its attraction late this month. The show, produced by William Harris, Jr., has been appearing in K. & E. houses and was announced earlier in the season for the Bastable the K. & E. house here. Now it goes to the Weiting.

Although William Harris has a flexible agreement with the K. & E. office in regard to the booking of "Lincoln" as shown by the fact that in addition to K. & E. houses it has played Shubert houses in New Haven and Hartford, the Syracuse booking brings to attention a booking agreement for this city.

Both the Shuberts and K. & E. offices have come to a decision that Syracuse is not able to support two legitimate theatres, especially this season and instead of opposing each other, it has been agreed to make the Weiting a combination house playing attractions from both offices, similar to the coast plan when Shubert attractions play in the K. & E. houses.

The Bastable will probably play vaudeville. It was formerly a burlesque house. K. & E. passed up the Empire, Syracuse, lease because of the rent increase asked for this season. That house is now playing stock.

A MILLION LOST ALREADY ON SHOWS PRODUCED SINCE JULY

Generally Lower Box Office Scale Conceded as Result—Road Conditions No Better—Not Astonishing Compared With Other Lines

Shooting a computing pencil through the list of 56 new productions projected to the stages of Greater New York since the new season started in late July, last—an 11-week span—shows a deficit to date for the producing managers and the houses harboring the plays of over one million dollars.

Compared with the losses in other specialized production lines the sum isn't sensational, but considered side by side with the figures of even the worst of other seasons, the result is bothering the investors affected.

Watching the new season's advent with sensitive fingers upon the public pulse, thermometers and the country's purse strings, the most astute of Main Street's amusement purveyors have been caught in one way or another in the deficit nets.

Sticking "The Music Box Revue" in a class by itself because of its lavish investiture and its profit future yet to be stabilized despite its sensational debut, scarcely one of the new productions, musical or miscellaneous, but is involved in the million-dollar loss summary.

Among new shows of the new season that came and crumbled here after brief or long periods of struggle were "The Sky Lark," Selwyn's "Snapshots of 1921," "Two Little Girls in Blue," "The Whirl of New York," "The Broadway Whirl," "Sonny Boy," "Nobody's Money," "The Poppy God," "Swords," "March Hares," "The Triumph of X," "The Wheel," "The Detour," "The Elton Case," "The Scarlet Man," "Don Juan," "Tarzan of the Apes," "The Mask of Hamlet," "The Man in the Making," "The Blue Lagoon," the colored show, "Put and Take," and the Provincetown venture, "Spring."

"The Whirl of New York," "The Broadway Whirl" and "Two Little Girls in Blue" adventured elsewhere, after closing here; also "The Detour," but road reports indicate fates no happier than New York vouchsafed. The bulk of the other pieces named proved outright failures.

producers are concerned in the failures in one way or another, the sponsor list of the losers cited during their New York periods includ-

ing A. L. Erlanger, Charles Dillingham, Lee and J. J. Shubert, the Selwyns, Brock Pemberton, W. A. Brady and George Broadhurst.

The million is summed up by charging half a million against 23 of the failures in the miscellaneous class at a loss per production for investiture and struggle of \$25,000, and the other half accounted for in the investment cost of the musical shows and their consequent heavier operating losses.

A meeting of the International Theatrical Managers' Association is set for next Monday in New York to discuss matters that may help solve the loss problems confronting the theatre in all branches throughout the country.

Outside New York conditions show no improvement over the lax state reported generally by road managers since the new season's start.

That a generally lower box office scale will be decided upon is generally conceded. Already breaks in the wartime tariffs have been made in this city, with the new Erlanger-Belasco "Wandering Jew" announced for presentation at \$2.50 top, the Cort regime at the Park scaled at \$2 top, and other Broadway productions preparing to shade the existing take prices.

Five shows now playing Broadway are reported making a small profit, five more suffering intermittent weeks of small losses, another ten losing an average of \$1,000 per week, and another ten as much as \$2,000 each, between the theatre and the show end.

"ACTRESS" HELD IN \$1,500

Thursday morning in the Jefferson Police Court, Bertha Hamlin, describing herself as an actress, was held in \$1,500 bail for examination October 20, on the charge of obtaining merchandise under false pretenses.

The girl is alleged to have ordered and receipted for goods from department stores in the names of credit customers.

Assistant District Attorney Jacob Stiefel appeared for the prosecution.

\$9,000 AT \$1 TOP

Tulane, New Orleans, Did it Last Week—Good This Week

New Orleans, Oct. 12.

The two legit houses are whooping it up this week for business. "Sun Kist" at the Tulane should do at least \$10,000 from its start, while the "Four Horsemen" film at the Shubert-St. Charles should get as much.

Last week at the Tulane, "Bringing Up Father," at \$1 top, got \$9,000.

"Sun Kist" has been whipped into a corking good road show.

TONY KELLY STILL SINGLE

When the New York newspapers married Anthony Paul Kelly to Grace Canary last week Mr. Kelly was in Memphis.

It was the first information Tony received. He wired back to New York the report was erroneous.

CREDIT FOR "O'BRIEN GIRL"

Metropolitan critics in reviewing "The O'Brien Girl" praised George M. Cohan for the direction of the musical piece now at the Liberty, New York. The credit for the entire staging of the show belongs in total to Julian Mitchell.

The only part of "The O'Brien Girl" Cohan is responsible for is the show remaining open and being brought to Broadway.

Dinehart's Notice for "Mirage"

Alan Dinehart, leading man on the road with Florence Reed in "The Mirage," has handed in his notice. Dinehart contemplated doing a new play, which has not been completed, and will not be produced for some time to come. He is reported as having expressed himself as in favor of remaining idle rather than to appear on the road.

STAGING "JUAN JOSE"

Scholl and Cort Bringing Spanish Play to New York.

John Scholl and Harry L. Cort, who control the all-colored show, "Shuffle Along," are expanding as producers. They have purchased the American rights to "Juan Jose," a Spanish classic, written by Joaquin Decinta and will produce it here about New Year's.

"Juan Jose" has the reputation of having been presented 10,000 times in Spain. This is made possible by the memorial performance given in each Spanish town annually May 1, as a mark of respect for the deceased author. It is said the last act as originally presented was modified by the government the report being it tended to incite the passions of Spaniards. "Juan Jose" is to be given here in total.

Weiting, Syracuse, Dark

Syracuse, N. Y., Oct. 12.

When "Page Miss Venus" closed Saturday, after out but a week or so it left the Weiting here dark for this week.

The Shuberts were unable to shift in any other attraction.

Stock at Dauphine, New Orleans

New Orleans, Oct. 12.

The Theodore Lorch stock will open with "The Brat" October 23 at the Dauphine. Last season the house played Pantages vaudeville.

Jess Dandy Leaves "Just Married"

Jess Dandy, with "Just Married" since it opened, left the cast Saturday and will return to vaudeville with a sketch.

Fannie Ward Will Live in Italy

Fannie Ward has sold her home in Los Angeles, having decided to retire and live in Italy with her husband.

SHOWS IN N. Y. AND COMMENT

"Ambush," Garrick (1st week). First production of season of Theatre Guild. Was one of five openings carded for Monday.

"Back Pay," Eltinge (5th week). A jump in business in last ten days which may indicate turning point, and management will try further with it.

"Beware of Dogs," Broadhurst (2d week). Looks like best piece William Dodge has had recently. Regarded as sure fire enough machine. Got \$7,000 and should do better this week. However, show will be moved to 39th Street next week, the smaller house being better suited to it.

"Bill of Divorcement," Cohan (1st week). English comedy produced here by C. B. Dillingham, with Allan Pollock starred. Pollock, badly wounded in the war, made reappearance Monday for first time since 1914. Won favorable comment.

"Blood and Sand," Empire (4th week). Went to \$10,500 last week. Length of Skinner engagement not definite, but will probably extend to Thanksgiving, with provision for sizeable road tour.

"Blossom Time," Ambassador (3d week). The Shuberts appear to have an assured winner in the musical importation from Vienna. Last week the takings went to around \$19,000, with business standing up all performances save the mid-week matinees.

"Bluebeard's Eighth Wife," Ritz (4th week). Continues around capacity despite opinion the first weeks were a flash. Held \$17,000 last week and advance sale strengthened, further improving chances.

"Bombe," Jolson's (2d week). Opened Thursday night last week with the box office price then \$11 (with tax). Al Jolson the real strength of the new show.

"Daddy's Gone A-Hunting," Plymouth (6th week). Had its best business last week with a jump of around \$2,000 and a claimed gross of \$10,000.

"Daley," Frazee (7th week). One of the early arrivals, regarded as a success. Has been profitable but not up to first expectations. Last week was second best since opening, with \$10,000 the gross.

"First Year," Little (51st week). Steadiness of box office business and limited house capacity figured a strong sign that Golden comedy will run through a second season.

"Get Together," Hippodrome (7th week). The holidays figured in the return to form last week here, with the gross leaping something like \$15,000. Total takings on the week nearly \$53,471; big figure at \$15,100 top.

"Getting Gertie's Garter," Republic (11th week). Went to the best takings of the run last week, with better than \$9,500 drawn. Farce should hold up to that pace this week.

"Greenwich Village Follies," Shubert (7th week). Regained the drop of previous week, last week's business grossing \$21,700. Downstairs holding up strongly.

"Just Married," Nora Bayes (34th week). The claim is this farce is making money right along, despite long engagement that extended through summer.

"Like a King," 39th St. (2d week). Was given fair notices but business for the first week was disappointing. Will be withdrawn Saturday. "Beware of Dogs," Dodge show, moves over from the Broadhurst to make way for "The Claw."

"Lilies of the Field," Klaw (2d week). Is compared with "The Gold Diggers" in the matter of subject and is drawing fairly well because of that. First week, with Monday out, drew \$7,700.

"Liliom," Fulton (26th week). Regained the holdover pace established last month of around \$11,000, with last week beating that figure. Looks like a sticker.

"Love Dreams," Times Square (1st week). Second Morocco attraction. Is musical play, taking house under guarantee arrangement. Opened Monday.

"Main Street," National (2d week). Is dramatization of Upton Sinclair's book of same name and its draw is dependent on strength of readers of best sellers. First week pace \$700 to \$800 nightly.

"Man in the Making," Hudson. Was withdrawn last Saturday, staying but three weeks. Producer has house for ten weeks under rental arrangement.

"Music Box Revue," Music Box (4th week). Continues opposed as the musical smash of the new season's group. Jammed throughout last week, with the gross figure \$28,700. House without standing room can play to \$26,100.

"Only 38," Cort (5th week). Increase last week to around \$8,000, encouraging sign for this comedy-drama, which is well regarded. Agency buy over.

"Pot Luck," Comedy (3d week). Has been passed up, the business being amazingly small. Not an exceptional show, further handicapped by house.

"Sally," New Amsterdam (41st week). Sticks out in front of the

entire field in gross business. The gross last week was better than \$32,700. Attraction's pace is most remarkable known.

"Shuffle Along," 63d St. (21st week). Entire lower floor is now \$2. Last week the all-colored revue went to new figures, getting \$11,000 and over. Engagement is indefinite. Predicted Chicago run a cinch.

"Six Cylinder Love," Sam Harris (8th week). Finally came to its own last week when the season's first good breaks favored Broadway. Gross was over \$17,000, virtually capacity all the way.

"Sonya," 48th St. (9th week). Went to the winning side last week, when business beat \$7,500. Management now predicting a run.

"Return of Peter Grimm," Belasco (4th week). Belasco revival with David Warfield counts with the dramatic leaders. Last week's business was over \$15,000.

"Tangerine," Casino (10th week). Musical hit ran ahead of its pace last week, going to \$22,000 or a little better. Management's smart decision in keeping the attraction at \$2.50 makes attraction look like a fixture.

"Thank You," Longacre (2d week). Premiere drew most of the critics and the notices give the show a good chance. Business for first week under \$8,000, but indications are it will build up.

"The Bat," Morocco (60th week). Led the older dramas last week with better than \$12,500 in. Looks safe until first of year or later.

"The Circle," Selwyn (5th week). This brilliantly written English play rates as the season's non-musical smash, both play and players lauded. Went to nearly \$21,000 last week; only new shows charging \$3 top are "Circle" and "Silver Fox."

"The Easiest Way," Lyceum (1th week). Management states revival could remain until holidays, it getting over \$11,000 last week. Has three weeks more, then "The Grand Duke."

"The Fan," Punch and Judy (2d week). This independently produced and played attraction is regarded as having a good chance. Hilda Spong starring.

"The Children's Tragedy," Greenwich Village (1st week). First of Arnold Daly's repertory offerings, "The Van Dyck," being used as a filler. New piece is a foreign adaptation.

"The Green Goddess," Booth (38th week). Perhaps the best business since spring last week, when the takings approximated \$10,000.

"The Hero," Belmont (6th week). Much lauded by the critics, yet this drama is not pulling anywhere near expectations. Last week about \$6,000, which is an even break.

"The Last Waltz," Century (23d week). Getting between \$14,000 and \$16,000 weekly. Cut rates adding, attraction being biggest seller there. Figures to remain until Thanksgiving.

"The Love Letter," Globe (2d week). New Dillingham operetta opened Tuesday last week, with the takings for five days about \$15,000. Business good on lower floor.

"The Merry Widow," K. Kickerbocker (6th week). Will go on tour after another week, the engagement being limited to seven weeks here. Should clean up on road. "The Wandering Jew" will succeed on Oct. 25.

"The O'Brien Girl," Liberty (2d week). George M. Cohan's open shop musical comedy, which came in after excellent record out of town. First week grossed \$18,700, fine going at \$2.50 top. Should land for run.

"The Nightcap," Bijou (9th week). Move from 39th Street marked by a jump of \$1,900 in gross, weather and holidays aiding. A profit in last week's gross of about \$8,500.

"The Silver Fox," Maxine Elliott (6th week). William Faversham play is claimed to be holding its own. At \$3 top, takings last week were around \$9,500.

"The Spring," Princess. Ran dry Saturday night. Was reported to be closing at end of first week, but stayed just two weeks.

"The Wren," Gayety (1st week). New Tyler production of Booth Tarkington comedy, with Helen Hayes the feature. Opened Monday, notices being lukewarm.

"Wait Till We're Married," Playhouse (3d week). Farce comedy that is doubtful of big business, as with most of recent tries. Just improve to stay.

"White Headed Boy," Henry Miller (5th week). Went upward last week for best business thus far, takings around \$7,700. He three weeks more, then Billie Burke show.

"Little Lord Fawcetter," Apollo (5th week). Pickford film. Dropped under guarantee limit of \$10,000 last week and listed to go out this week.

"Three Musketeers," Loric (5th week). Fairbanks film. Continues to big business. Run indefinite.

"Theodore," Astor (1st week). Goldwyn special film importation. Externally advertised. Opened on Thursday night.

TICKETS AT BOX OFFICES NOW IN CHICAGO

Public Rebelled—Only Two Shows Held Up—Weather a Factor

Chicago, Oct. 12.

Without even asking, one may receive wholesale opinions as to the real reasons why the local boards have undergone so many changes in such a short time. The weather has had a lot to do with business, verging toward the wrong side of the safety line, also the unexpected has turned a frown upon the box office. Considering everything as far as Chicago is concerned, there are certain indisputable causes for the downward trend of theatre receipts. These same causes have become a practice. The shows have nursed the public on these objectionable practices. Now the public has thrown in its hat with fire and fight in its eye.

Judging from the receipts of two shows now in town, the public has been willing to pay the price when the attraction was first class. Perhaps this is the reason why Fred Stone in "Tip Top" and Eddie Cantor in "Midnight Rounders" maintain the pace they established upon arrival. But with the majority of shows where the price of admission was unjust, the public soon treated them coldly. And so it turned out that the right won. Now there isn't a local show manager who wouldn't go down the line to coax the people in his theatre.

At present prices are quite the same, and the only change in conditions seems to be that the tickets are now on sale at the box office instead of at the agencies. Generally, business dropped or remained the same at most houses.

Estimates for last week: "The Midnight Rounders" (Garlick, 5th week). Kept up stride and did \$21,000. Local event, Food Show at the Coliseum, gave press agents a chance to monopolize dailies with pictures and stories. Principals very generous with services, offered gratis.

"Tip Top" (Colonial, 9th week). Brakes didn't work and receipts dropped \$1,500. Due to stay until week before Christmas. \$26,500.

"The Bad Man" (Princess, 5th week). Getting good play from majority. At \$1.50 top touched \$8,000 last week. Barney Bernard follows.

"Erminie" (Hilltop, 3d week). Made way for "Scandals" Sunday. "Erminie" closed to \$16,000, increase over previous week's gross.

"Emperor Jones" (Playhouse, 4th week). Last week. Totaled \$7,500. Created talk, yet did not stay scheduled run. "Miss Lulu Bett" replaces it.

"Over the Hill" (Woods, 5th week). 11 a. m. to 11 p. m. at pop prices means steady stream for film. Topped \$15,000.

"Lightnin'" (Blackstone, 5th week). \$19,000. Felt present depression slightly. Novelty advertising.

"The Bat" (Cohan's Grand, 41st week). Resorting to innovations to prolong the run. \$15,500. Getting many return patrons.

"The Gold Diggers" (Powers, 5th week). Doing quite well. \$19,000. Quite a mail order business.

"The Detour" (Central, 2d week). Every critic spoke well, yet it never drew. House located little out of way. Though no announcement, rumored "The Detour" departs soon. \$5,000.

"The Champion" (Cort). Doing fairly, although feeling effects of worst start in many seasons.

"Sally" (Dark). "Honors Are Even" opens Oct. 16.

"Afsar" (Studebaker, 1st week). Efforts of producer responsible for show hanging over remarkable hit. Pranced off with \$18,000 for first week.

"Honey Dew" (Great Northern, 1st week). \$9,000. Opened mild. Report says "Whirl of New York" follows, maybe next week.

Cort's Next Production.

"Her Salaried Man," a comedy, has been accepted for production by John Cort. A company was being organized this week which will be placed in rehearsal shortly.

ENGAGEMENTS

Janet Velle and Guy Robertson, who closed Saturday with "Pa, a Miss Venus," joined "The Perfect Fool."

Andre and Minette for "Tangerine."

Billy Mann is living with his daughter at 727 Barry avenue, Chicago. Mann became blind about 18 months ago. Now he is ill and would like to hear from friends.

Justine Johnstone (Mrs. Walter Wanger), the Realist star, has been engaged to do a series of society articles for a British newspaper syndicate.

TWO BOSTON HOUSES BEAT OTHER 5 IN GROSS

Colonial and Tremont Did \$9,000 Last Week Over Gross of Rest—"Follies," \$33,000

Boston, Oct. 12.

The business done at the Colonial and Tremont theatres, two or the three syndicate houses, last week was greater by about \$9,000 than the business during the same period by the other five houses in town at which legitimate attractions are showing.

The Colonial ["Follies"] grossed a bit over \$33,000. This means the house was capacity for every one of the eight performances, with plenty of standees. Even though the show is playing at a \$3.50 top for evenings, except Saturday, when the top is \$4, and that the two matinees have a top of \$2.50, the figure hung up by this show last week, its first of five, was a record.

At the Tremont, where Mitzi in "Lady Billy" finished Saturday after running since Labor Day, the figure was \$19,000. The show played at a \$3 top and left town to turnaway business. It would have been able to do big business for a couple of weeks longer.

Another fact gleaned from the business of last week was that the two shows topping all the rest by such a big margin were musical shows and that the syndicate houses were the only ones at which musical attractions were showing last week. This week there is but one musical show, the "Follies."

Another illustration of faulty booking as far as this city is concerned, a condition which isn't new and which prevailed to a great extent last season. At the start of the season the town was topheavy with musical shows, and now it is the reverse. At no time has the proper proportion been attained.

Two new openings this week. Ethel Barrymore in "Decease" at the Hollis, supplanting "The Wren," and "Little Old New York," at the Tremont, taking the place of Mitzi.

The opening at the Hollis was the banner one of the season for this house. It was estimated that when the curtain went up there was \$2,800 in. The advance for the day was \$2,100. Practically no paper for the opening, and the audience was of the sort that brings joy to a manager, being distributed throughout the entire theatre, with the balconies getting a splendid play. In the five weeks Miss Barrymore will play this city she will undoubtedly do capacity business.

Business at the Tremont for the opening was fair. It is not believed "New York" will do any big business during its stay. It did not show signs of being a big money getter in the advance sale, but, as one man versed in the box office stated at the opening, it is a gamble and may come through when least expected.

Estimates for the week: "Little Old New York" (Tremont, 1st week).—Opened to but fair business. "Lady Billy," closing week, did \$19,000.

"Decease" (Hollis, 1st week).—Beautiful opening, with big carriage business and capacity house, \$2,500 top. Reasonable to suppose it could get by with a \$3 top because of Ethel Barrymore. Except in musical shows here will not go over the \$2.50 top, according to their declared policy. "The Wren" final week did \$5,000, but through illness of one of the cast house dark one night and money refunded.

"The Follies" (Colonial, 2d week).—Advance sale of \$25,000 at the present time. This figure has been recorded practically all the time since the show struck town. Getting cream of business. \$33,000.

Sothern and Marlowe (Boston Opera House).—Started off slow, but about middle of week business came fast, and at finish seats were selling in blocks, with big play received from educational centers. Did \$14,000 first week. Better gross expected this week, providing the slight illness of Miss Marlowe does not develop seriously.

"Cornered" (Shubert, 2d week).—Not getting over as well as hoped for. Did \$8,000, quite disappointing. \$2 top for evenings. Only show in town playing at this top; expected it would go better.

"The Women of Bronze" (Plymouth, 1st week).—Quite a flop during week and business Monday night of this week showed no decided improvement.

"The Claw" (Wilbur, 2d week).—Lionel Barrymore with his show picked up. Fourth week. About \$9,000 last week.

"The Three Musketeers" (Selwyn, 5th week).—Film, still going strong and no sign of weakening.

"Over the Hill" (Film, Tremont Temple).—Capacity.

"Way Down East" (Globe, 3d week).—Big business; four shows daily.

GLOOM IN PHILLY; NEARLY ALL LOSING

"Two Little Girls in Blue" Exception—"Bat" Keeps Up Capacity Pace—"Happy-Go-Lucky" Bad Flop

Philadelphia, Oct. 12.

Gloom settled here again this week after the faint streak of optimism which trickled into some box offices when the cold weather came last week.

"A Bill of Divorcement" is a case in point. After recovering from a bad start this serious piece of Dillingham's sank back weakly and went out to a meager \$6,000 at the Broad.

Musical shows and straight ones have been equally hit. "Happy-Go-Lucky," which had an extended tour mapped out and planned to stay here four weeks, goes out Saturday after two, and goes on the shelf, with Heggie going in something new. This despite very favorable notices. It did \$3,500 last week.

There is some question about the continuance of "Love Birds" after it quits here Oct. 22. This makes the second show at the big Shubert which has limped.

A third crack was "Spanish Love," a big disappointment here. Unlike New York, Philadelphia never even nibbled at it. The critics united in jumping harshly all over the play, and the crowds have never started to come. There has been no apparent relief through a turnaway from "The Bat," next door. "Spanish Love" was to have stayed four weeks, but it will quit at the end of three instead.

The exception to the rule, much to everyone's surprise, has been "Two Little Girls in Blue," which has done relatively much better here than in New York.

The openings this week are question marks; in fact, everything is here this year, even New York hits. The Broad had Mrs. Fiske, and the critics were pretty harsh over "Wake Up Jonathan." In the brief two weeks scheduled there ought to be money in the show. The management said the audience had the most class of any at this house in many months. "Mr. Pim Passes By" had a good, but not exceptional, house at the Garrick, but received first-class notices. The show deserves good money for its allotted four weeks.

Coming openings here include one for this Monday, "A Dangerous Man," a new play presented by the Shuberts, and four for Monday, Oct. 24. These are: "The Merry Widow," for two weeks; "Mecca," at the Shubert; Harry Lauder's single week engagement at the Walnut, and "Marry Rose" at the Broad. Another flock is booked for Oct. 31, and again on Nov. 7.

Estimates for last week: "Love Birds," Shubert (2d week). Slipped way off after an encouraging start and appears to be slipping more. A scant \$10,000, opening figure.

"Wake Up, Jonathan," Broad (1st week). Mrs. Fiske always has big following here, but indications point to limited period of money making on this one; not well received by the critics. "A Bill of Divorcement" went out to \$6,000.

"Two Little Girls in Blue," Forrest (3d week). Caught on; will end its four-week tenure with net profit; last week it did about \$19,000.

"Mr. Pim Passes By," Garrick (1st week). Opened to fine notices, but is not expected, even by the management, to clean up. May stay four weeks; on other hand, may be withdrawn quickly. Mighty clever show, but high-brow touch, together with lack of big names, against it.

"Happy-Go-Lucky," Walnut (2d week). Splendid show; met a dismal failure; going on shelf Saturday. Nobody here can understand why this farce failed to attract. "A Dangerous Man" for one week, followed by Lauder and later Dietrichstein.

"The Bat," Adelphi (3d week). No let-up; crowds expected for many weeks; turn away nearly every night; about \$19,000; capacity.

"Spanish Love," Lyric (2d week). Never caught on; will be withdrawn after three instead of four weeks, with "Enter Madame" Oct. 24 instead of 31st. "Spanish Love" did about \$10,000 first week, with drop expected this week.

Scibilia & Brooks, producers of the vaudeville act, "Tangerine," have been named defendants in a royalty claim by George E. Stoddard, the composer. Stoddard claims there is 18 week's royalty at \$50 per week due him for writing the act.

Beth Lydy is studying voice culture in Paris, and is due to appear in the Parisian Opera Company this winter.

Edith Day is touring the British provinces in vaudeville.

BED-SIDE CHATS

By NELLIE REVELL

(Nellie Revell has been a patient for over two years at St. Vincent's Hospital, 7th avenue and 12th street, New York City. A newspaper woman, Miss Revell erected a name for herself in publicity work for the theatre and attractions. Her observations and comment have been invited by Variety, as weekly contributions, of which this is the first.)

With no apologies to Irvin S. Cobb, who, after spending three weeks in a hospital, sold his appendix to the reading public for more money than a railroad company pays to a widow for her husband's 100 per cent. body. Mr. Cobb or Ellnor Glyn might be able to collect atmosphere for a story in three weeks, but it took me much longer to collect any data that would survive censorship. However, Irvin Cobb has taught us many things—among them, initiative. We have frequently heard the old Dulcyside phrase of ransacking one's brain or heart for ideas, but the humorist from Kentucky is the first one we have heard of who secured inspiration from his appendix. And to prove that another old sage was right in saying there is no justice in the world, my appendix was as good—or bad (whatever the standard of rating is)—as Mr. Cobb's. Yet I did not realize anything but pain at parting with mine. Proving that Mr. Cobb is not only a great writer, humorist and missionary, but that he is really our great American financier.

But the purpose of this story is not to discredit nor eulogize Mr. Cobb, but to chronicle in my humble way some of the incidents, laughs and tears that have been woven through my two years' enforced internment in a human reconstruction camp.

Variety thinks you might be interested in receiving a personal message from me. I hope it is right. I surely enjoy sending it to you—and telling you all how very grateful I am for all your friendship.

How little we appreciate life, health and friends, until we have gone down into that Valley of the Shadow of Death and looked over into eternity as I have done, and been snatched back from that Great Unknown by loving friends, through whose efforts I am now on the road to what I like complete recovery.

And while I expect to be here for the greater part of some time yet, and can sit up only two hours at a time—and then not without pain—you can imagine my joy upon being told that I would ultimately recover and would some day be able to walk.

I hang my head in shame every time I receive letters from any of you telling me that I am wonderful and courageous. The biggest coward in the world would fight for his own life, and that's all I've been doing—and if I have won the fight, it is because of the help and encouragement I have had from you. For I could not have made the grade alone. I had run out of gas, my engine was stalled, and I had lost my spark-plug.

Neither am I the Pollyanna you think me. I have my moments of depression, too; and there are times when I almost lose heart. But every time I get one of those "what's the use" moods, some kind friend comes in or the nurse brings me a letter containing a message of hope and confidence in me, and I dry my tears and resolve again to be worthy of my friends' faith in me. I don't think I have been any braver than any of you would have been under the same circumstances. And I wouldn't have been one-hundredth part so courageous as I am were it not for the splendid encouragement I am daily receiving from friends. What a beautiful thing is friendship! It's the greatest investment in the world.

Well, at least I am eligible for the front porch colony of the summer hotel—where they play bridge and talk about their operations. For, borrowing a line from the monolog of that inimitable James J. Thornton, "I've had mine."

And whatever the outcome of the controversy between William Collier and R. H. Burnside regarding the rights to "Nothing but Cuts," I can prove my claim to the title. They may have the rights—but I've got the cuts. I think Goldy must book this time here—they are all cuts and weaks.

I have had my back photographed more than Klitty Gordon has. And I've been operated on for everything but dandruff. And after studying anatomy here for two years—during which time swarms of doctors have played "Put and Take" on my spine and its adjacent regions, and operations were incidents, but having my back washed is an event. I feel qualified to speak as one who knows the value of health and who realizes how little all else matters if one has that priceless gift. But I am not sermonizing. I've had plenty of opportunity during my long internment to think things over. And I've come to the realization of how trifling most of our grievances are. When I was traveling, I insisted upon a room without southern exposure, and refused to take any other, even for the week-end. I've been two years in this room with northern exposure. I thought I was abused if I couldn't get a taxi and had to walk to the train. Now I can't walk. I was annoyed if my dresses were not comfortable, none of which was so uncomfortable as the outfit made of leather, iron and plaster of paris that I wear here. Talk about costumes by the Fuller Construction Company! (Watson Sisters, please don't sue.)

I wish the different cartoonists and column conductors knew how much pleasure their efforts bring to people who are interned as I am. I am so much relieved F. P. A. omits those references to Columbus 8200. I used to shudder every time I saw them. It ruined his column for me during my first year here. How could he be so cruel—and he a good Loop-Hound? I like much better his reference to the old Olympic in Chicago, where I was press agent. Those were the good old days—when you could see a wonderful vaudeville show for 10, 20 and 30 cents, and where many of our now famous stage celebrities received their first recognition. One instance is that of the Four Cohans, who were surprised upon reporting for rehearsal one Monday morning to find Geo. Castle had selected them as headliners. Others on that bill were Lizzio and Vinle Daly and the Newsboys' Quartet, of which Gus Edwards was a member. That was the beginning of the Four Cohans as stars, and the printer's proof of that week's bill, as corrected by Mr. Castle, is in the possession of the writer. William Cross, a brother of Wellington Cross, was the printer.

This column is not intended as a sermon. Far be it from me to preach. It's had enough for preachers to become press agents, without press agents becoming preachers. And at that, my lee-cap is off to those two ecclesiastical purveyors of the gospel, the Rev. John Roach Straton and Percy Stickney Grant, who have disproved the incredulity of the city editors by landing more front page stories this season than have all the theatrical press agents combined.

Who invented spinach? Then they tell us to eat it. It will do you good." Oh, I am so tired of being done good.

A friend of mine wrote me he would send me some of the money he owes me, but that he had been robbed in Chicago. I presume some boot-legger overcharged him.

I am so frequently asked how I pass the long, tedious hours. After the morning ablution, breakfast is brought in and fed to me in bed. I am still unable to sit up longer than two hours, and that must be mid-day. I receive the papers, the mail, and the doctor. I read all of the papers and a few magazines. I cannot read the "Saturday Evening Post" because it is too heavy for me to hold while I lie in bed. I am writing this while I am flat on my back in bed and have my writing pad on my chest, which I refer to as my roll-top desk.

FOREIGN REVIEWS

LES DEUX MASQUES

Paris, Aug. 31.

It takes courage to mount a new show in July, but the management of the little house in the Rue Fontaine believes in adopting the program to the climate conditions, judging by the good bill of fare served for the habitués. There are four items, two being of the horror category, and the remainder ultra light comedy.

"L'Assassin," adapted from a story of the late Charles Muller by Maurice Level, is the main feature. A famous surgeon has discovered he is epileptic at the sight of blood and retires to his country mansion. He is visited by friends. One of the women is taken suddenly ill, necessitating an operation. He reluctantly consents to perform it, but during the work, when he has pulled the lancet, he has a crisis, during which the patient dies.

"La Maison Vide," by A. Montewis and Achaume, is a one-act drama; during which a man strangles an entire family because he is jealous, and the house is consequently empty, as the title indicates.

There is a warm farce by M. Palau, "Le Coup d'Essai," only appropriate to the temperature.

Another vaudeville is "Loulou a dit m... a la lot," in which some forbidden language is freely heard. A fellow has billeted his mistress in a flat leased in the name of his former friend, and the heirs insist on taking possession. Loulou is frank, and when the bailiffs call to inform her of the expulsion order she receives them with the famous word of Cambronne. H. Crozan and Jean Kolb, the authors of this effusion, have supplied some amusing situations, but they get rather near the knuckle. But we have only a censor for pictures and political contumacencies in France. And the French Government, collecting its war taxes on entertainments, thinks like Vespasian. A show like this pays 16 per cent., while the films, even educational, are taxed from 25 per cent. to 3 per cent. It is a curious situation. *Kendrew.*

THE STRAW WIDOW

Berlin, Aug. 31.

"The Straw Widow" ("Die Strohwitwe") as a consequence of its successful run last summer at the State Schauspielhaus has been revived this year at the Opera House. After the dreary mediocrity of the current Berlin operettas, what a joy this charming delicate music, this gay, unforced libretto! Leo Bloch, the leading conductor at the State Opera, thus makes his initial bow as light opera composer and lucky (or, rather, wise) man he has the good sense to await a good book.

August Neidhardt has laid his fantastic romance in Biedermeier (like our Colonial) times and thus to begin with assured himself charming costumes. The plot is eminently nonsense in the best Gilbertian sense of the word. Duke Amadeus XXV, an idiotically conceited old monarch, becomes very annoyed at Prince Heinz, the jolly husband of the Duke's charming daughter, Ilse—because, forsooth, the prince has had the indelicacy to imitate a certain amusing shoulder twitch of his father-in-law's. So the poor fellow is sentenced to live three days without seeing his wife. He, however, swears that he will sup with her the next evening at 12. In order to carry out his plot, successfully he buys from a traveling Eden Musee a wax soldier and places it as sentry outside his wife's rooms in the palace. It isn't a wax figure, but Hannes (a young fellow in love with the balliff's daughter Lorchén), who, having insulted the balliff, was being concealed from the clutches of the law by the friendly showman as an exhibit. But Amadeus himself has heard of his son-in-law's plan and, dressed as a soldier, takes Hannes' place as sentry. Before this Lorchén had come to bring food to Hannes, and must conceal herself in the sentry box. Amadeus discovers her and falls hard for her youthful beauty, making her an unconditional promise in exchange for a kiss. Then the showman enters to help Hannes escape and by mistake seizes Amadeus, who calls for help. Prince Heinz, who is inside with his wife, hears and comes to the rescue, only to be sent to prison along with Hannes and the showman as a disobedient of the royal edict. The third act is in the cell, and there, of course, all difficulties are happily straightened out.

The libretto is noteworthy not only for its sentimental romantic appeal, but also for the excellent comedy furnished by the part of Amadeus. Technically speaking the part is very fat and any comedian would like to get his teeth into it. Comic imbecility is splendidly sustained by such lines as "When I speak nobody speaks." The character took good for translation with but little rewriting. The heroine's part is effective, requiring good singing, but easy to act. The same may be said of the two tenor roles, the Prince and Hannes.

And the music is all that operetta (Continued on page 32)

INSIDE STUFF

ON LEGIT

The new Jolson theatre was renamed from the Imperial, its first selection, on the spur of the moment. At the closing of the summer show at the Garden, Jolson, then in the city, with a feel for the place he believed "made" him, got a hunch to go on the stage as the final curtain came down. Rushing up to the Garden he walked on, amidst the chorus, wanting to be unseen. But a sharp-eyed auditor got him in the line and called his name. Al ambled sideways and slid into the wings. There stood Jake Shubert, who asked Al to slow down the applause with an appearance and a few remarks. "There's nothing I can say," said Al. "Well, then," answered J. J., "tell them the Imperial is going to be called the Jolson." On top of that Al received a letter from his old-time friend, Harry Wardell, addressed to "Albertina Jolson, care of Mr. Jolson's Theatre, New York City."

The Jolson theatre seats around 1,900. The masses of the New York public will now have their first opportunity to see Jolson, odd as that may sound. Heretofore Jolson has never appeared in a metropolitan house other than the Winter Garden. Its scale was so high the masses couldn't attend. The Garden's lowest price for a Jolson show was \$1, and the theatre only held 70 seats at that price. With the Imperial's capacity and at a \$3 top, as Jolson is playing to, the upstairs will provide an altogether new home clientele for the favorite comedian, who probably has been seen by the popular classes of Boston or any other large city in much greater numbers than the New York sides of Broadway and Fifth avenue know him. The Jolson Theatre at its present scale can hold \$34,000 weekly gross, without Sunday shows, if they should be given there, included.

The David Belasco-A. L. Erlanger production of "The Wandering Jew" began a series of dress rehearsals Sunday at the Playhouse, Wilmington. The house has been rented by the producers and will be kept dark for rehearsals until next Friday, when the premiere is dated. The "Jew" production calls for three baggage cars and stage hands to the number of 55 will be required to handle it. The show will carry a double crew of its own, along with 28 musicians. The show is dramatic with incidental orchestrations. The cast holds 26 characters, besides extras, but will open at the Knickerbocker October 25 at \$2.50 top.

In the show's four places there are four distinct casts, Tyrone Power in the title role alone playing through the piece. There are four leading women, Helen Ware appearing in the first phase, Marian Lewes in the second, Adele Kiehl in the third and Belle Bennett in the finale phase. Others in the cast are: Thais Lawton, Virginia Russell, Howard Lang, Albert Bruning, Sydney Herbert, Lionel Adams, Ralph Theodore, Robert Noble, Melville J. Anderson, C. W. Burrows, Bishop Dickinson, Ed Kent, Ernest Whitney and Augustus Anderson.

"The Wandering Jew" is an English work, written by E. Temple Thurston and produced in London by Matheson Lang. It covers a period dating from the crucifixion down to the seventeenth century.

The financial loss attendant to the failure of "The Blue Lagoon" is doubtless the largest of any of this season's tries to date, and estimates run the outlay to as high as \$100,000. The show used 55 men back stage, not counting heads of departments. The total operating crew was nearly 70. There were but eight characters in the play. Many of the men working the show were located in the flies, their duties being in some cases merely the pressing of a button to operate a light or an effect. The rehearsal cost for the week before the show opened was \$4,700 for mechanical and electrical effects. The show is an English success. It was directed here by Basil Dean, an English stager.

The house sign for the Michigan, formerly called the Cadillac, Detroit, is laying on a lot in that city, apparently a waste. The sign was made in New York. Upon its arrival in Detroit it was five times over the footage permitted by city regulations. The house is playing legitimate attractions, under the direction of the Shuberts. It was formerly a burlesque theatre.

One of the pet effects designed for "Bombo," the Al Jolson show, is a sizable gas-bag balloon, not shown at the premiere. It was realized after the bag was made gas could not be employed because of the risk of explosion and the envelope was filled with air. At Atlantic City the balloon became a problem. It was necessary to deflate it at every performance, but the valves worked so slowly that that was impractical. One man was nearly smothered under the folds of the balloon and another was fired. Finally an aviation expert was called in and he advised the bag be slit with a knife to secure quick deflation. The opening was closed with gum thereafter, but the effect appears to have been finally discarded.

A. H. Woods has a one-third interest in the Shuberts' production of the forthcoming George Scarborough play, "Mad Dog," in which Conway Tearle is to be featured.

Percy Hammond has left Greenwich Village flat. The Chicago critic on his arrival in New York to join the "Tribune" staff was touted on the village section as the "place" to live. He tried it out, and one morning walked into a restaurant for breakfast. That cured him of the village and all appertaining thereto. Now he is enjoying the most aristocratic atmosphere of Park avenue in the neighborhood of 57th street.

For years when one referred to complimentary tickets in the vernacular they were "Annie Oakleys," the idea being derived from the fact that Annie Oakley in the days of the "Buffalo Bill" Wild West show would shoot anything full of holes. Passes usually have a couple of holes punched into them. Now comes Morris Gest with a new Annie Oakley. This Annie walked into the Princess theatre last week looking for a job. Morris asked her her name and when she replied "Annie Oakley" he almost took a flop. She got a job, but she has got to change her name even though she does come from the Eastern Parkway section of Brooklyn.

Although the Hudson is "dark," the house is drawing rent from John Meehan, Inc., which hired the house for 10 weeks and produced there "The Man in the Making," written and financed by James W. Elliott, head of the financial concern known as "The Business Builders."

Friction at present in a smouldering atage, but fostered by a situation that bespeaks sure ignition and possibly explosion is reported between Louis De Foe of the New York "World" play critic staff and Heywood Brown, now doing a daily general comment for the same sheet under the caption, "It Seems to Me." De Foe's relation to the paper, covering a period of a full score years in the same relation he now occupies, has always been maintained by him with a decided sense of his own rights under his agreement. Brown, a newcomer to the "World," directly from the "Tribune," where his expressions included theatrical reviews, has been a sort of Jack-in-the-box of journalism, now here, there, elsewhere; now covering the Peace Conference, again looking over the psychic and physical geographies of this or that journalistic bonfire, and the while not seeming to direct his focus at sports or the pictures, critically, at plays, at players who caught his interest, at books and writers generally.

The irritation indicated is said to have been precipitated signally by the frequent and pronounced incursions of Brown into what De Foe's critics consider encroachments. For instance, last Wednesday, in the make up of the page running for Brown feuilleton for the day, and

(Continued on page 19)

BROADWAY REVIEWS

BOMBO—JOLSON

Extravaganza, dialogue and lyrics by Harold Atteridge; score by Sigmond Romberg; dances staged by Allan K. Foster; scenes by Watson Barratt; staged by J. C. Hoffman, under direction of J. J. Shubert.

Cast: Al Jolson, Franklyn A. Batte, Vera Bayles Cole, Frank Holmes, Russell Mack, Mildred Keats, Forrest Huff, Gladys Caldwell, Fred Hall, Fritz von Busing, Grace Keeshon, Janet Adair, Harry Turpin, Ernest Young, Jack Kearns, Irene and Bernice Hart, Janette Dietrich, Frank Bernard, Dora Duby, Bertee Beaumont, Vivien Oakland, Sam Critcherson.

Al Jolson brought "Bombo" to the new Jolson theatre Oct. 6. Actually the Shuberts produced it. Al says he has a piece of it and explained it was not his idea to charge \$11 for the premiere, but that J. J. Shubert wanted to pay for the show and the house on the first night's takings. It was to have been a Winter Garden extravaganza. When the Garden was switched into vaudeville the Shuberts' newest dramatic temple was dedicated with Jolson, the theatre's name at the same time taking that of the star instead of retaining the first planned title of the Imperial.

The Jolson is a long block eastward of Columbus circle, being an out-ride from the theatre zone yet easily enough reached, via subway, street car or taxi (Seventh avenue and 59th street). It was the site of a stable and riding academy, a fact facetiously brought to attention by the lanes of boxes, which about either side all the way back and recall the possible former location of horse stalls. In size it rates with the largest of legitimate houses, seating around 1,800. The plan is akin the seating idea in big picture houses only two floors. The far-reaching balcony appears to hold as many seats as the lower floor. Liberal space between rows makes for comfort, but the crowded condition of the boxes on the first night aroused some irritation. Decoratively the house has the appearance of richness. There is a show of polished marble, once in the Knickerbocker hotel, which when dismantled provided a whole marble mine for the embellishing of the building Shubert theatres.

Jolson is the show at the Jolson. That was expected and the first nighters revelled with him and at him. "Bombo" as a show was not up to expectations. The same authors who toiled "Sinbad" for the scintillating Al labored again to repeat. In doing so they slipped into the "Sinbad" groove and didn't get out of it. At Atlantic City, where the show opened first, the atmosphere was so alike that "Bombo" (the name of the burnt cork servant to Christopher Columbus) was referred to on the stage as "Sinbad" (Jolson's programmed role in "Sinbad").

There are too many scenes aboard ship. Most of the scenes are painted therefore. More important, however, is the failure to give Jolson comedy support. There are no comedians but Jolson, and it is hard to believe that it was his suggestion, though it is a tenet the star can carry any show he wants to. The cast is also lacking in feminine entertainers.

The Garden type shows were always weighted with specialty women. In moving the Garden machine here the runway was thrown out. That cut down the number of show girls needed perhaps. "Bombo" is without real voices, either feminine or male, Jolson always excluded. Franklyn Batte, one of the hand-somest of straights, is opposite the star all the way. His flashing smile does count, but the numbers given him are not quite to his liking. Though the runway is missing, there is a small platform in front of the foots and there Jolson does his most telling work.

There was a fear that perhaps Jolson had modified the punch in the way he delivers numbers. He dispelled it before the show's second portion was well under way. There are some songs which he does not "feel" and it is only with those he likes that the Jolson "stuff" comes out. And with those numbers Jolson is irresistible. His singing of "Whenever April Showers Come Along" was a splendid effort. He tried with it vocally, proving that he has a real voice. The lyric of "April Showers" is exceptionally fine and in Jolson's care was the prettiest of numbers. That the star liked it too was indicated by his repetition at the finale. He opened with "Going Down South," saying he loved a Dixie song, and it was the best way to start things. But it was with "Give Me My Mammy" he worked hardest, throwing his whole force sincerely into the rendition. Naturally he made it a hurricane applause winner. He announced "It's You," but got off onto some kidding and really sang the new Mammy number. "Yoo-hoo," a number he said was one of his own (in association with Bud De Silva), finished with his whistling

stunt. His comic number, "Barber of Seville," so tickled the house that they wanted more of it than there was. That brought the famed Jolson line "you ain't heard nothing yet." Louis Silvers is said to have contributed "Showers."

"Bombo" got its real start with the third programmed number, "The Horse Trot," led by Gladys Caldwell, and more aptly described as the pony trot. It looked like Allan Foster's best bit of directing, and is a corking good novelty. There were three sets of four girls, each forming a team, "driven" by a "coachman." The sets are white, brown and black, the girls being plumed and resembling Shetlands going through their paces. The number drew extra encores and turned out the blue ribbon dance of the evening. An Indian number early in the second act was the biggest flash. The song was "Wetona," led by William Moore and Vera Bayles Cole. The chorus in lavish display pictured a veritable forest of colored ostrich plumes. In a palace scene in the first act the costume display was brilliant and interesting. Some of the show girls as butterflies sported union suit tights, with no trace of trunks.

There is a line by Forrest Huff to "Bombo," "On to the palace," with Jolson winning a great first night laugh with the reply, "Don't talk about the Palace while the Shuberts are in vaudeville." The Indian scene is the culmination of Columbus' discovery of San Salvador. The explorer in despair of the disappearance of Bombo is relieved to see the "boy" stroll in with the Indian chief himself. Bombo offers to trade a pair of scissors for Brooklyn and gives the Indian the privilege of cutting out Flatbush.

Frank Bernard came to the fore with his dancing. He is a master of the split, the work at times being contortionistic and almost sensational. Bertee Beaumont following him was almost wasted. Miss Beaumont in the supposed trappings of a Moorish Dervish could pack her costume in a pocketbook. Spotted anywhere else she would have surely come through. Bernard, with two girls adding, again pleased. One of the girls is Jeanette Dietrich, who a season ago was a chorister, and attracted so much attention in the line she is now doing specialty dancing. Rianna, who looked like an Indian maiden, frisked about all too shortly. Irene and Bernice Hart entranced early and along the lines of the Duncans harmonized prettily enough. On their second try the youthful sisters were not so successful, the lyric not being heard. Janet Adair was best with "I'm Glad I'm Spanish." Her characterization of Mrs. Murphy, alias Mona Tessa, a mystic, easily topped the feminine bits. Russell Mack and Mildred Keats had numbers, while Cortez and Peggy, one of the Garden fixtures in the show, had two specialty dances, one saved for the finale. Vivien looked corking as "Bombo's" gal, a "high-brow," but had no numbers.

When Jolson first appeared the sustained welcome brought tears to his eyes and he dabbed at them with his gloved fingers. It was his work, his songs, his personality that carried "Bombo" along. The florist window of tribute that passed over the footlights at intermission had its piece of business—a horseshoe, with a card which read "From one stable to another." At least that's what Al said was on it. The stable bit sounds like a Jolson. Some may have forgotten the Winter Garden was formerly a horse sales place, and as the new house was a riding academy and stable, it was a nifty for the first nighters.

Jolson said in one of his speeches that this is to be his last season in musical comedy. He expressed his desire to do concert work. He couldn't do it, however, without kidding; result, laughter. There are reports of his desire to do straight comedy parts. But the concert idea is the big one. Jolson is as great an entertainer as he ever was—greater, in fact. The new house was entrusted to the Shuberts' ace, and if it is to be put over, Jolson will do it.

The Sunday night concerts there look like a cinch with Jolson in the line-up. With him the Sundays should pay for the production, as they more than did at the Garden.

SAN CARLO OPERA

Lohengrin

The San Carlo Opera Co., under the direction of Fortune Gallo, has been doing excellent business, often capacity, so far during its month's tenancy of the Manhattan opera house. Newspaper men attending the majority of performances have pronounced them adequately mounted, well sung and well conducted, and received with marked approval upstairs and downstairs. The balcony clientele has been largely Italian.

For the first time on any stage the old Imperial Prussian emblem was hoisted during the performance

of Wagner's "Lohengrin" Oct. 7. It is part of the performance, and its use passed without notice. At this showing, Henry Hadley, as a visiting conductor, had charge of the orchestra, his whole work being characterized by the competence and finish the public is accustomed to expect from him. What Mr. Hadley lacks is not mastery of his trade, if one may call it that, with union labor invading musical circles, but inspiration. No wild gusto, no self-forgetfulness lifts him to heights; and this fault of his came doubly to the fore the other evening as he tried to manage an inadequately drilled chorus.

Among the principals Anna Fitzlu showed marked improvement over previous seasons. Eleonora de Cisneros, who started her career in this country down there with Hammerstein, was majestic as Ortrud, while Romeo Boscacci as Lohengrin sang intelligently, though his voice is light for the role. Graham Marr overtopped the others vocally, but sang in English instead of Italian.

The scenery was impressive. What seemed principally needed was ensemble drill; but this should come.

A BILL OF DIVORCE-MENT

Margaret Fairfield.....Miss Janet Beecher
Heater Fairfield.....Miss Ada King
Sydney Fairfield.....Miss Katharine Cornell
Gray Merrill.....Miss Lillian Brennard
Kilt Pumphrey.....Mr. Charles Waldron
Hilary Fairfield.....Mr. John Astley
Dr. Abbott.....Mr. Allan Pollock
The Rev. Christopher Pumphrey.....Mr. Arnold Lucy
Mr. Fred Graham

The inside on this presentation is that Allan Pollock, who was a well-known character man in America before the war, enlisted in the English army early in the fray with Germany. He was frightfully wounded and lay in a hospital for many months. He was released quite recently, and in London saw this play, which is a considerable success there. He procured the American rights, came across and arranged with Charles R. Dillingham to star him in it in New York. It opened at the Cohan theatre Oct. 10.

Pollock was never starred before on this side and had never been prominently featured. This reviewer's most distinct recollection of him is as the decrepit king in support of Douglas Fairbanks in "Hawthorne, U. S. A." In that he showed a personal triumph without, however, much public recognition.

Pollock returns a hero, and that will probably not help him much. The war, strangely enough, has lost his kick. And, strangely enough, this play is about a man who has been away for years, laid up after a shell-shock injury that made him insane, and when he comes back finds he has been divorced and his wife is about to marry another.

And she marries him, too, though she vacillates and wrings hands and speaks many speeches. But his daughter, who seems a frivolous thing to begin with, turns out to be a sympathetic, sacrificing martyr at the end, and renounces love and life and hopes and happiness to tend the returned ghost of the past for whom she has no affection.

The time is 1932, a forecast of what may happen if a certain divorce law now being promulgated in England should pass—permitting divorce from insane people. It may be a burning issue in England, but it rolls off the knives of Americans as a timely topic, because here for many decades it has been quite legal and entirely simple to divorce folks on grounds of hangnails, baggy trousers, need of a shave or even matrimonial unfaithfulness.

The woman in this case has been divorced a year. The former husband returns, apparently sane. Her conscience rends her. In New York there are probably 100,000 women whose former husbands are alive and sane, and their consciences don't even yawn. She admits she never loved him. So it would seem that her conscience would revolt against her again becoming his mate, especially after 15 greivous years of confinement in a maniac's cell. It is reminiscent of Kipling's "The Man Who Was."

But the resuscitated lunatic weeps and falls on his knees and recalls a kitten they found when they were courting, and she says she will stay; an hour later the other man calls and tells her she is a fool, and she says she will go. She goes. The daughter, meanwhile, makes a monkey of her fiance so that she may pay the ghastly price for her mother's happiness.

Mr. Pollock, unfortunately, is not the splendid actor here that he was when less conspicuously cast and presented. He has a shrill, hysterical note on which he climaxes every dramatic crescendo. His characterization is negative, there being no suggestion of a man who has suffered as he has suffered (in the plot) except in his natural spare physique and in an endless rubbing of the hands.

Since it is found necessary to bring forth that there are strains of natural insanity in his heredity to give certain color of verisimilitude to the daughter's otherwise inexplicable attitude, his supposed cure is not thoroughly plausible, and the audience would scarcely be in sympathy with the wife's returning to him. Nor are the beholders quite

reconciled to her leaving him. So there is a conflict of sympathies and nobody is fully pleased with the result, the less so since the vigorous young girl, with more life to live than any of the others is the goat for the incredible and complex goings on.

Janet Beecher plays the mother. A romantic leading woman who a few years back thrilled American theatregoers, she has complacently fallen into mother roles resting on Christian conscience rather than on romance and fire for impressiveness. She, like the girl in the play, seems to be sacrificing herself needlessly. The role is not up to many she has played and is still capable of playing, and still she doesn't do it justice in the playing. Katharine Cornell, the ingenue, is easily the star of the company, displaying gusto and spirit and charm.

Though the premiere audience was wildly enthusiastic, it seems dubious that this unconvincing, not directly appealing, disappointing and intricate combination of unimportant emotions and foreign problems should drag a resounding success out of a season which has been nibbling but gingerly at many more penetrating and more attractive theatrical tidbits.

The piece is in three acts, staged in one simple interior set. *Lat.*

THE WREN

Cap'n. Olds.....George Fawcett
Mrs. Frechart.....Marion Albott
Francis.....John Flood
Mrs. Frazee.....Pauline Armitage
Ruddy.....Leslie Howard
Seebly.....Helen Hayes

One isn't often accorded the extreme privilege of being present at the premiere of so complete a failure as occurred at the Gaiety Monday evening, when Booth Tarkington's three-act comedy was produced by Messrs. Tyler and Branger.

In writing "The Wren" Tarkington seemed to be trying to break as many of the rules of dramatic construction as possible. He tries to develop the plot through the medium of long-winded dialog, designed for comedy, which it isn't. It took all of the first act to bring out the situation that a business man had received no letters from his wife for 10 days and had come to a New England seacoast hotel where she was stopping, to find out the reason. It is also developed she has been flirting with a yapid young painter, a helpless sort of individual, easily led by the nose, and a mere child in the hands of this woman of the world. That having been established one cared little or nothing whether she gave up her husband for the artist or went back to the city with her husband.

At the very end of the third act she goes back to the city with her husband, and the young daughter of the hotel proprietor is described as leading the artist by the hand, lending him the necessary moral backbone to enable him to carry on his life's work.

The girl is played by Helen Hayes, featured in the billing, with the idea of once more attempting the difficult task of establishing her as a star. She enacts the role of a Maine coast ingenue with an accent that sounded more like a Scotch dialect. It is scarcely fair to go into further details, as the part is so thankless a one and the play of such small moment.

George Fawcett is an old sea captain, retired through a stroke of paralysis, and going through the paces seated in a wheelchair. He contributes his usual fine characterization and makes much of sketchy part. John Flood is commanding the husband of the frivolous, flighty wife, while Leslie Howard makes much of the spineless young painter who is living at the summer hotel at half rate. His predicament at being called upon to elope with an extravagant woman when he is without funds is made amusing through his simulation of nervous helplessness over the situation.

Sufficient to chronicle that "The Wren" was produced on Broadway and is utterless hopeless. *Jolo.*

ARNOLD DALY CO.

THE CHILDREN'S TRAGEDY.

Translated by Benjamin F. Glazer.
The Elder Brother.....Phillips Tead
The Younger Brother.....Sidney Carlyle
The Sister.....Nedda Harrigan

This has been a season rich in unpleasant experiences for playgoers, but Arnold Daly leads the procession for horrors with his new offering, "The Children's Tragedy," which might be described as a child's nightmare for grownups. It is calculated to rob any attentive adult of at least one night's rest.

The thing is a psychological study of the most terrifying sort. In presenting it as part of a double bill at the Greenwich Village theatre, Oct. 10, even Mr. Daly apparently felt the need for some sort of apology, for the advance notices carried the warning that it dealt with a problem with such frankness as characterized the Greek dramatists.

It goes further than that—it treats its subject with all the brutality of a Freudian and a biologist built on top of that—all done in the gloomy vein of the modern Tontoon. Witnessing the play is ingenious spiritual torture.

The story itself is simple enough, and, told otherwise, might be fairly

innocuous. It has to do with the infidelity of an Alpine hunter's wife with a new forester, but none of the grownups appear in the action. The whole tale is told in the form of its reactions on the three children of the hunter and his wife with a vividness positively wrenching.

The children are two boys, probably 12 and 16, and a girl about 14. The younger boy has been his mother's favorite, a too much coddled youngster who spent his time in the kitchen as she prepared the meals. The older boy is more emancipated from the apron strings, an admirer of his father and proud of the task of caring for the elder's guns, while the girl is coming into adolescence, idolizing the father and holding the mother as her model. She is just beginning to have rough admirers among the crude youths of the countryside.

The younger boy has fallen into the water and rescued by the new forester as the beginning of the "affair" between the mother and the woodman. This relation is gradually coming to the attention of the three children. First their sleeping room is moved from the ground floor of the cottage to the room above, the mother begins to be impatient at the persistent presence of the younger boy, and finally the older brother discovers small happenings which vaguely indicate to his foggy understanding that all is not well. The children begin to compare notes and gradually the truth comes upon their terrified understanding.

The second act takes place in the sleeping room of the two boys, when the sister comes to talk things over with the older brother during the night. They strive to escape their suspicions. The elder boy recalls that a few days before he struck his head against a forest tree, and perhaps these suspicions are baseless imaginings from a shaken mind. The girl goes below to speak to her mother and reassure herself. Presently she returns in bewildered terror, apparently having found her mother and the forester together.

The girl is sunk in horror at the realization of the situation. Her reaction is that all her mother's teachings have been false. She is lost and bewildered in a moral void. "What difference does anything make," she cries, "since everything is all lies?" The elder boy's idol is shattered no less tragically, while the babied youngster feels only the wretchedness of being left alone and unprotected without understanding what it is all about. But for all the old happy childhood is shattered and they are confronted with terrifying adult problems in a moment, a sort of wide-awake nightmare that won't vanish.

The third act takes place in a clearing in the forest. In the distance can be seen a point of light—the candle in the window set as a signal for the lover by the mother and wife—and the children discuss the light and what it means in tense whispers of fright, anger and uncomprehending. Presently it appears that the girl has been to the village, and, coming back through the woods, has been despoiled by a rustic suitor. The older boy is overtaken with animal fury and threatens to kill his sister, who only replies, "What's the difference; everything is lies?" Just then the new forester is heard passing close by, singing as he goes to his rendezvous with the children's mother. The older boy snatches up his rifle and is about to kill the invader of his home, but his nerve fails and he drops the gun. It is the younger boy who picks up the weapon and fires the mortal shot.

There may be psychological truth in the play, but it is no subject for stage presentation. It will be that all new light upon mental and spiritual hygiene is bound to come into the open, and the stage is one useful medium of education, but why this incessant dwelling upon the darkest phases of humanity? Plays like this only serve to alienate people from the theatre, set up resistance to such ideas and by their brutality make the way of the wise and earnest preacher more difficult. It is as though some one sought to give instruction in physical hygiene and began the proachment with a treatise on obstetrics.

Theatrically speaking, the playlet (it takes only about an hour for the three acts) has been all done. Nedda Harrigan gives the part of the daughter a graphic touch of child tragedy, while Phillips Tead makes the elder boy a manly sort of youngster in spite of the unwholesomeness of the story. Sidney Carlyle was an unsatisfactory child, registering only the disagreeable phases of the character without getting the touch of childish appeal so necessary to save it from monstrous wretchedness.

The fact that the children are played by full grown actors gives the thing a confusing touch of grotesqueness.

THE VAN DYKE

John Peters.....William Norrle
Arthur Stanislaus.....Arnold Daly
First Assistant.....Walter R. Scott
Second Assistant.....Valentine Saunders
Jennings Morrison

The other half of the bill is a revival of "The Van Dyke," done originally as part of an evening of short plays by Mr. Daly at the Berkley Lyceum in 1906 and later played for a time in vaudeville. (Continued on page 19)

OUT OF TOWN REVIEWS

CHICKENS

Washington, Oct. 12. To be candid, "Chickens" is not another "Irene." Comparisons are inevitable, the producers invite them and the authors, as it would seem all authors have done before them, have tried to follow closely the lines of their former remarkable success. There is the same sort of a girl as was Irene O'Dare, only now she is Lily Dale, and instead of being in the city it is now the country. There is also in this case the comedy parent, a father though, instead of a mother, and in the number, "Just a Little White House with Green Blinds," an attempt has been made to write another "Little Alice Blue Gown." This attempt must be set down as a failure.

There are still the two girl friends of Irene (no, now it is Lily), as well as the story being that of the boy with wealth becoming interested in the poor girl and bringing her happiness and a home. She now dreams of her little white house instead of the blue gown, and the devotion of her two girl friends helps to bring an end to all her troubles.

In the staging there is a reminder of "Irene," the movie fade out is utilized, and to go further back, Belasco's opening of "The Girl of the Golden West" is again presented, this time with four excellently done drops of the country at the four seasons, evidently for the purpose of creating "rattaplan" for that which is to follow.

The town is expressing its disapproval of the fun-loving Lily Dale because she has stayed out after the 9 o'clock curfew. Its four principal citizens, who are prominent in the return of the boy born in the town and his city friends, are set to either make her leave the town or go to the reform school. This city boys, however, see that Lily wins the popularity contest among the girls, and she, of course, marries the boy of wealth. The town is rejuvenated through these self-same boys, and one who comes down there as a valet to the boy who wins Lily, resigns his position because he has become the popular idol of the town.

Mr. Montgomery has told what story he has had to tell well. It is a story of "Main Street" and one of the older rural plays, and he has succeeded in keeping the house in a good humor with his comedy, and on some occasions has slipped in comedy lines that were positive gems. It cannot be said that the music of Harry Tierney is commonplace. It would stand on its own merits if "Irene" could be forgotten. With the exception of the theme melody about the little white house, and which is strangely reminiscent of "Little Gray Home in the West," he has written some tuneful numbers, mostly confined to the second act. The "Saw Mill River Road" and "Post Office" have a dandy rhythm and had to be repeated over and over again.

And, indeed, how very fortunate is Mr. Tierney in the selection of Arthur Lang to do the orchestration? The entire score has been handled beautifully. One's attention is caught from the first few bars of the overture, and really at times one forgets the singer, finding himself enthralled in the music from the pit. The musicians accomplished wonders under the direction of Harold Vickers, the members of the orchestra being all brought here with the company.

Helen Ford is attractively sweet as Lily. But Miss Ford is overshadowed by one of her little girl friends, Helen Groody. This little lady, who is just bubbling over with suppressed fun and who can dance so very, very graceful, is a positive delight, coming mighty near to, if not actually taking, the honors of the evening.

Georgia O'Ramey was the only member of the cast to get a reception on her first appearance. She was funny as the "town trumpet" (to quote the program), who, when she saw things slipping over to the girl, immediately jumped over to the other side of the fence. Of the other women, Mabel Ferry, the second girl friend of Lily, deserves particular mention.

John Cherry as Sumner Holbrook, the town's pride, doesn't overdo the country boy for a single moment. He easily earned the honors among the men. Charles Dow Clark is just as he has been for years, the part evidently being written with him in mind, while Robert (Hobby) Higgins, who presents an extremely funny though unreal picture of a youthful country constable, is without opportunities. He is an importation in the ranks of musical comedy from vaudeville and was here last with Charlotte Greenwood. Here he is styled the town tenor, and hasn't even a number.

Two of the cast of "Irene" have been left over for this production. Bobby Watson, who was the male modest in the handsome valet and gave but few chances. He did, though, put over the "Post Office" number splendidly and ably assisted in the other outstanding hit, "Saw Mill Road." Hobart Cavanaugh, the other player held over,

is the boy born in the town and whom the friend of the father brings back because the town needs him. The part is conventional and so is Mr. Cavanaugh.

There has been no attempt to "Ziegfeld" the chorus. They are supposed to be country girls, and they are. All can dance, and, coupled with the ten boys, are an asset instead of an ornament.

It doesn't seem exactly the fair thing to do to make such strong comparisons between the delightful "Irene" and this new production. In the author's first endeavor they were what might be termed inspired and brought forth a rare jewel in musical comedies. This offering has entertaining qualities that is the best that may be said for it.

Meakin.

PHI PHI

Atlantic City, Oct. 12.

Greek mythology became sorely mixed with burlesque, modern costumes, good lyrics and low-brow music Monday evening at the Globe when the Shuberts offered "Phi Phi." Frances White led the cast in a half-finished product of a slow moving first night.

Glen MacDonough and Harry Wagstaff Gribble were the authors who conceived a bright, yet somewhat crude idea that divulged itself as "Phi Phi," a vehicle that exploited Miss White on a more elaborate scale than usual.

A tale of modern folk who pass into a trance and live their lives in ancient Greece has been lavishly staged and costumed—particularly the latter. Though it remains a mystery whether the producer achieve any tangible visualization of the author's plan, it was very evident "Phi Phi" came to light several days too soon. The second act, apparently in a fairly well rehearsed state, was preceded by an act and lengthy prolog dull and languid.

Miss White gained something only in her song "Personality." Robert Woolsey, Maud Odell, Renee Detling, Irving Beebe, Frank Lalor and Frank Doane are among the excellent ensemble of principals. In music the piece offers nothing that has not been written before, but the lyrics, credited to E. Ray Goetz, are worthy of note.

In final finish—staged so that the fantasy of the dream idea is properly burlesqued—"Phi Phi" ought to be racy and riotous according to the ability of the authors to make their humor appeal. Scheuer.

ARNOLD DALY CO.

(Continued from page 18)

Originally Holbrook Blinn played the absurd art fakir. This role is now in the capable hands of William Norris, who gives it a better comedy character flavor. Mr. Nor-

ris is a more convincing figure as the nervous, timid John Peters than was the more robust Mr. Blinn, and the satire of the whole situation takes added force and "punch" from this circumstance.

"The Van Dyke" took something of the curse of "The Children's Tragedy," but nothing in the way of an amusing episode at the tail end of the evening could quite cure the gloom spread earlier around Sheridan square. Rush.

MAIN STREET

Dave Dyer.....Bert Melville
Sam Clark.....William T. Clark
Adolph Valborg.....Charles P. Bates
Vida Sherwin.....Marie Pettes
Junia Haydock.....Marion Hutchins
Bye Bopart.....Cliff Heckinger
Myrtle Cass.....Marvée Snow
Rita Simons.....Ruth G. Clark
Maud Dyer.....Eva Lang
Erik Valborg.....Maud Nolan
Guy Pollock.....Everett Butterfield
Dr. Will P. Kennicott.....McKay Morris
Carol.....Alma Tell
Mrs. Clark.....Elmer Grandin
Harry Haydock.....Boyd Agin
Ella Stowbody.....Helen Cromwell
Bea Sorensen.....Hilda Helstrom

The Shuberts presented "Main Street," a dramatization of the Sinclair Lewis novel of the same title, at the National, the new Walter C. Jordan house on West 41st street, Oct. 5. The stage version is by Harvey O'Higgins and Harriet Ford. The action is in four acts, three scenes in the same set.

"Main Street" is a story of small town life told by the author in the novel with great detail, much curtailed on the stage. The opening scene is laid in Main street, Gopher Prairie, Minn. It is the typical small town thoroughfare, not over artistically done scenically. In it, among the leading characters, are a number of rural types, the one exception being Carol Kennicott, the city-bred bride of the village doctor. These two characters are the factors played by Alma Tell and McKay Morris. The role of Miss Tell is a shallow uplifter. The weakness of her efforts and the strong character of the doctor, compose a complete contrast. The eternal triangle is brought out with the introduction of a farmer boy dreamer, attracted to the woman through her uplift mania. Their meetings are the cause of local gossip, with both leaving town, going in different directions. A year elapses before the return of the woman, who finds her husband waiting expectantly.

Stuart Walker did the staging creditably. The production calls for no pretentiousness. Casting displays discrimination. Miss Tell gives a character devoid of humor. It is questionable if the author intended the role to be played so seriously. Norval Keedwell, the juvenile, is in the running with the two leaders.

"Main Street" as a novel has been read far and wide. It has a direct appeal to small town people and should be able to remain on Broadway for some time to come with the transients depended upon for a good share of the patronage. Hart.

INSIDE STUFF

ON LEGIT

(Continued from page 17)

De Foe criticism of "Ambush," Tuesday night's new play at the Garrick, appears alongside. The lay reader in the natural left to right survey of the page first encounters the Broun screed. Reading it, he is soon immersed, if interested, in Broun's opinions of "Ambush," certain players in it, and comes away from the matter with something of the judgment that he has been entertained and informed by the paper's theatrical authority. But leaping the rule between Broun's department and De Foe's, the reader meets De Foe's criticism of the same play, with, naturally, some variations of opinion from that of the different version of Broun expressed alongside.

The reporters of the simmering unpleasantness between the two writers are a unit for the side of De Foe. The accredited head of the theatrical department of the paper, with reputation among the intelligencia in the playhouse and out for fine artistic perception, grim justice and helpful, constructive reviews, De Foe's position must necessarily be embarrassing in having to explain to the uninited the underlying causes accounting for two men on the same paper, under signed heads saying, perhaps contrary things of the same play. The lay reader, if informed of the intricacies of stimulating newspaper ballyhooing would know that Broun was merely the special feature man and De Foe the stage authority, but with Broun's secession from stage reviewing post on another sheet only a few months away, the general reader is necessarily at sea trying to adjust his speculations.

Antoinette Luescher, wife of Mark Luescher, won a motor car, getting the greatest number of votes for the most popular lady driver in New York. She said she would probably have to devote the winter, giving rides to those who voted for her.

A group of Lambs, to play a practical joke on Leon Errol and Walter Catlett in "Sally," at the Amsterdam, induced Murphy, the club's boot-black, to assume the role of a duke and sit in the front row at the Monday night performance this week. Murphy underwent considerable grooming and made a fitting duke on his appearance. The company played to him throughout the performance, after which he went upon the stage and was introduced before the hoax was discovered.

The Loew vaudeville houses are flashing a slide of a complimentary nature for David Warfield, appearing in "The Return of Peter Grimm" at the Belasco, requesting that the Loew audiences witness his excellent performance in the piece. Warfield is a personal friend of Marcus Loew, and was instrumental in the starting of the Loew chain of theatres.

Around the big hotels this week it looked as if everyone had turned a lot of speculator. The biggest sellers of the world series tickets were said to be bellhops. In the Hotel Astor a spee stood in the lobby disposing of tickets. One of the temporary speculators was a chief of police from a large city in Pennsylvania, who sold coupons at an advance like the others, operating in a hotel lobby. For the local games the speculative price of the ball game tickets nearly doubled over the printed scale.

LEGITIMATE ITEMS

Ethel Barrymore in "Declasse" is having a route to the coast laid out for the piece.

"The Amber Fluid," a comedy not dealing with prohibition, has been placed in rehearsal by F. W. Block, an independent producer. The piece, which has a cast of five, is played in one set.

Lou Tellegen is due for a road tour in "Blind Youth." It will be his fourth season in the piece.

The road tour of Mitzl in "Miss Billy," will be terminated in December. A new piece will be put in rehearsal at that time for her by Henry Savage.

Dr. Charlton Andrews, who adapted "Bluebeard's Eighth Wife" for William Harris, Jr., has a new farce adaptation (also from the French) placed with the same producer.

E. J. Carpenter opened "Mutt and Jeff" last week.

Max Figman has been placed under contract by David Belasco for three years.

Edward Robins, the Toronto stock manager, is organizing a road company of "Just Suppose." The piece has secured a Trans-Canada route opening November 7 in St. Catharines, Ont.

Basil Sidney, the husband of Doris Keane, will enter the production field in conjunction with the Shuberts with a college costume play entitled "Lonely Heart."

Jessie Busley is to enter vaudeville with a dramatic sketch. She will be supported by Anita Roth, also from the legit.

A. W. Buchelder took over the management of Joseph M. Gaites' "Up in the Clouds," when it started on tour from Chicago. He replaced Howard Gale, who is doing the advance work for the attraction.

Mamie Whalen and Cecilla Smith, respectively treasurer and assistant at the Central, are now in the Maxine Elliott box office. The Central, now under control of Universal Pictures, has Helen Harris, treasurer, and Annie Yerkes, assistant. Miss Harris is a sister of Charles Harris, manager of the Longacre.

The Park, Erie, Pa., recently purchased by Herman Saxon, of Toledo, will open October 14. It will be Erie's only legit. house.

"Top Hole" is the title of a new comedy to be first presented at the Grand, Hamilton, Can., shortly. It is in four acts, and about golf. George V. Dill, of Toronto, and Eugene J. W. Conrad, of New York, are the authors.

William M. Wilkinson has brought suit in the Supreme Court for \$2,700 against George Broadhurst alleging an agreement to act as advance agent for "The Storm" at \$150 weekly for a stated period of time. Wilkinson charges premature discharge and seeks to recover the salary covered for the weeks unemployed.

R. G. Herndon is rehearsing a new show to replace "The Hero" at the Belmont, which will probably close in a fortnight.

A. Toxen Worm, who has returned from Europe, says he has not recovered his health sufficiently to return to work for awhile longer.

The Academy, Scranton, Pa., formerly vaudeville, and which will install American Wheel burlesque the last half of the week, will play traveling attractions the first half, starting with "Not Tonight Josephine," October 10. The switching of the Academy to legitimate attractions for half of the week will give Scranton two combination houses, the Academy being opposition to the Majestic, which until this year played the burlesque

shows and is now being booked through the Klaw & Erlanger office. The Academy is booking its legitimate attractions independently.

Joe Vlon will be in advance of Jane Cowl in "Smilin' Through," succeeding "Musty" Miller, who is joining the A. L. Erlanger office.

Lee Kugel's "Six-Fifty" was brought in from the road for revision and recasting. Reports on the comedy are that it has a good chance after some changes are effected.

The Barry McCormack musical piece, "The Old Home Town," written by John Young, with music by Silvio Hein, was placed in rehearsal this week. The show went into rehearsal several weeks ago but never opened, due to the Cleveland backers behind the piece failing to bring forth the necessary cash on account of a smash in their Wall Street holdings. McCormack has secured new capital and will open the piece out of town in a few weeks.

"Fools Errant," the Louis Shipman play, originally produced by the Shuberts in Cleveland, went into rehearsal this week. It has been rewritten with the new version having a cast headed by Kathleen MacDonnell.

Harry Yost resigned as business manager for "Pitter Patter" and will manage Marjah. Walter Messinger will succeed him with the show.

Gus Hill started rehearsals Monday on the stage version of "Boob McNutt," three-act musical show based on the newspaper cartoons. John P. Mulgrew wrote the book and Wm. Smith the music.

Edgar MacGregor has started casting for his forthcoming production of "Elsie," a musical version of "The Dislocated Honeymoon," which he tried out last spring. The new version will have 17 musical numbers in it, and the production date is now set for the last week in November.

Albert Sackett, father of Julia Sanderson, replaced Fred Siey in "The Broken Wing" at Loew's, Washington, last week.

The San Carlo Grand Opera Company closes its second season at the Manhattan after next week, going to Boston, then Philadelphia and starts upon its annual transcontinental tour. Pavlova comes to the Manhattan Oct. 31 for a two weeks' engagement, starting on a coast to coast tour of more than 100 cities.

"The Title," by Arnold Bennett, being produced by Richard Herndon, will play Canadian stands before seen this side of the border. In addition to its authorship, the show will have an all-English cast, with Lumsden Hare in the lead. The booking is parallel to the English productions imported exclusively for Canada.

"The Skirt," with Bessie Barriscale featured, will again go out Oct. 25. The show was brought in for revision and will rehearse ten days prior to reopening. Oscar Eagle is directing the piece, produced by Richard Herndon.

Mate Klaw will open the Hattons' latest comedy, "We Girls," at Worcester, Mass., Monday. The show will remain out for three weeks, then coming to Broadway. Mary Young and Juliette Day are to be co-featured.

Ward Chambers is a house manager at Brockton, Mass., for J. J. Cahill. Chambers appeared at one time in "The Come Back" (vaudeville). Cahill, who has the City, Strand and Rialto, Brockton, was formerly of McCue and Cahill.

Douglas Faulkner, formerly manager of the Stehway, L. L., has been appointed manager of the Commodore, Far Rockaway, succeeding Jerry De Rosa.

SPORTS

Centralla, Ill., Oct. 7.

Editor Variety:

I'm sure it would be of benefit to the profession if you will kindly publish the following letter:

In the interest of the golf lovers in our profession, and those others contemplating adopting this sport, I wish to make one suggestion, i. e., when the doors of a private club are thrown open to us and a privilege which costs each member of said club hundreds of dollars is given to the actor free, let's do all in our power to maintain that welcome and keep it alive.

During my recent tour of southern cities I learned of many complaints against performers making use of private golf links, and in several instances the offenders were so numerous that hereafter the actor may be barred. In payment of his bill at the end of the week, which amounted to quite a sum for meals, cigars, etc., one actor gave a check, later returned "no good."

The most common fault is with the beginner's etiquette on the links, many kidding along and holding up the oncoming players, much to the disgust of the regular members. This naturally results in a report of such misconduct, which is likely to result in a withdrawal of future privileges to us outsiders.

Let's hereafter seriously realize the worth this courtesy is to us, and do all in our power to leave each club with a feeling of welcome for the fellow "following us in."

Harry Berry.

The London Times, commenting on the recent bout between Joy McCormick and Joe Beckett for the heavyweight championship of Great Britain, said: "Joe Beckett beat Joy McCormick for the heavyweight championship of Great Britain at the Royal opera house last night. McCormick's seconds threw the towel into the ring after the 12th round had been concluded. Beckett is thus still heavyweight champion of these islands, and is, without doubt at all, the worst champion we have ever had."

Tex Rickard, the boxing promoter and producer of the Dempsey-Carpentier fight pictures, is named defendant in a \$15,000 suit by Nathaniel A. Reichlin, who alleges he was engaged to dispose of the picture rights to the Latin-American countries on a 25 per cent. agreement and later relieved of the assignment. Reichlin states he incurred traveling and cable expenses and was damaged \$15,000 worth by virtue of his discharge.

Arnold Rothstein has quit gambling, according to his own announcement. Rothstein retains some running horses or a stable, but expects to dispose of anything speculative he owns. With Abe Libman, Rothstein has embarked in the real estate and insurance business, lines Libman are familiar with. Rothstein is said to have developed an extensive interest in the commission businesses of the firm, making a specialty so far in life insurance. Rothstein owns considerable property between 59th and 42d streets. This is being manipulated by Libman into converted offices or apartment dwellings. Rothstein is said to be worth \$3,000,000.

The recent judges' decision at the Garden giving Johnny Buff, the Jersey veteran, the world's bantamweight title formerly held by Joe Lynch and Pete Herman, has stirred up a hornet's nest among boxers and fight fans alike. Johnny Kilbane, the gray-haired Cleveland featherweight king, who was present at the bout, stated he would not risk his title in a local ring for less than \$100,000. Unbiased students of sports uphold Kilbane's contention it is worth that much to take a chance before incompetent judges who are placed through political maneuvering and not picked for experience nor knowledge. It was to avoid a possibility of a like occurrence in Cleveland recently in his bout with Danny Frush that Kilbane insisted on naming the judges rather than submit to the local method of placing a dozen or more names in a hat and drawing them.

Buff has already refused to meet Joe Lynch in a titular match, having a vivid remembrance of their last clash when Lynch had him hopelessly outclassed and knocked him out with ridiculous ease. It is a cinch Herman will wait a long time before he meets another title holder like Lynch, who granted him

a return match within six months after acquiring the title. The present system of judging bouts will eventually kill boxing in New York state. The referee alone should be the judge and the cry of the announcer, "The judges disagree," relegated to the ash heap.

Bookmakers who operate around the eastern tracks in the racing season and hibernate to Havana for the winter have little faith in the Cuban track season. They predicate the dope in the deep slump now in the betting at the metropolitan tracks. Some are not getting enough play to pay expenses. The amounts wagered are extraordinarily small. They figure that if it is bad here, it must be worse in Cuba, where the moratorium declared early in the year is still on. The 15 Cuban banks are still closed, and there is no idea of when they will again begin to function. Only the two American branch banks are operating in Havana. It is the Cuban heritage to bet, but with little money in sight the racing season will be confined mostly to tourists, so far as playing the ponies goes.

The case of Frank P. Spellman, amusement promoter, of Batavia, N. Y., against Jack Dempsey and Jack Kearns for \$100,000, tried in Batavia last week for the second time, again resulted in a disagreement by the jury. Dempsey and Kearns testified they never made arrangements to pay Spellman commission for securing them the "Dare-Devil Jack" contract with Pathe. District Attorney Guy E. Moore, of Buffalo, conducted the case for Spellman. He gave both Kearns and Dempsey a stiff cross-examination. Kearns testified he kept no books and appeared confused in most of his replies. Dempsey came in for a verbal lashing as to his war activities, when he talked back to Moore. Another action for \$100,000 by Spellman against Dempsey for personal services in assisting him at the time of Dempsey's alleged draft evasion will be tried shortly. During the trial Dempsey spent most of his time in Buffalo, leading the grand march at the Mardi Gras Ball, and appearing at several boxing shows there.

The fight between Dick Smith and Marcel Nilles at Covent Garden, London, was cancelled at the last moment. As a reason lack of public interest was given. Very little money was taken in at the box office. Converting the over stage into a boxing ring cost \$7,000; \$2,000 was lost on the last fight between Beckett and McCormick. Variety's London correspondent cabled this week.

H. E. Schlegel, of Sayre, Pa., was swindled out of \$40,000 last week by a fake betting agency operating in Glens Falls, N. Y., under the name of "United Turf Exchange." Schlegel was "picked" at Saratoga in August. Under the table in a restaurant where he was eating, he found a card case which contained \$70 in money and a mass of racing data. When Schlegel returned the case to its ostensible owner the latter told him that he knew of no way in which he could repay him except by imparting inside dope on a "sure thing," which had been secured through membership in a horse breeder's association. Schlegel nibbled at the bait, but as he was instructed, and won. The Turf Exchange then opened an office in Glens Falls, installed a fake wire layout and, through phony information, led the Sayre man into a series of bets which showed him a paper profit of \$150,000. Before he could draw the winnings the Exchange operators informed him real money must be produced to show that he was "good." The come-on went to his home in Pennsylvania, secured \$10,000, returned to Glens Falls, "deposited" it as evidence of good faith and then was unable to get his money back, much less the paper profits. The police were consulted and six of the swindlers arrested, but no trace of the money can be found.

Judge Landis has given permission for a post-season tour of a team composed of Babe Ruth, Carl Mays, Bob Shawkey and a few more Yankees, being promoted by Connie Savage and Charles W. Lynch, managers of the Bronx Giants. A story last week to the effect Lefty Miller was interested in the arrangement was denied by both of the above promoters. Judge Landis stipulates the club must not sched-

ule games against any organization harboring ineligible players.

The team will be known as "Babe Ruth's All Stars" and will play the first game Sunday (Oct. 16) in Buffalo.

This is the first time a bevy of world series stars have been allowed to barnstorm.

Taking down the mechanical baseball device on the Times Building was no favor to the stock brokerage branch in the Hotel Astor. As much as possible of the mob that formerly was accommodated on the street crowded into the customers' room. The posting of quotations and transaction of business was all but suspended during the ball games, while someone read off the report as it came in on the news ticker and the quotation tape was disregarded. The two tapes were rivals at times, and the announcements mingled in a queer sort of jargon, strange to the ears of regular stock board followers.

"Shawkey now pitching," one ticker reader would shout, while the speculator would try to get himself heard from the other with "Kelly five-eighths, a half." Another queer mixup of sounds came with the rival ticker cries of "Two and three on Muesel" from one side, and "Betty B, three-eighths, a quarter," from the other. It was a queer combination of two kinds of American slang fighting for an audience, with the baseball lingo well in the lead. It was noticeable that, while the game was in its high dramatic points on Tuesday afternoon, stock exchange ticket quotations were few and far between. Apparently floor traders themselves let business go hand, while they watched the fortunes of the game.

The racing season around New York this summer has been the biggest welching time the books ever had. In the spring the expectation was the summer would see prolonged and wild betting, on the theory with commercial business so bad many would go to the track, gambling there either to increase their bank roll or because of the leisure season. It started to work out that way, but the number of those daily who took the fence increased and became such a common occurrence betting dwindled down.

While the settlement at the New York tracks is on a daily basis, it still permitted anyone going wrong the first day to operate for two and possibly three days following, before the first check given, if not taken care of the second or third day, could get back. In this way many a better did some heavy playing while his credit stood up, with the books having nothing to do at the finish but tell each other.

Welching ran to high mounts, with the welchers not confining the play to any one book. Several could be taken in the same manner. There is apparently no system with the books to uncover immediately a welching practice or possibility. Any introduction seems to suffice, with the books figuring on welching nowadays as part of the overhead. This partially explains the shortening of the odds, giving the player the worst of it before he starts.

Another decision causing a howl was the calling of the Willie Jackson-Pete Hartley fracas at Madison Square Garden a draw by Joe Rudy and Tommy Shortell, the judges. It was the consensus of opinion among the local sporting writers a few more such guesses would about boggan the game in this State. Hartley is reported to be managed by Leo Flynn, the Garden's matchmaker. Reports of the fight say the referee protected Hartley's interests throughout, cautioning Jackson repeatedly for spinning out of clinches, getting behind Hartley and socking him. These tactics are legitimate, but the trouble seemed to be that Hartley was on the receiving end, which may have caused a difference. There was once a law in this State that a promoter or matchmaker of a licensed boxing club could not manage fighters. Whether it is obsolete is not known, but if the present method continues, with the judges going "blind" at appropriate times, it won't be long before the boob public will let out a wail that will penetrate even the gubernatorial sanctum at Albany.

The "play by play" score board used by the New York Times operated for the first two world's series games, was dismantled Friday following the loud awkward of the Times Square merchants, one of

JOHNNY SULLY and MURIEL THOMAS.

"Slapsticks of 1921."

14 Mins.; One.

81st St.

Johnny Sully and Muriel Thomas have a comedy singing and dancing specialty provided for them by Jack Lait. The opening of the act carries a burlesque on prolog, "The Champion Explainer of Vaudeville." It is a neat bit. There are a number of gags, however, that could be eliminated. They are "my head is on fire" with the usual "I smell wood burning" retort, also the "Lilly of the Alley" touch with the perfumed handkerchief about "so much an ounce" and "Rock and Rye, \$15 a pint." They are out of place because of the fact that the other dialog in the turn is snappy and fast.

Sully is a sort of stage Harold Lloyd and he puts over his portion of the offering cleverly. Miss Thomas is of the soubrette type and displays a corking pair of limbs late in the act. Neither is strong vocally, but manage to get their numbers across.

Fred.

Whom enjoined the newspaper from further using the board by appeal to the courts. The jam of fans who packed the streets were amazed to find the board gone Friday afternoon. But the flock of stock brokerage offices on Broadway in part filled the void of news on the baseball battle. The crowd flocked from one of the stock offices to another, the windows being opened from time to time and the score announced. Officers were kept busy dispersing the shifting gathering. The Times board has been a fixture on Broadway since the first world's series.

From the day of the opening of the world's series ball games at the Polo Grounds, reserved tickets were plentiful in Times Square, every ticket agency having bundles for sale. That was in spite of the ball club's "determination" not to permit the tickets to fall into the hands of the brokers. The price in the agencies was \$15 each, but as the series wore on the rates came down. One factor reducing the premiums was the appearance in strictly 50 cents advance offices of tickets. The ball clubs wised to the fact and supplied those offices with tickets on consignment. Permission to dispose of the reserved tickets through brokers was given by the commission. Most of such tickets offered were for the Yankee games, the Giants having virtually sold out their tickets. Each club had its "home" games just as though the teams played different cities. It was apparent Wednesday that the total gate would reach \$900,000, breaking the world's record, and if a ninth game be played the million-dollar mark would be passed. Some of the games did not draw capacity. That was because the clubs did not reserve the upper pavilion, priced \$3 (admission), and many fans refused to take a chance in the line at the Polo Ground.

The controversy between Jerome A. Bassity, claimant of the Tijuana racetrack, across the line in Mexico, and James W. Coffroth, who has controlled the racing concession in the Mexican town for several seasons, is still tied up in the courts of the southern republic, although Coffroth has publicly announced that he will open the track for his first races Thanksgiving Day.

Victor Moore, with his wife, Emma Littlefield, are at Keith's, Washington. Mr. Moore returned to playing after a shooting trip in the Maine woods. Among other game, Mr. Moore brought down a 160-pound deer. On the final day he caught seven brook trout, each weighing around four and one-half pounds. The hunting party also had four New York Athletic Club members. Each got a deer, and a couple got two.

Walter Hoyt, the Yankees' youthful star who beat the Giants, is a son of Ad Hoyt, the old minstrel man.

Babe Ruth exhibited his arm to a party of artists who were unanimous in declaring it a miracle the game's greatest hitter could play in the world's series. An incision four inches long was disclosed on his throwing arm. This coupled with a bad ankle would be enough to force the ordinary mortal to take to his bed.

MME. BEESOM and CO (3). "The Jolt" (Dramatic). 20 Mins.; Full Stage (Special Set); 5th Ave.

Probably "The Jolt" is the title of the latest sketch being played by Mme. Beesom. It was unprogrammed at the 5th Ave. last week.

In a log cabin in Canada, where the action opens, are Mme. Beesom and her scientific stage husband. They have gone there for the husband to secure quiet study. Six months have passed. Lonelier for the wife daily. She meets a moving picture company taking scenes nearby. Tells her husband, and admits, to edge off the monotony, she flirted with the leading man. Husband encourages her to do more flirting.

The story works up in the midst of a howling snowstorm. During it the husband is called to another cabin, to look over a case of anastasia. Alone, and wearing a new evening gown for the first time since in the woods, the wife is surreptitiously visited by the leading man. He makes love, threatens, insists both run away in the morning, and while this proceeds, a noise outside suggests a bear is about. The leading man, confessing he is a poor marksman, induces the wife to make a shot through a hole in the door, afterward informing her she had shot her husband. Wildly frantic, the wife is recalled to a realization of her affection for the dead man, supposedly when he appears, introduces the leading man as his brother, and says it was a frame-up to give the wife a jolt to bring her back to logic.

About the only one of the cast to grasp his role is the leading man, and he makes it a bit rough. Mme. Beesom is unable to reach the top of her big moment, when learning she has shot her husband. The others are just there. It is through the failure of the principal players to convince, together with the familiar tale, that this playlet misses for big time. It might be recast for cheapness and sent to the small time.

Simc.

"THE FLIVVERTONS" (5). Comedy Slapstick.

10 Mins.; Full Stage.

Palace.

W. C. Fields presents this automobile act that takes its name from the use of a blue Ford for low comedy purposes. It is a vaudeville version of the comedy scene done by Fields in last year's "Follies."

Jim Harkins (Jim and Marion Harkins) is the featured comedian, as the driver of the family flivver that is taking the family out for a Sunday airing. On the rear seat is a pestiferous youngster who gums things up and contributes much to the fun of the occasion.

Harkins, as the driver, stalls his motor and the fun begins. After cranking her up a few times the engine starts and all pile back into the car. Harkins makes the usual preparation to leave, adjusting his goggles and donning his driving gloves with the post on the rear seat waving good-bye, when the motor dies again.

Harkins blames everything on his frowsy-looking wife. A blind man walks up to the car and belabors it with his stick. A nurse maid, pushing a baby carriage, runs into it, and a mud guard drops off.

Harkins climbs up to inspect with a blowout is heard. His efforts to fit a large sized tube into a small shoe are screamingly funny. Another "wow" was Harkins becoming entangled in the wheel which had loosened in the scuffle. The kid on the rear seat blowing a tin horn had Harkins in front waving "come ahead" to an imaginary motorist behind. His discovery of his mistake, was another scream.

The car is rapidly disintegrating throughout the turn, with a final effort to start, resulting in the collapse of one rear wheel, while Harkins takes a fall, becoming entangled in the tube at the final curtain.

The turn is "in" for vaudeville and can be lengthened out. Like all the motoring acts witnessed before, it bears resemblance to Harry Tate's "Motoring" in construction and idea.

Harkins is an ideal "type" as the flivver owner, and is capably supported by the rest of the people, none of whom has much above pantomime allotted to them.

At the Palace in the No. 2 spot "The Flivvertons" went like a Rolls Royce.

Con-

BRENDEL and BURT REVUE (11).
Comedy, Songs and Dances.
22 Mins., Full Stage
(Special Settings).
Winter Garden.

In addition to El Brendel, the "Swede" comic, and Flo Burt, there are Frank Masters, Peggy Brown, Helen Nelidova and eight chorists. The turn is a Shubert production act, programmed as out of the Century Promenade Revue. Like several other production acts fashioned for the new circuit, the best results were not attained, and cutting has been necessary. In this case the deletions Monday-night marooned the effort with no chance whatever of returns from the audience.

The principal elements really constitute what was formerly the Brendel and Burt vaudeville turn. In the revue the act is separated in two sections, the first being the flirtation bit, and the second the marriage preparations, with Brendel's breakaway "dress suit" the punch. An added hit has the couple in an elopement, with Brendel funny as a serenader and funnier trying to carry his sweetie's trunk down a ladder, the rungs of which fall out. His main worry is saving a "half pint."

A "Black and White" ballet, with Miss Nelidova, served for the opening, and after the flirtation bit, Mr. Masters displayed class as an acrobatic dancer. The Misses Brown and Nelidova had a "Nesting Time" number with the chorists as an interlude between the Brendel and Burt bits. Following the "bridal day," Masters reached the stage via an aisle, arriving as a postman. With Miss Brown a double dance number won something.

That was the end of the act Monday night. No one else appeared. One more number with Brendel and Burt was programmed. Instead Bert Hanlon walked on, he being the next act and not billed. The strangeness of the idea was all the more marked. So far as the Brendel and Burt finale went, it was a forced zero.

JOE NIEMEYER and CO. (4).
Dance Revue.
24 Mins., Full Stage
(Special Settings).
Winter Garden.

Joe Niemeyer for the most part has appeared in legitimate productions, always rated a skillful dancer. His new vaudeville dance revue is under the direction of L. Lawrence Weber and William B. Friedlander, newly formed as a producing team and, while the latter probably took care of the settings and dressings, Niemeyer staged the novel routine. Margo Raffaro and Billie Maye are chief in support, but Naida DuFrayne and Margaret Davies count importantly.

The act switches from "two" to full stage for the several changes, mostly secured by a series of back drops. Special settings went with an Oriental number, a specialty by Miss Raffaro, whose raiment for it was a little plus nothing. The number itself aside from the bareness did not measure up to other work by the same girl. Her Spanish number was giddily flashing, but her prettiest was with Niemeyer earlier. It was a flirtation bit, Miss Raffaro sporting something exceptional in novelty costumes.

Niemeyer first appears as a sailor, as a lieutenant, and has a number telling of the sweethearts in the various ports. For a starter he mentions three in New York. First came "Sally," with a snatch of song and a dance to one of the melodies from that show. "Mary," similarly from the show of that name, and "Irene," likewise, followed.

Into full stage Miss Maye's first specialty had her out as Miss Cupid and following the flirtation number the Misses DuFrayne and Davies started an old-style skirt dance. With the skirts discarded they dipped into the more modern school.

A sort of cycle was the finale. Niemeyer in Colonial silks first danced with a hoop-skirted girl, the others taking him down the line to jazz, the whole condensed. For an encore, and it was earned, Niemeyer thanked the house and said he desired to introduce the girls' mothers. The curtain rose and there the four mothers stood. It was a total surprise. Each girl pranced to her mother and all skipped off to lure applause.

The Niemeyer dance revue is worth while. All in it work hard and speedily, and the dressing is exceptionally rich. It can be featured on the best of bills.

CARL RANDALL and CO. (3).
Songs, Dances, Piano
18 Mins., Full Stage (Special Drop).
Palace.

Carl Randall, Dorothy Clark and Bertha Donn, all recently in "Sonny Boy," the musical comedy at the Cort, have entered vaudeville in a three-act comedy which includes most of the business they did in the second act of the show. The song hit of "Sonny Boy," "Peaches," is retained and used as incidental music for Randall's double dancing specialty with Miss Donn.

Both of the girls are helpful acquisitions, youthful, pretty and talented. Miss Donn is the dancer, though all dance with Miss Clark contributing a piano specialty that gets over strongly.

Randall's dancing is the piece de resistance and will remain so. He is the cleverest all-around dancer since Fred Stone first broke in. Randall's specialty tap dance while manipulating a grey derby hat will remain a mark for the "hoofers" to shoot at for seasons to come.

In addition, Randall is a clean-cut youthful chap with oodles of personality and a refined manner of working that is refreshing to the jaded vaudeville palate.

At the Palace they spotted the turn before intermission with very little stepping ahead of them. The act could close a dancing contest bill and not have the edge taken off, for Carl Randall is as great a specialist in his particular line as Babe Ruth is in his.

It's a natural bill topper and stopper.

LEE HING CHING.
Handwriting Expert.
14 Mins.; Two.
Greeley Sq.

Lee Hing Ching is a Chinese exponent of the penmanship art with a vaudeville vehicle closely resembling that of Kajiama. A large blackboard is used on which Ching writes with both hands, upside down and backwards, with all of the feats attempted resembling the simpler efforts in the Kajiama routine.

Ching announces he has appeared before the crowned heads of Europe, which meant little to the Greeley Square audience, and for the small houses for which his vehicle is framed has little weight.

This chap should acquire a bit of showmanship.

HENDERSON and HALLIDAY.
Songs, Dances, Talk.
12 Mins.; One.
American Roof.

Conventional two-man colored act in "one," opening with double blues fairly harmonized. A medley of Irish songs, followed by another blues, with a double song and fast faked dance for the finish.

Both are fair vocalists and can fake the legitimate steps that pass for eccentric dancing. Fair early spotters for an economical bill.

"BETTY WAKE UP" (3).
Comedy Sketch.
16 Mins.; Full Stage.
American Roof.

A woe of a three-day comedy riot. The action transpires in a full stage bedroom set. Young chap engaged to marry, enlists aid of his pal to rid himself of an old flame—a chorus girl. Friend complies under pressure where sketch opens.

Friend reports success, disrobes and prepares for bed. Pal leaves to celebrate. His fiancée, a somnambulist enters. She does the old James and Sadie Leonard from "When Caesar Sees Her," of sprinkling the sleeper with water after tossing flowers over the bed. The act is written around an old bit, but is modern enough to make them howl in the pop houses. They took the hit of the bill on the Roof a late spot.

BEAGGY and CLAUSE.
Roller Skating.
11 Mins.; Three.
23rd St.

Mixed team on rollers. Man wears Tux and the gal abbreviated skirts displaying considerable bareback. The routine is the conventional whirling and skating idea only with performed in this instance with more zest and pep than ordinarily. The act is built chiefly for speed and pyramids nearly to a frenzied get-away.

The team ought to qualify as a good introduction act on any small big time bill.

SIX AMERICAN BELFORDS.
Acrobatic.
Full Stage.
Colonial.

That "American" in the title of the Six American Belfords, sticks out much farther than the enunciated or the program, after the Belfords get into their acrobatic-Risley work. For years the belt for acrobats has been around the foreigner's waist, literally and figuratively. For straight acrobatics of the ground style, the Four Bards stole the belt away and kept it away while that act was to the fore. As time passed and the Risley or pedal acrobatics seemed to supplant the ground variety, the foreigners again hopped in, if they could hop out of their own country, which many did.

Now come the Belfords, an old vaudeville name, multiplied in numbers, now the best acrobatic act in the world. They have outdone the others at Risley. Almost from the outset the Belfords go into two-highs in "Risley," which means the underhand or pedal bearer upholds with his feet two men, one standing on top of the other. The first of the top mounters has the usual foot-to-foot Risley balance, with the second of the two-high going to the first's shoulders. They then execute new passes in duo and trio formations, continuing this line of Risley stuff until toward the finish, when they commence complex combinations, of double passing with three men on the pedal pedestals tossing and catching the three filers.

It's new; it's fine; it's performed with ease and grace, and it's fast. The act was staged at the Colonial, opening the show Monday night, but at that the house made the half dozen athletes return for four curtains, probably a Colonial record for a "dumb" turn. The act should be sent to the body of any bill and featured, because they are super-acrobats—and Americans.

Time.

HARRIGAN and TRIBBLE.
Songs, Dances and Talk.
18 Mins.; One.
City.

Two men (colored). Open with comedy dialog regarding approaching marriage, one as bridegroom and other in "wench" character as bride-to-be. Both affect black cork make-ups.

Talk develops into one of those regulation quarrels familiar in colored acts, with each threatening the other in the usual comedy way. Bridegroom sings coon song, with Bert Williams' pantomimic poker game for business, handling it well. Partner back with costume change for pop number.

Dancing contest for finish, with "you take this side and I'll take that side." Both excellent dancers and all around experienced performers. Standard small time act.

ED LEE WROTTE and CO.
"Janitor Higgins" (Comedy).
Two and Three (Special Set and Drops).
5th Ave.

The familiar Janitor Higgins is around again, still the same Ed Lee Wrotte, now with a company of two, a woman who does not look unlike Bonita, and a straight man. Ed Lee Wrotte has been Higgins in burlesque and vaudeville for many seasons.

The present turn is in two scenes. The first is before the entrance to the apartment house and the other on the racetrack, with the "tout" business.

There are laughs in the "Higgins" turn for those not having previously seen it. The laughs are secured by Higgins' get-backs in conversation, though the extravagance of the tout's boasts on the winning horses are humorous. But now there are not enough laughs for big time, nor is there enough substance for that division. The turn may do in the small big time and pop houses.

Time.

NEAPOLITAN DUO.
Songs.
13 Mins.; One.
23rd St.

Two men in polyglot "little Italy" get-up. Possessed of powerful voices, the team gets by handily solely on their abilities as soothing singers. This was evidenced particularly when one of the men sang a pop song, the lyric of which was twice sung in a glib ditty to fealty, enunciation. As a melody rendition, however, it scored.

The team is sure fire for the dance spot with a small audience.

ISABELLE D'ARMOND and Co. (3).
"Styles and Smiles of 1921"
Song and Talk.
16 Mins.; Two (Special), One and Three (Special).
23rd St.

Isabelle D'Armond has striven hard for a big time novelty with this, her newest offering, but falls shy, although the attempt was worthy, to her credit be it said. Maybe, eventual pruning and building up in the right spots will knead it together into something really worth while—and the first cut will have to be in the for. of eliminating that crude song plugging finish. A publisher's plugger sitting in a stage box is referred to in the course of the turn as "Archibald," but his real purpose is demonstrated when he chorus-repeated the tune Miss D'Armond sang, danced to, had repeated again in a "mother" version in a fireplace effect through a scrim drop, then openly invited the audience to "learn" this "pretty little tune," and on top of which Archibald warbled it from the box. Looks like Miss D'Armond must be getting a royalty on the song, although she didn't write it.

The rest of her company is a girl in eccentric get-up and another chap. Her routine opens a house party, with Miss D'Armond waving ever and anon to imaginary members of the audience and wittily addressing them on one or another topic, winding up with Archibald in the box roost. A pianist follows that took her off weakly to disclose an Egyptian drop in "one," with several panels thereon depicting ancient customs of the natives, such as crap shooting, jazz band playing, etc. It amused but mildly and was a prop to bring out the eccentric looking dame from a side entrance as "Cleopatra." In the course of the comedy explanation of the drop, Miss D'Armond pulled a few such original cracks as "she died in a terrible case—New Jersey," et al. Another drop effect was employed in the form of slides illustrating the lyrics of several well known songs in rebus form, viz., "I hear you calling me," showing a poker table scene among others.

A truly timely witticism was pulled when "Cleo" answered she was a member of the Ku Klux Klan, to which Miss D'Armond queried, "Do they all look like you," and on being replied in the affirmative, same back, "No wonder they all wear masks." Some dancing mixed up the balance of the routine, leading up to the super song plug.

That the act has a lot of meat is quite evident, but it's cooking lacks spice, which should come with further seasoning.

Abel.

ANGEL and FULLER.
Talk and Songs.
12 Mins.; One.
23d St.

Arthur Angel and Violet Fuller's turn is probably from the Middle West.

A dialogue is fashioned around the characters, Angel doing an "A. K." Miss Fuller doing ingenue. The material, first portion of the routine, is considerably better than the later chatter and improvement there should count.

Angel started "Silver Threads Among the Gold" at the piano, Miss Fuller interrupting in rhyme, saying the styles in songs have changed as they have in dress, he replying in like fashion that he may be old but is up to date, and to prove it parodies the number, which is rare for "Threads." Angel used a clarinet for comedy purposes with fair results. The finale duet number needs attention.

Ibec.

THE PICKFORDS.
Juggling and Acrobatics.
12 Mins.; Full Stage.
44th St.

Man and woman. Man wears sailor garb. Woman is tall and buxom, acting as understudy for acrobatic stunts performed by man. Trick tables, cupboards, etc., are used by man for tumbling. He is a dandy ground tumbler, working fast and cleanly. Balancing stunts include a trick that has man holding six-foot pole on chin, top of that a small piece of board, and on top of that again two glasses, each with an egg, separated from glass by thin cardboard. The manipulating of the eggs into the glasses without breaking them while holding the pole balanced on chin makes a nifty feature trick. Another freak stunt is that of drinking a glass of liquid while doing a hand stand at same time balancing bottle on head. Excellent opening turn for any type of house.

GEO. S. FREDERICKS and CO. (3).
Comedy Sketch.
16 Mins.; Full Stage (Special Set).
Columbia (Oct. 9).

The George S. Fredericks comedy playlet is set on the rear platform of an observation car. The train is running through the night with a panoramic moving film making the speeding countryside.

A youthful eloping couple, just married, are on the rear end. They are spoony and fearful of the girl's father. The train conductor enters. He's a wise one with pertinent remarks. Later enters the father, who meets his daughter alone. As he starts to speak her, having lain the girl across his knee, the conductor reappears when the daughter denounces her father as a chaser, says she never saw him before, with her husband later confirming, this all going to a forgiving finale.

A similar playlet with a similar set was in vaudeville some years ago. This may be the same one. It has its uses for comedy, but if in vaudeville there is some of the dialog that must be softened down or cut out. Just now some of it is too blue. The skit and set would make a burlesque turn of value.

Without the offside stuff, though, there remains a question as to how much the sketch would amount to, especially with its present players. The conductor is excellent, the father good, but the two juveniles little better than ordinary. To properly cast all of the four roles might make it too expensive. A flip comedian as the young husband could boost this playlet away up.

The temptation for blueness the situation invites (as the young married couple have a stateroom on the train) is so strong and the laughs are so easily begotten from it that it is going to be a task to keep tabs on every performance. The conductor calls the train "The Congressional Limited." It is so well known that Pennsylvania Limited does not run at night the name should be changed, "Broadway Limited" or any other of the Penn's specials.

Simc.

SMALL and SHEPARD.
Talk and Songs.
15 Mins.; One.
State.

Two men, one straight, the other in comedy make-up, using a "Dutch" dialect. The boys have dug pretty far back for one or two of the gags, which included "Which came first, the hen or the egg?" Other portions of the talk are up to date and bright, but it all got laughs, the old and the new, so what's the difference? Straight has good singing voice, shown in a ballad. Comic handles his end competently. Medley of lines from pop songs doubled for finish, pleased.

Small timers who can easily hold on early spot in the pop bills with what they have and build a better turn as they go along.

Beil.

CONROY and YATES.
Song and Talk (Blackface).
15 Mins.; One.
23rd St.

Frank Conroy has a new partner in Yates who is erroneously billed as "Frances Yates" outside the lobby, although a female photograph accompanies that of Conroy. It may be a makeshift. Both men appear in blackface with a sidewalk routine that listens new. Conroy as before is the piping, walling darkey who stands for all the "gaff" from his more polished companion. Yates is a corking straight and did much to exact the most from lines that might otherwise have fallen flat. The chatter is not the usual slant-bang broad comedy Conroy has been identified with in his "doctor," "spooks" and other skits, but depends chiefly on the actors to put it over. And they did that.

It starts with an argument about golf, the straight insisting that the bunker shot would have been played with the mashie and not the putter. It was a good rondo and the rest was easy for 'em. Yates also split it up with a published number.

The turn was a solid hit at the 23d Street.

Abel.

MARVEL and FAY.
Contortionists.
14 Mins.; Full.
American Roof.

Mixed double open with contortion stunts. The man is a wonder of suppleness. The girl changes to one-piece suit. The turn is one of the best of its type playing the three-day. Would hold interest on a big-time bill.

Conc.

PALACE

Another big name bill drew a capacity attendance Monday night, despite balmy weather. The transients in town peering at the World Series may have accounted for it.

It took until 11.30 to play the nine acts, with John Steel lengthening out the second half and making the closing act excess. The tenor ran up a healthy hit, but could have lopped off two or three extra numbers by a few remarks. Jerry Jarman accompanied him at the piano.

The bill received considerable switching after the matinee. "Dancing Shoes" dropped to the closing spot from the opener, with El Cleve, the Scotch xylophonist, moving up from duce. He got considerable applause with his repertoire of Scotch and pop medleys, and had to quell it with a speech, going some for the Palace in the shove-off position.

"The Flivvertons" (New Act) held the second spot. The turn ran 10 minutes of low-comedy roars, and could have stood a later position. Burns and Freda in their "wop" talkies and mandolin playing were third, moved up from fourth after the matinee. This made two comedy acts following each other, with Adele Rowland fourth, moved from third. The Italian pair received healthy response in the early spot with their crossfire and music.

Miss Rowland, back at this house after a short absence, didn't start much with her restricted song cycle. She has one number in particular, that doesn't suit her personality in "Stop and Rest a While" that is similar to another pop song being done to death hereabouts. The musical comedy girl cannot handle this type of song. Opening with a ballad that fitted, Miss Rowland sang several numbers in succession, one the recitation, "Don't you," a holdover from her former vaudeville turn. "Moon-sun Dreams," or something similar, and "Old Handkerchief Head," a semi-maudlin Southern ballad, just about passed. Once upon a time Adele Rowland would step into vaudeville properly equipped with material, but her last two appearances prove the existing scarcity of authors of stage material or Miss Rowland has lost her knack of picking. Her name alone carries with her present arrangement.

Carl Randall (New Act), assisted by Dorothy Clark and Berta Donn, cleaned up the hit of the first half before intermission. All three are from "Sonny Boy," the musical comedy drama that had a short life at the Cort recently. Musical comedy won't again see Randall for quite a spell, on his Palace showing.

Paul Whiteman and Band, second week of their three weeks' engagement at this house, were their usual riot. Several new numbers have been injected, a Scotch bit, with one of the musicians playing the bag pipes, was among them. The "blues" and minor chords cooed through the mutes of the brass instruments, coupled with the other "tricks" of the rest of the specialists, put the Whiteman bunch in a class by themselves for this kind of music. Whiteman had to come into "one" and beg off at the conclusion of the turn.

The Four Mortons gave some much-needed comedy into the second half. The family have a new opening idea and drop and some fresh talk by Clarence Gaskill. A golf club and course are visible as the curtains rise, with Sam a "duffer" and Kitty caddyding. Wise funny crossfire with golf for the topic blends into their funny reminiscing about marriage. Joe, visibly suffering from hoarseness, managed the vocalizing burden capably with the usual sure-fire waltz clog and tap dancing of Martha clicking. The dancing finale and a new encore in "one," with all four imitating a song and dance team of 40 years ago sent them away one of the hits of the evening. It's a refreshing turn and a vaudeville institution.

Steel next with "Dancing Shoes," a real fast, worthy sextet, making Herculean efforts to hold them in, but losing the decision. Con.

44TH ST.

Lots of show at the 44th St. this week, the ten-act bill running three hours Monday night. Lean and Mayfield and Olga Mishka and Co. were embazoned in the electric, a departure from last week, when the sign simply announced an "all star" show. The downstairs section was a few seats short of capacity at starting time, 8.15, but filled up later. The mezzanine balcony, however, looked desolate throughout the evening, showing solid rows of empty seats, and holding but one-third of its possible capacity. The rear balcony overhead was comfortably filled. There was a lone speculator offering tickets for sale a door or so away from the 44th St., but his returns were negligible.

Jack Strouse was substituted for Jock McKay, No. 2, and Holt and Rosedale were not programmed, but opened the second half. The show held considerable entertainment, but lacked variety. For instance, Strouse was second with comedy talk and songs, and Sam Hearn was fourth, with talk, also of the monolog variety. Hearn played the violin directly following the violin leader

of the Olga, Mishka act, who reeled off several fiddle solos. Again, in the second half, Lean and Mayfield did double songs with comedy between verses, and Vardon and Perry were spotted next with more double songs, also with comedy business.

Lean and Mayfield were the hit of the show. The baseball song from one of the musical shows Cecil Lean appeared in several years ago came in particularly appropriate. He worked it up perfectly, with some local stuff about one of the current series umpires, hitting a popular chord. Miss Mayfield never looked better and made a corking feeder for the travesty numbers. The team received a reception when they started, and a noisy reward when they finished.

Olga Mishka and Co., third, pulled down the applause honors of the first part. Olga is a classical dancer and an expert at her particular style of terpsichore. She gets nearer to Pavlova than any dancer in vaudeville. Mishka is also a graceful exponent of the ballet style, which features lifts, postures, etc., but he goes about his work too grimly. A minuet with the pair in picturesque Colonial garb, contrasted finely with the Grecian and Italian ballet types of dancing that comprised most of the routine.

The Pickfords (New Acts) opened, getting the show away with lots of speed. Jack Strouse was on too early to do justice to himself with a singing and talking specialty. He has a neat idea in the telephone through which he is supposed to receive messages from the stage manager regarding the material he uses. It could be carried out further than it is at present. He got by nicely, considering the spot.

Sam Hearn extracted ripples with his monolog at first, but managed to keep his giggles bunched, later working them up to the heftier laughs. His violin helped him to a sizeable hit at the finish.

"Oh What a Girl," staged by Lew Morton, and made over from the musical show Frank Fay appeared in several years ago, is a rather lengthy tabloid for vaudeville. The main comedy is derived from the old "whiskey in the well" idea, with the temperance advocate getting stewed, much as they have for years in burlesque shows, and before that in the old farce comedies and Hoyt plays. The running time of 45 minutes could stand a cut of 20 minutes, with an excellent chance of getting away from the dragginess that now features the act. It closed the first half and pleased in spots.

Holt and Rosedale started quietly opening the second part. The duetists appeared a bit too stately for the balcony patrons at first Monday night, but finally got 'em when they reached their more popular style of numbers. Wilson and Larson, talking acrobats, following, were one of the surprises of the show, making the most of the spot and returning themselves a walloping comedy hit.

Vardon and Perry, next to closing, rambled along merrily with their double songs, working hard every minute, and knocking over an individual applause return for each number. The act was placed a bit far down for this bill, and was forced to follow the long singing turn of Lean and Mayfield preceding. They got away with the spot, however, creditably.

Arco Brothers closed with hand-to-hand balancing and arena stunts that were excellent, but lost, Monday night, through the walking house. Bell.

COLONIAL

The orchestra had holes all over it Monday evening, evidencing a quite light attendance for the Colonial at this season. Nothing attractive was billed, other than the Avon Comedy Four and an electrically lighted "Brilliant All-Star Bill." That "all star" stuff seems to be the Shuberts and should be left to them, for it means as much in describing a vaudeville program as it does a moving picture. If anything, it's deceptive, and should, it seems, keep more people away than it would draw 'n, for the "all-star" thing appears to say in those words that there is nothing on the program that can be pre-mentioned.

The program barely made it for entertainment of the big kind. Two of the best acts were at either ends of the evening and nearly lost there. The Six American Belfords (New Acts), opening, pulled themselves over through sheer excellence even at that early hour for a slowly filling house, while Elsie and Paulsen, the ice skaters, must have seen them trouncing out as they opened with their ice swirling that might have been thought by the audience to have been roller skating instead. It would seem that the opening after intermission spot would have been best for acts of this kind that can stand booming. In this particular show the "Klick-Klick" revue might have closed, had there been a full stage act that could have taken the closing the first part spot. Yvette Rugel could have been so placed and made more important than she was in the No. 4 position, while if the No. 4 had held some comedy that would have helped the first half. The real comedy happened in the second part. It so occurred through the Mandel brothers being shifted to Washington and

out of the No. 3 position, though they might have conflicted with the Belfords.

Conlin and Glass were substituted for the Mandels and appeared No. 3, but did not give the returns the other act could have done. Mr. Conlin is noisy at times in the two-act with the piano and his comedy is often far from spontaneous. It may have been anxiety, possibly through short notice on the engagement, but if the turn is to run easily the comedian should make it so. Though the Conlin-Glass act was handicapped through Rolls and Ruyce hogging the stage, No. 2, the two dancers encoored the evening to death and encoored themselves out of applause at the same time by bowing and jockeying. Even the breath-catching couldn't excuse it. They had done well enough on their act proper, but did little after that and did worse after informing the audience they would thank them in advance of an encore dance, as they expected to be too much breathless to thank them afterward. The thanks were superfluous.

Elinore and Williams did about the same thing with their encores. They opened after intermission with some new matter written by James Madison and called "Wanted—A Cook." Kate Elinore, with her get backs and arm swinging breezed along nicely, but when they got into the old stuff and kept going regardless, the house sort of chilled.

The Avons were next to closing. The billing mentioned only the Avon Comedy Four, without the personnel. Neither Joe Smith nor Charlie Dale, the two principals of the turn, was in type. "A Hungarian Rhapsody" was the turn, with quartet songs as well as solos. The two new songsters both sound like tenors, one having a real good voice and the other ordinary, besides being amateurish in handling himself. Neither of the new boys suggests a performer. Smith and Dale whanged it across, Smith particularly doing his funny Hebrew as ever. Smith, when asked by Dale how to spell dozen, replied by "Twelve." The same gag is being used by Murray Kissen, who greatly resembles Smith otherwise in his stage work, and mentioning the whole aspect of the Kissen act along with the Avons.

The "Klick-Klick" act with Florie Millership and Al Gerrard may have been pleasing to the lay audience, in a way, but that did not seem so very likely. It wasn't dull, but it wasn't lively. The absence of Joe Santley and Ivy Sawyer, originally in the revue, may have been responsible for the apparent missing. The turn looks pretty. Miss Millership presents a nice appearance and some voice, while Gerrard is agreeable, but the net result is not as big as the act looks. Beatrice Lee, Agna Frawley, Jack Gormley and George Rollins are program mentioned. Two of the men try to dance. A couple of dancers instead might help it a lot. It's a Hassard Short staging with an idea or two, but not enough to swell the applause at any time. As a matter of fact, at the Colonial Monday evening hardly more than a ripple from the audience came out at any time, yet the turn was stage filling and in a light way entertaining, but with no vaudeville tricks.

The performance ended at about 10:55, with all pictures shown. The Avons' 28 minutes may have accounted for the early and quick walk-outs. Sims.

WINTER GARDEN

This is the Garden's third week as a Shubert big-time vaudeville house. Monday night the show got off to an 8.10 start, with but a scattering of patrons. When the late comers finally settled the lower floor was still noticeably under capacity. Not figuring the "dressing" in the front rows, about a quarter of the orchestra floor was untenanted, with the last five rows particularly free of occupants. The Garden has exceptional capacity downstairs, but that counterbalances the single balcony, somewhat limited.

The bill was programmed for nine acts, but one more was in the line up, the show having two revues form of acts. One was a Shubert produced turn, the Brendel and Burt Revue (New Acts), originally carded for closing intermission, but shifted to No. 8. At night the revue came to an abrupt close, the principals and the eight choristers nowhere in sight. Just as abruptly Bert Hanlon, the added act, followed in what was next to closing.

It is said the cutting of the Brendel and Burt interlude was made to reduce the running time to within the limits set by the orchestra. After 11.15 a claim for overtime is allowed. Monday the show was out at 11.10. The show in total held plenty of material and flash. It lacked snap. The slicing of the Brendel and Burt act had the effect of dropping the show down.

Nonette, the headliner, opened intermission, with Lucille Jarrott at the piano. Nonette is probably using some of the works of her composer-husband, Alonzo Price. There was a melody made up of some of the sweetest melodies on Broadway. That number won the violinist an encore, she giving a muted rendition of "Old Pal," excellently played. Nonette radiating the sentiment which gives the number its appeal.

George Price, billed next in importance, went across big, No. 4.

George is no stranger at the Garden, and his intimate style of working came rather naturally. His request for a good enough, but it seemed needless that he added no imitation of Arbuckle would be given. It sounded badly. The unfortunate coast incident is a grim thing. That was indicated by the failure of the line to get a laugh. He parodied versions of popular poems counted as the brightest portion. For encore Price had a Ku Klux Klan comedy number, stating that when recently at the 44th Street his mention of the Klan had resulted in his receiving a threatening letter.

Clark and Arcaro, held over again, got in the first section, closing before intermission. Clark may have paid attention to some of the bits that were not in the same territory with the polka, for Monday night the act appeared to have been cleaned. Business with the cane is a matter of opinion as to its propriety—there certainly is a temptation for its employ.

Henry Regal and Simeon Moore, in the "world's greatest," and having a clever aid in Maurice Black as the Barker, went over for a hit. Black's opening talk was worth several laughs, one a delayed one with the bear cuba line. Regal and Moore are doing their carnival bit of last season, and it is capital atmosphere for their mixture of comedy gymnastics and skilled acrobatics.

It was about 10.50 when Hanlon's magical appearance was made. If there was entrance music the house thought it belonged to the Brendel and Burt revue. The cards showed Hanlon in the spot. As he walked on two people down front started to exit, the single suggesting to others on the row not to arise, but to let the walkers battle their way out. Hanlon knew the spot was a tough one, and later, when another couple rose, he surmised that he might be alone before it was all over. His comedy poem, "Jake," with "Face on the Barroom Floor," recalled Price's earlier comedy poems and that both singles occupied the same relative position in either section of the bill. Hanlon did connect despite the handicaps, and he piled up a laugh score where it was most needed.

Joe Niemeyer offered a dance revue (New Acts) with the assistance of four clever dancing girl specialists, the act making a corking No. 3. Anthony whistled, then entertained with his piano accordion in the No. 2 spot.

Alfred Naess, with Miss Sigrid, presented his ice skating novelty for a good opening. The billing had it that the prepared surface was real ice. The introduction of a comic looked new. The man looked distinctly foreign in style of work. Ibcc.

ORPHEUM

Capacity all over the house Tuesday night except the top boxes and one or two rear stalls in the mezzanine section. Eddie Leonard, originally scheduled to headline, reported ill Monday, a sign prominently displayed in the lobby announced.

John Steel was doubled into the vacancy, closing the first half, before making his dual appearance at the Palace in the next to closing spot. The tenor duplicated his Palace hit in Brooklyn. Steel is probably tied on the week for the world's long-distance vocal offerings, singing eight songs four times daily, or 224 times on the 14 shows.

Every act on the bill went over before an unusually responsive bunch. Billy Glason, Emma Carus, Lloyd and Christie ran neck and neck with Steel, each getting loads of applause and landing in the speech class.

Lloyd and Christie copped the comedy honors of the first half with their sterling routine of crossfire dialog. The two Corn Crackers turned loose a mean Southern dialect and kidded their way to a huge hit. They followed "The Love Race," which was third. A new ingenue, Jean Merode, and a new looking "dick" have improved the latter offering considerably, but it can stand much more. Tommy Gordon was much more sure of himself than the audience, and took his comedy so seriously that he ad libbed and clowning continually for the members of the cast and the first entrance spectators. Gordon has the makings of a first rate light comedian, but he has a long way to go. His "gimmie" gesture is a lift from Billy Glason, who has been using it for seasons.

Ruth Budd opened after intermission and closed a riot with her flying ring and perpendicular rope gymnastics. Miss Budd, following the present vogue among the athletic fraternity, opened in "one" with a pianist, special drop and all the props of a regular singing turn. Her vocalizing would tip a strange gathering that a different specialty was forthcoming. When Miss Budd dances out in white lights for her ring routine all that preceded is promptly forgotten and forgiven. She took several healthy bows after the rope stunts in "one."

Emma Carus, assisted by J. Walter Leopold at the piano and away from it, found the going just to her liking here and kidded her way to a fat bit with her good-natured foolery. Miss Carus is back in the cruiser weight class after a strenu-

ous cycle as a middleweight, and seems to enjoy the home coming. A basket dress worn on her opening accentuated her proportion which she utilized for kidding purposes. The program lines credit the pair with singing their own songs, but two published pop numbers were included. A double dance at the finish went over for a riot.

Billy Glason followed all the comedy and mopped up. Glason is a semi-"nut" of parts who can handle dialect and get more out of a popular song lyric than a plugger in a piano room. He has excellent material for his monolog and knows values like a silk buyer. Glason had 'em begging for more at the finish, but ducked off with a comedy announcement about the Glants winning.

El Rey Sisters, one of the prettiest skating frame-ups seen in moons, closed to hardly a walkout. The girls make three pretty costume changes and have gotten away from the conventional frame-up for this type of act. The doubles as danced on roller skates were gracefully executed. Murray Mencher at the piano contributed two solos during the change waits.

Anita Diaz's Monkeys open hilariously, with Miller and Capmau deucing and dancing. Four pianists made it a great night for the box makers. Con.

SHUBERT-CRESCENT

With capacity claimed for all night shows last week, the Crescent continued at that pace Monday and Tuesday, with a sell-out occurring at 8 o'clock on the latter evening. The matinee business is reported as having taken a brace since the opening, with the latter half of the week holding up strongly. The Crescent is again employing the ballyhoo idea, with a band playing in front of the house before the performances. This idea was originally introduced the opening week, but discontinued after that, to be revived again Monday. It unquestionably attracts attention to the house, but it is doubtful whether the curbstone listeners furnish any patronage for the theatre. A survey of the crowd Tuesday night would suggest that they did not. Neither does it indicate the healthy condition of business claimed.

The Crescent is making a strong play for the patronage of local societies. Several parties have been arranged. These are mostly booked for the early nights of the week. For the matinees a bottle of perfume is being presented to the women in the audience.

The current week's bill underwent many changes before it was in proper running form. The program was of little use in following the acts with the stage cards, however, in the proper order. General Pisano and Co. opened the show with sharp shooting. The Pisano vehicle displays considerable showmanship and expert marksmanship, with the Crescent audience following it closely and awarding it its just returns. Jock McKay, No. 2, a foreign act over here some years ago, with Scotch stories, unearthed a few laughs. McKay talks a great deal about himself, always in a comedy vein. It is not always as amusing as he appears to believe.

Wilbur Dobbs and Billy Watkins in "The New Janitor" continued the show along comedy lines. Dobbs, formerly a burlesque comedian, creates considerable comedy in the janitor role, with Watkins doing a straight to his comedy. The turn has improved to a large extent and is now a suitable vehicle for any early spot. The talk has been worked up to a nicety with the idea, while not new, of sufficient value to hold the attention.

Lucille Chalfonte, with a quiet singing offering, gathered applause returns No. 4. Miss Chalfonte is a coloratura soprano with a wide range. Her top notes compare favorably with any of the vaudeville singers of this class. A pianist on the stage and a leader in the pit are used. Miss Chalfonte was the early applause winner. Following the quiet single, James Barton and Co. closing the first half, stopped the show. Barton gathered in the laughs with the "drunk" bit, but it was left for his ducing to stop proceedings.

The second half brought forth two additional single men, opening with Gen. Ed La Vine, who juggles. He was the second man with an army title on the bill. La Vine juggles exceptionally well. His turn would suggest that of a Continental artist, whereas he is reported as from the West, and lives in Freeport, L. I. Considerable comedy is interwoven with the juggling feats, with the Brooklyn audience giving him the satisfying returns he deserved. La Vine has been off the stage for a few years.

Richard Bartlett in "Cave Man mission spot. Bartlett is playing Love," programmed to close the first half, held the second after intermission. The role created by Billy Rhodes and is the lone member of the cast to be given program mention. Some of the girl members are deservingly of billing, especially a specialty dancer, who stands out prominently. This William Friedlander flash has good comedy value and as a sight turn is A1.

A. Robins, next to closing, did to the second half what Barton had accomplished in the early section.

This European artist took much applause and had the house laughing from start to finish.

The Seven Desert Devils gave the show a whirlwind finish and held the house to a man. Hart.

RIVERSIDE

With the return of warm weather the early part of the week the Riverside business had a slight slump Monday evening. Several vacant rows were noticeable on the lower floor, with the upper portion holding its own, especially the mezzanine boxes, which held capacity. The current week's bill called for considerable rearrangement before it was in proper running form, which had been accomplished before the Monday night show and in all probability after the rehearsal. As originally laid out the bill contained four male turns in the first half, one following the other, with not a woman programmed until No. 5. This necessitated one of the male turns withdrawing, with a man and woman team taking the spot.

Byans and Perez opened with balancing of merit. These boys display their inventive ability with the closing spectacular effect. It proves the outstanding feature. The show was given a flying start by this team, with Lehr and Belle, No. 2, experiencing difficulty in keeping up the pace. They are a small-time man and woman team depending almost entirely upon a grotesque female impersonation bit by Lehr. It would suggest Jimmy Watts in many ways, and for certain houses should prove immense. At the Riverside it was almost completely lost, as was the remainder of the routine. This team were an added starter, taking the place originally assigned to Shakey, Roth and Witt, who were out of the bill undoubtedly on account of the number of men it contained.

The third position had Owen McGivney with his protean turn, for which applause was rendered at all times. McGivney still retains the "Bill Sikes" sketch, which, from appearances Monday evening, has lost none of its effectiveness from age.

Ann Gray, with a quiet musical and vocal act, added a dash of class that appealed to the uptown audience. Miss Gray is an accomplished harpist with a sweet singing voice. Her lullaby tune of song is sure fire and for a discriminating audience her selection of numbers is what is wanted. Vaudeville can use concert turns on this order in the better houses.

Harry Fox and Beatrice Curtis, sharing the headline honors with Franklin Ardell and Co., closed the first half. Fox had a spot well selected for him, the turns preceding being devoid of light comedy, making it right for him to step in and slap over his chatter. Miss Curtis, strong on looks, is a strong addition to the Fox turn and a clever foil for his comedy. The Riverside audience is a typical Broadway aggregation and appreciates comedy chatter when delivered. The comedy hit of the first half was easily captured by this couple.

The second half, employing three acts, opened with Ernle Ball at the piano. Ball for a comedy number is using a prohibition idea with a song entitled "Saloon." It has a corking comedy lyric and is nicely worked in as a contrast to his ballads. The medley of former hits written by this composer got the house, the applause bringing him back time and time again. Comedy again came to the front with the Ardell sketch, "King Solomon, Jr.," next to closing. The Ardell vehicle is so filled with comedy the laughs are developed from the start and worked up to a scream at the final curtain.

Hart and Betty Wheeler closed the show, holding the house intact. Following a strong comedy turn they had no difficulty in landing in the hit column. Hart.

STATE

No sign of hard times around Loew's State Tuesday night. The banishes of bad business that has been waiving around the local small timers of late wasn't even letting out a whisper. The lower floor was filled at eight and the better part of the loft filled, the only empties visible being far up in a couple of rows in the topmost section of the balcony.

Fay Marbe is headlining here for the full week. She was next to closing Tuesday night and easily upheld her billing in the electricities. Miss Marbe did the "Kiss" number, a paraphrase on "The Merry Widow," a Mexican ditty, with a neat Spanish dance, and a pop song that gave her an opportunity to introduce some French mannerisms. A nifty change of costume went with each. A smile that gets 'em all, a likeable delivery and a personality that more than makes up for vocal deficiencies sent her across for a wallop that called for a speech. Her pianist, Otis Spencer, filled in with several modestly offered but competent executed numbers.

The first half show had seven acts, but six appearing at the last night show. It was a first-rate pot layout, with singing and dancing, nicely mixed with comedy and gymnastics. Reckless and Arley introduced with a corking ring and trapeze turn. The man of the act specializes in head stands on the tra-

peze, playing the mandolin and kidding in that upside down position with as much ease as if on the ground. It made a splendid opener, warming up the house in great shape.

The Skatelles followed up the Reckless and Arley smash with another that shook the rafters. They dance on skates, offering the more intricate steps and marking everything they do with the stamp of ability. An eccentric single by the man goaled 'em, and a double at the finish tied the show in a knot.

Small and Shepard, third (New Acts). Josie Flynn and Co., a prettily costumed girl act, with a minstrel idea sketchedly maintained for a framework, gave the show plenty of solid entertainment in a strategic spot. Miss Flynn is assisted by six girls, all of them lookers and numbering several good specialty performers. A tall, stately vocalist warbled a couple of numbers that got over, two of the girls duetted a ballad effectively and another of the girls scored with a neat bit of stepping. Miss Flynn is in blackface throughout, wisecracking, pulling nifties and generally selling her stuff with the ease that comes of extensive stage experience.

Russo, Teis and Russo, a two woman and a man dancing combination, closed. They started with an old-fashioned essence, using old favorite pop song themes, and run the gamut of vaudeville terpsichore with a routine that includes waltz, clog, legmania, sailor's honrripe and a hard shoe stuff, all well done. Patrice and Sullivan did not appear at the last show Tuesday night. The orchestra in the State is an attraction in itself. They play the show competently and added a great deal to the value of the feature picture, which was Gareth Hughes in "Garmen's of Truth."

Roll.

AUDUBON

A regular house manager with proven ability during five years, will be missed from the small office of the Audubon next week when Ben Jackson moves into the downtown executive offices of the Fox concern.

Yom Kippur Eve made the box office work steady and fast until 8 o'clock, at which time the S. R. O. sign was flashed, forcing many away from the box office. The vaudeville bill only carried a quartet of acts, in lieu of half a dozen generally, through the picture, "Way Down East," which kept the spectators in until 11:30.

Sensational Togo, a small, stocky Japanese, and a Shubert-signed act, in Oriental costume, made things interesting to begin the performance. Elsie White Company, the company being Abe Frankl at the piano, does character numbers, some going over, with others not so good. A ballad at the finish put a damper on her work for the night. Miss White's former turn necessitated several changes of costume, but this was absent Tuesday night. Her present costume is far from becoming. With a change of the latter to all efforts directed at character work, she should prove much better than with the present routine.

Fred Allen, nut comedian, and a Shubert act, put his material over in fine style, without the least exertion. His work is founded on comedy talk from start to finish, and with this he was assured of success; his clothes and actions are also good for laughs. His talk is often far over the heads of many, for slight giggles could be heard seconds afterward.

Larry Harkins and Melody Kings closed the vaudeville with excellent returns, and well deserve all the credit, for the quartet of males work hard and never lose a minute going from one musical instrument to another. Everything in the line of musical entertainment was offered, and there should be no reason why he should not be welcomed the same before any audience.

The blonde man, besides playing several instruments, is quite a dancer, and stands out prominently.

AMERICAN ROOF

Tuesday night's audience was brutally honest. When it was pleased it applauded, and when it was amused it laughed, but there was no polite acknowledgment. What the gang didn't care for it just let die, and die instantaneously, without flowers and no "breaking the news." Therefore, several turns finished without a single hand-tap, which is always a chilling experience to an insider.

To the contrary, several turns were roundly recalled and sent off with ringing plaudits. Among the fortunate latter were Little Lord Roberts, Holden and Harrow, Jones and Jones and Harvey De Vora Trio, Jack Martin and company and Monte and Lyons. Bob and Reasonably well, and Bob and Reasonably so abruptly that the applause didn't have a chance to get going before the picture sheet was shown. The others failed to take any bows being asked for none.

Roberts has a cute routine of changes and numbers. He is brought in by a Santa Claus straight man, and charts two feminine and two male songs. His finale, in a gown, singing "Ma," was his top speed and the tiny chap ran it with a sense of humor and flicking touches of showmanship. Roberts has a fast-

rate turn except for some gagging behind a screen during changes which is inaudible. He had a cold, which might have caused this.

Holden and Harrow delivered the only important comedy and really the only entertainment in the first half. The man is a hearty hick and the woman a goodly proportion of mama. There is a suggestion of the Barrys in the plot, but this is a lot of acts. He is a billposter and she an actress. The laughs were powerful and the team took instantly and held continuously. Big time stuff in material and performance.

Jones and Jones, two blackface talkers, in honest rags and unashamed lowdown darkey characterizations, whanged in a lot of wows on some downright hokum and some observations that were truly enough satirical to go as humor. The harmonizing for a finish was not so good, but the effect piled up until then got them over for a wallop. The song should be cut.

Monte and Lyons, in Double Wop, started slow with some halting talk, but when the tenor went into a falsetto—as fine a falsetto as ever was sung in this generation—it started. The guitar work and the guitar and mandolin exit got them some noise. Jack Martin, the waltzing, one-stepping and cakewalking monoped, scored personally on his neat work. His feminine support was flat. Martin is a gentlemanly and smooth worker and as thoroughly acceptable as any one-legged dancer in the game.

Turner and Turner opened, two men in street clothes, tumbling and going into softshoe and tumbling combined. Why do performers of this type always wear vests, so that when they take off their coats they are in shirtsleeves instead of in shirts? They did this, and Bohn, in the closing act, did it also. The dancing took away from the good tumbling in the Turner act. It was rather simple turkey-in-the-straw stuff. The finish was negative.

Jarra Sisters deuced themselves to death. The way the eggs treated this pair of girls was a shame. Not a ripple through the whole gamut of song after song, and not a ripple after the dull third finale. The work just wasn't there. The girl at the piano had a bit of personality; the other one had only a flapping voice, some five-a-day affectations and a dress that looked like shredded tinfol.

Harvey De Vora and his extremely blackface comedy got something. The laughs were strong in the episode which started with riding in the dog on the train of the gown, but thereafter the miscellaneous attempts to get it in high again missed. This act, however, was well taken by the house. Bohn and Bohn are a man and woman in balancing and handhold twists, the girl acting the topmounter. The stunts are good, but the act ran very short and the last of it came unexpectedly and went into history without any great commotion therefore. A neat and brisk turn for any time. Lat.

81st ST.

The current week's bill is one of unusual length, and likewise strength. The vaudeville section alone ran from 8 o'clock until 10:40, then, following the intermission, the feature picture, "No Woman Knows," held the audience until almost 12 o'clock. Whether this strengthening of the show is due to the opening of Loew's 83d Street or to keep the neighborhood patrons from going downtown. Tuesday night, with the advent of Yom Kippur, it was to be expected that the business in this section would be affected, and it was at the 81st Street to the extent that there were about seven rows across the entire house at the rear that were empty.

The opening held the news weekly and Topics of the Day, with the first act getting under way at 8:15. Archelias and Venus, presenting a combination posing and painting offering, managed to interest and gain a fair share of applause. The work of the man in the painting section seems a little slow for vaudeville, too much time being devoted to fol-de-rol decorations about his pictures. If he were just to do the pictures with the speed that he has and leave off the extra touches it would be more impressive.

Walter Clinton and Julia Rooney gave the bill a real start. The opening with the pocket flashes held a few laughs, but it was the stopping of the pair that interested the most and brought the biggest return.

Princess Yue Quon Tai, with Dave Franklin at the piano and her sister in the turn, stopped the show completely. The Chinese prima donna has a really wonderful contralto voice, her material is carefully selected and with it she has perfect diction combined with a sense of showmanship values that puts her on deck as a great possibility for exploitation. Here is an act that could be built into headline proportions through the medium of publicity.

Johnny Sully and Muriel Thomas (New Acts) who followed the vocalists, had a particularly difficult task. Their lights were on twice before the audience would clamor for the preceding act to return. But once they were permitted to work, they managed to

still the audience, and pulled out a real comedy hit.

The second time during the evening that the show was held up it was Herschel Henlere that accomplished the feat. Henlere has just returned from abroad, and as he has always been a favorite at this house it was a foregone conclusion that he would be a solid hit, but it was not expected that he would stop the bill after the demonstration that was accorded the singing act a few minutes previous. He did come through, however, with a real wallop.

Closing the intermission George Jessel, with his "Troubles of 1920," pulled laugh after laugh, and the "wise cracks" that one would expect would get over only with those familiar with the inside of the show business were pie for the uptown audience.

In all the show was a corking entertainment that was thoroughly enjoyed. Fred.

BROADWAY

Business was not up to the usual for a Monday night, although the attendance could have been worse. The evening's gate receipts had it on the matinee's several ways, the management ascribing the midday slump to the ball game, which certainly must have hurt matinee business in every theatre therefore. A noticeable improvement in the house personnel is the orchestra. It now boasts a saxophonist whose dulcet strains did much to tone up the trench music. The new drummer is a great "crash" and "roll" manipulator.

Opening were Juss and Ossli, a neat gymnastic team which has dressed up its wardrobe considerably since last seen. The understander now goes from the former eccentric costuming extreme to a dude get-up, including silk topper. It is a novelty for a turn of its kind and proved effective. The topmounter still is in hybrid sailor's garb. The combination runs through its stunts snappily and dashing in approved showmanly manner. The monickers listen Japanese, but the men are natives of Finland in reality.

McCloud and Norman, banjoist and violinist, starting slow with their "Poet and Peasant" overture.

NEWS OF THE DAILIES

William Gillette will return to Broadway in his own dramatization of "The Dream Maker," by Howard L. Morton.

Several thousand dollars worth of jewelry stolen last August from Wagonman's store at Atlantic City was found buried in the beach last week. Five arrests were made.

John Gavin, 22, was held in \$1,000 bail last week charged with stealing \$20,000 worth of jewelry from Charles Dillingham's home in Sixty-third street.

Joseph R. Maxwell, vaudeville, last week obtained a license to marry Isabella F. Wehrmann, his secretary.

The Soviet Government of Russia has relinquished to local authorities the national control of all classes of theatres, leaving them to be run by the artists.

Sidney D. Carlyle, who had been rehearsing with Arnold Daly, disappeared last week and was searched for by the police to whom his mother reported the case ascribing it to overwork.

Mayor Hylan last week denounced what he termed "Republican censorship of the movies."

Samuel Bendell, 47, said to be director of a Yiddish stock company, was accused last week in Baltimore of abducting Henrietta Klein, 15, of Brooklyn, daughter of Sadie Klein, actress. The 15-year-old girl gave birth to a child last week.

Henry H. Curran, coalition candidate for Mayor, has also taken a stand against censorship of pictures.

Charlie Chaplin has been decorated by the French government with the purple ribbon of the order of Public Instruction. The presentation occurred at the Trocadero in connection with the showing of "The Kid."

Mrs. Edith Kelly Gould has arrived here to contest the divorce secured against her by Frank J. Gould in the French courts.

Mrs. Irene Reiss of the Hotel Majestic says a \$3,000 diamond and platinum tassel was cut from around her neck while she was watching the show at Loew's State last week. The necklace was insured against everything save loss.

Rosecoe C. Arbuckle was held in \$500 bail in Los Angeles last week charged with possessing liquor illegally. He is to plead to the charge Oct. 13, the day of a pleading close.

brought their No. 2 spotting up to standard. Dalton and Craig treyed it. Dalton is a well appearing man, of Broadway musical comedy manners and deportment. His woman partner qualifies ditto as is visibly evidenced by the oo-la-la costume she first showed—what there was of it. It was more shoulders and legs, but since it didn't grate on the optics, it's a good bet on the ward-robing. Their burlesque on the ten-twenty-third meller was effective for all its diverse and familiar treatments many, many times before. A blues sent them off well. Miss Craig displaying a trousseau running to the Oriental motif.

Harry Breen shamelessly confessed his "nuttiness," but explained that since he made a living thereby, he should worry, and accordingly proceeded annexing a flock of laughs from his sane observers. As ever, Breen's rapid-fire verses and limericks scored, winding up with the "extemporaneous" rhyming on the audience subjects.

The Ford Dancers, with their variegated collection of stepping, clogged off to a sweet flock of curtains. That gauzy girlie doing the eccentric solo is a vivacious stepper. She is the embodiment of terpsichore; in her lithely syncope swaying that bespeaks of dancing more for the personal joy of it than anything else.

Val and Ernle Stanton in the next-to-shut had things their own saccharine way. Resistia closed with her weight changing novelty that was successful in holding in what appeared to be a restless audience. Those that boited for the exits remained standing in the rear, a trio of invited patrons recruited from the gallery making things extra interesting with a little uncalled for by-play. The burly "shill" also has a little routine comedy business in his repertoire that does much to brighten up the "seriousness" of the demonstration, according to the female announcer who cites a Harvard professor and others to impress the audience with Resistia's gift as a scientific novelty.

Claudia Coleman and Archer and Belford played the first three shows and do not appear at night. The opening act this week plays all four shows in this new State-Lake policy.

A feature, "Blind Hearts," closed the show. Abel.

on the manslaughter charge brought against him in San Francisco.

E. C. Yellowley has been appointed to succeed Harold L. Hart as state prohibition director. He promises to make New York dry.

William J. Hurlburt has already written a new final scene with a surprise finish for "Lilies of the Field," in which Marie Doro is starring at the Klaw. Dissatisfaction with the end as first shown was expressed by the critics.

Because of lack of evidence, John Gavin, held in the Dillingham gem robbery mentioned above, was later released.

Mary Garden's sister, Mme. Helen Goetchel, is to sing this year with the Chicago Opera Co. The name meant nothing and caused speculation till her relationship was discovered.

Pearl White is assisting with the drive to bring the enrollment in the New York National Guard to its full quota of 24,000.

Alexander Smith Cochran's announcement he would not be responsible for his wife's debts brought from her a declaration that she was not dependent upon him financially. She is Mme. Ganna Walska.

Sir Harry Lauder, entertaining at Sing Sing prison this week, received thunderous applause when he told the inmates he came to see them because they couldn't come to see him.

Dorothy Gish stepped into Clara Moore's role in "Pot Luck" at the Coney Island week when the latter was taken ill, and did very well with the part.

"Two cents for \$2" was the way the Kansas City K. & E. Shubert was started, with Taylor Holmes at the Grand asking that for "Smooth as Silk."

Prophesying a total of 2,000,000, Chief William Cee, of the Pasadena Park (N. J.) Interstate police announced there had been 1,800,000 paid admissions, according to the chicken at Bear Mountain Park since Memorial Day. The biggest day was July 3, with 57,000.

Managers of the Rye, N. Y., picture house are holding a popular vote during the week day in the theatre as to whether the house should be open Sundays. Temporarily it is closed.

PIONEERS on OPENING PROGRAMS of SHU

JOE BOGANNY and CO.
"LUNATIC BAKERS"

JOE JACKSON
"STEALING A BICYCLE"

ARTURO
PLAYING 35 CHAR
MANY SE

PEDERSEN BROTHERS
COMEDY GYMNASTICS

GRIFF
"THE BUBBLE
JESTER"

GETTING FRONT
PAGE COLUMNS IN
THE DAILIES

THE PRINCE OF
MI
HETTIE
ENGLAND'S FO
IMPERSO

F. SCHWARZ and CO.
"THE BROKEN MIRROR"

**HANNAFORD
FAMILY**
with "POODLES"

WHO DOES NOT KNOW THEM?

**JOLLY
JOHNNY
JONES**
THE
STAGE DOOR
JOHNNY

Mile. NA
Assisted by
IN "A WHIRL"

PLENTY TO FOLLOW

ANNOUNCEMENT

**NEW YORK
LONDON**

UNDER
PERSONAL
EXCLUSIVE
DIRECTION
OF

WIRTH, BLUMENFELD

H. BLUMENFELD

M. J. LOWENSTEIN

A. J. C.

AN INTERNATIONALLY ESTABLISHED

BERT VAUDEVILLE

ERNARDI

CTERS IN AS
ONDS

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"FRIGHTFULLY SILLY ASS
AND A ROTTEN OLD LADDER"

Held Over 2nd Week at New York Winter Garden

A. LIPINSKI'S
CANINE NOVELTY

TORINO

THE PROTEGEE
OF
CINQUEVALLY

IN A NOVELTY
JUGGLING ACT

Jock McKAY

A "WEE BIT O' SCOTCH"

Rial

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THE ORIGINATOR OF "SAWING THRO
A WOMAN"

NOW BEING PRESENTED IN AMERICA AS

"THE DIVIDED WOMAN"

HARPER and BLANKS
"SMART SET COUPLE"

IN THEIR TRACKS

ENTS LATER

JIMENFELD & CO. inc.

BERLIN

PARIS

JOHNSON

F. WIRTE

STRAND THEATRE BUILDING

SHED ORGANIZATION

NEW YORK CITY

BILLS NEXT WEEK (OCT. 17)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
Paul Whiteman Co.
Cecile Fashion Pl.
Irene Bordoni Co.
Billy Gibson
Bobby Bender Co.
Rolls & Boyce
Bert Fitzgerald
(One to fill)
Keith's Riverside
Clara Howard
Ruth Hudd
C. E. Fisher
S. Regala
La Herculina
(Others to fill)
Keith's Royal
Eddie Leonard Co.
Richard Kean Co.
Princeton & Watson
"Parlor Brown" & B.
Martin & Moore
Craig Campbell
Sharkey Roth & W.
(Two to fill)

If You Wish European Engagements
CHARLES BORNHaupt
12 Rue des Princes, BRUSSELS

Keith's Colonial
Wm. Seabury Co.
Harry Fox Co.
Moore & Littlefield
Buckridge & Casey
Wilton Sis
Kennedy & Hollis
Noble
Rome & Galt
(One to fill)
Keith's Alhambra
"Abraham Lincoln"
Harry Kahne
Yvette Rugel
Roth Kids
B. & B. Wheeler
Brown Gardner & T.
Falg & Lavers
(Two to fill)
Moss' Broadway
Nat Nazario Jr. Co.
Turke & Hutton
Long Tack Sam
Vernon
(Others to fill)
Moss' Coliseum
Frank Dobson Co.
Dunbar & Turner
Inter Dancers
(Others to fill)
Keith's Fordham
Ella Ryan Co.
Tracy & McBride
Miller & H. Co.
Pearson-Newport & P.
Minnitt & Sidell
James J. Morton
2d half
Law Bookender
Claude Coleman
Archer & Bolford
Creedon & Davis
Davis & Pello
James J. Morton
Moss' Franklin
Edith Clasper Co.
Murphy & White
Van Cleave & Peto
(Others to fill)
Keith's Hamilton
Gallagher & Shean
Wm. Mandel Co.
Hoy & Rubens
Duffor Boys
Kafka & Stanley
(Others to fill)
Keith's Jefferson
Creedon & Davis
Owen McKinney
(Others to fill)
Dunbar & Turner
Van Cleave & Peto
(Others to fill)
Moss' Regent
Signor Frisco
Lewis & Norton
Tonovan & Lee
(Others to fill)

Joe Darcy
Musical Hunters
(Others to fill)
2d half (20-23)
Jack Sullivan
*Lewis & Meyers
(Others to fill)
Proctor's 125th St.
2d half (13-16)
Nat Nazario Co.
Frank Gould
T. & D. Ward
Zaza & Adole
(Others to fill)
1st half (17-19)
Resista & Haly
Brighty Girls
(Others to fill)
2d half (20-23)
Finlay Darrell
2 Little Girls
Huggins & Moore
Alex & Robinson
(Others to fill)
Proctor's 50th St.

H. & G. Ellsworth
Will Stanton Co.
"Telephone Tangle"
Joe Kelley Co.
Herman & Shirley
2d half
Hayatuka Bros.
Jean Boydell
Marshall & Williams
Electro
"Dress Rehearsal"
(One to fill)
ALLENTOWN, PA.
Orpheum
Story & Clark
Evelly Phillips Co.
(Others to fill)
2d half
Perceval Girls
Martha Hildman Co.
Combe & Nevins
Chas. Albern Co.
(One to fill)

ALTOONA, PA.
Orpheum
Big Three
Regal & Mac's
Brownline Co.
(One to fill)
2d half
Paganini
H. Bulger Co.
Eggs & Tutton
Mason & Cole Co.
(One to fill)
ATLANTA
Lyrie
(Birmingham split)
1st half
The Alisons
Dunham & Williams
Lerner Girls Co.
Black & Dardanielle
(One to fill)
BALTIMORE
Maryland
Max York's Animals
G. & R. Perry
L. & G. Archer
George McKelaine
Grace Huff Co.
Lloyd & Christie
Gertrude Hoffman Co.
Bliss & Gill

BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Jean Shirley Co.
"Fatches"
Burgess & Clinton
H. Housner's Circus
(One to fill)
BOSTON
B. F. Keith's
Erford's Odette
Fisher & Gilmore
Cressy & Dayne
Frances Prichard
U. S. Jazz Band
(Others to fill)
BUFFALO
Shea's
Green & Myra
Bostock's School
Newhoff & Phelps
Johnny Burke
Four Fords
V. & E. Stanton
Alchea & Lucas

CHARLESTON
Victory
(Columbia split)
1st half
Markel & Gay
Clifford & O'Connor
Musical Noises
Gardner & Leedom
Gibson & Price
CHARLOTTE
Lyrie
(Roanoke split)
1st half
Medley
Princess Whietka
Hall & Shapiro
(Two to fill)
CHATTANOOGA
Blalto
(Knoxville split)
1st half
Musical Gerald
Howard & Norwood
Denno Thibault & C.
Joe Jonny
Devoc & Statzer

CINCINNATI
B. F. Keith's
Dunham Bros.
Dancing Kennedy's
"Wonder Girl"
Millicent Mower
Profferting
CLEVELAND
Hippodrome
Frank Browne
Wm. Brown Co.
B. A. Rolfe's Rev.
(Others to fill)
COLUMBIA
B. F. Keith's
(Charleston split)
1st half
Ferry Sisters
Connolly & Francis
Edith Carr Co.
Laurel Lee
Welch Mealy & M.

COLUMBUS
B. F. Keith's
Arthur Harat
Bud Dooly Co.
Corradini's Animals
Scott Lads & L.
Prosser & Klais
Alexander Bros & E.

DETROIT
Temple
Henders & Mills
Hent Hayes
Chas. Withers Co.
Jack McGowan
Acroplane Girls
Powers & Wallace
Margaret Young
Frank Wilcox Co.
(One to fill)
EASTON, PA.
Able O. H.
Perceval Girls
Martha Hildman
Combe & Nevins
Chas. Albern Co.
(One to fill)
2d half
Story & Clark
Kvelyn Phillips Co.
(Others to fill)

ERIE, PA.
Colonial
Two Stenards
McFarlane & Palace
McFarlane Pryor
Elly
Wylie & Hartman
Ames & Winthrop
GRAND RAPIDS
Empress
Lorimer Hudson Co.
Elizabeth Solit
Dooley & Sales
"Old Time Dancers"
McCarthy & Sten'd
Perry Carhart
HAMILTON, CAN.
Lyrie
Dancing McDougl
P. & P. Valentine
Wilson Aubrey 3
Juvenility
Gleott & Ann
HARRISBURG
Majestic
Paganini
H. Bulger Co.
Eggs & Tutton
Mason & Cole Co.
(One to fill)
2d half
Big Three

INDIANAPOLIS
B. F. Keith's
Olsen & Johnson
Adolphus Co.
D. D. H.
Sully & Houghton
Russell & Devitt
JACKSONVILLE
Arcade
(Savannah split)
1st half
Lavers & Collins
Mack & Lane
Edward Hall
Hank Brown Co.
The Golden Bird
JOHNSTOWN
Majestic
Dixie Hamilton
Bronson & Ronnie
Barren & Edwards
Farrell Taylor Co.
2d half
Mack & La Rue
Bobby Bernard Co.
Jos. M. Regan
Jean & White

KNOXVILLE
Lyrie
(Chattanooga split)
1st half
Juggling the Lisle
4 Brown Girls
Connolly & Francis
Billy Shone
Lloyd Nevada Co.
LANCASTER, PA.
Colonial
Ester
Polly & Oz
Rapp
(One to fill)
2d half
Nathane Bros
Chas. Keating Co.

CHAS. TOBIN
"Tango Shoes"
LOUISVILLE
Keith's National
(Nashville split)
1st half
Will Morris
Jewell & Raymond
Wells Virginia & W.
Wilson Bros
The Frabellies
Mary Anderson
Edwin George
Camilla's Birds
Pr'klyn Charles Co.
Harry Johnson
McFarlane & Palace
LOWELL
B. F. Keith's
Hope Edon
Paul Levan & M.
Archless & Venus
Joe Armstrong

NASHVILLE
Princess
(Louisville split)
1st half
Golds
Ward
Orren & Drew
Money & Sense
Edwards 2
(One to fill)
NEW ORLEANS
Lyrie
(Mobile split)
1st half
Bender & Armstrong
Ceil Gray
Hornvill Bros
Burke Walsh & N.
Dance Originalities
NORFOLK
Academy
(Richmond split)
1st half

PITTSBURGH
Davis
Rogers & Allen
Bert Baker Co.
Furness & Nash
McDonald 3
Bill Robinson
Sheridan Square
Mack & La Rue
Bobby Bernard Co.
Jos. M. Regan
Jean & White
2d half
Dixie Hamilton
Bronson & Ronnie
Barren & Edwards
Farrell Taylor Co.
PORTLAND
B. F. Keith's
Paul Decker Co.
Jack LaVere
Ann Gray
Primrose 3
Mason & Gwynne
H. & L. Walton

PROVIDENCE
E. F. Keith's
Sherwin Kelly
Kirby Quinn & A.
Part & Rosedale
Vincent O'Donnell
Henry Santay Co.
H. & A. Seymour
Royal Gascolines
QUEBEC, CAN.
Auditorium
J. & B. Mitchell
M. Mann & M. Nulty
Hannko Japa
Bernard & Starr
Artistic Treat
READING, PA.
Rathburne 4
Stan Stanley Co.
Haveman's Animals
(Two to fill)
2d half
Blue Bird & Winona
Murray Girls
Murray Klassen Co.
Wm. Hallen
Cook Mortimer & H.

RICHMOND
Lyrie
(Norfolk split)
1st half
Cornell Leone & Z.
Tynell & Mack
King & Irwin
The Great Lawn
(One to fill)
ROANOKE, VA.
Roanoke
(Charlotte split)
1st half
Davis & Hure
Ruth Warren Co.

UTICA
Colonial
Reebun & Mack
Mullis & Hurt
(Others to fill)
2d half
Middleton
F. & S.
Frederick Roland
WASHINGTON
B. F. Keith's
Marcelle Pallette
Gordon & Jane
Harry Carroll Co.
Imhoff Corinne Co.
Ivan Bankoff
John Steel
WILMINGTON, DEL.
Garrick
Adams & T. Sis
Latell & Vokes
"Dancing Studio"
Adler & Dunbar
"At the Party"
Elm City 4
Monroe & Grant

YORK, PA.
Opera House
Blue Bird & Winona
Murray Girls
Murray Klassen Co.
Wm. Hallen
Cook Mortimer & H.
2d half
Rathburne 4
Stan Stanley Co.
Haveman's Animals
(Two to fill)
YOUNGSTOWN
Hippodrome
Mabel Burke Co.
Dallas Walker
Silber & North
Reddington & Ornt
Wm. Drack Co.

SAVANNAH
Bliss
(Jacksonville split)
1st half
Pauline Saxton
Peel & Corvia
Max Bloom Co.
M. & A. Clark
Bary & Bary
SCHENECTADY
Proctor's
Turelly
Janet of France
Babcock & Dolly
Pearson & Lewis
(One to fill)
2d half
John McGowan
Will Stanton Co.
Mills & Anthony
(Two to fill)

SYRACUSE
B. F. Keith's
The Hoernys
Leo Hoerns
Milnor & Williams
(Others to fill)
TOLEDO
B. F. Keith's
Valda Co.
Taylor Howard & T.
Cook & Oatman
Daly Mack & Daly
Seed & Austin
Spencer & Williams
TORONTO
Ruth Howell
B. & E. Gorman
Langford & F. Richards
B. & J. Creighton
Glenn & Jenkins
Josephine Victor
Jim McWilliams
La Pelarica 3
Hippodrome
Raymond & Wilbert
Hamilton & Mack
Four of Us
Melody 6

TROY, N. Y.
Proctor's
Hayatuka Bros.
John Boydell
Marshall & Williams
Pietro
Dress Rehearsal
(One to fill)
2d half
3 Dixie Boys
H. & G. Ellsworth
Joe Kelley Co.
Herman & Shirley
(Two to fill)
UTICA
Colonial
Reebun & Mack
Mullis & Hurt
(Others to fill)
2d half
Middleton
F. & S.
Frederick Roland

WASHINGTON
B. F. Keith's
Marcelle Pallette
Gordon & Jane
Harry Carroll Co.
Imhoff Corinne Co.
Ivan Bankoff
John Steel
WILMINGTON, DEL.
Garrick
Adams & T. Sis
Latell & Vokes
"Dancing Studio"
Adler & Dunbar
"At the Party"
Elm City 4
Monroe & Grant

MELISSA
TEN EYCK and WEILY
En Route "Up in the Clouds" Company.
Per. Address: Friars Club, N. Y.
Butler & Childs
"Oh, What a Day"
Jones & Cavanaugh
Kokin & Galletti
WILKES-BRE, PA.
Fall's
(Scranton split)
1st half
Rockless & Arley
Vino & Fay
Barre & Cunnenn
B. A. Rolfe Co.
(One to fill)
WORCESTER
Fall's
Fred'k Roland Co.
Fisher & Hurst
Sully & Kennedy

BOSTON—B. F. KEITH
BOSTON
Deasie Clifford
Murphy & Lachmar
Bowman Bros
Stephens & Hollist
Brown Sis
Gordon's Olympia
(Scott's Sq.)
Green & Burnett
Oliver & Olf
Texas Comedy 4
(Two to fill)
Gordon's Olympia
(Washington St.)
Graves & De Monda
Jean Sothern
Angel & Fuller
Kline & Johnston
(One to fill)
Bowdoin Sq.
Chong & Moey
Kaufman & Lillian
Howard
Lawton
Zena, Moll & C.
BANGOR, ME.
Bliss
Musical Parakeys

JOHN J. KEMP
Theatrical Insurance
35 JOHN STREET, NEW YORK CITY
Phone: Bowling Green 3100
Mattus & Young
Florence Brady
Clark & Wilson
(Three to fill)
2d half
Stuart & Harris
Williams & Taylor
June Ives Co.
Wilkins & Wilkins
(Three to fill)
BROCKTON
Strand
Foley & La Ture
Roger Gray Co.
Vasser Co.
(One to fill)
2d half
Shapiro & Jordan
Bryant & Stewart
Little Jim
(One to fill)

CAMBRIDGE
Gordon's
(Central Sq.)
Geo P. Wilson
Perrone & Oliver
W. M. Rogers
A. & G. Faus
(One to fill)
2d half
Countess Verona
Monarch Comedy 4
La Dora & Beckman
(Two to fill)
FITCHBURG, MASS.
Lyrie
La Dora & Beckman
Gertrude Dudley Co.
Grey & Byron
Lowry & Prince
Diamond & Brennan

HUGH HERBERT
Week Oct. 16, Palace, Milwaukee; week Oct. 17, South Bend and Lisle, Chicago; week Oct. 24, Madison & Rockford. Address 220 W. 46 St., N. Y.
(Two to fill)
ST. JOHN
Opera House
Dell & Giles
Tommy Lonigan
Edkade & Kinkade
Lelpig
Dupree & Dupree

CHICAGO—KEITH CIRCUIT
CINCINNATI
Palace
Gordon & Dehmar
M. Hamilton Co.
"Spic & Span"
Adams & Barnett
3 Melvins
(Others to fill)
DANVILLE, ILL.
Terrace
Nagys
Chamberlain & Earl
Hall & Dexter
Kule & Idetta
(Others to fill)
2d half
"Oh Hector"
Bertram & Saxton
(Others to fill)
DAYTON
B. F. Keith's
Black & O'Donnell
Shriner & Fitts
Bernard & Jerry
(Others to fill)
2d half
Unusual Duo
Concia & Verdi
Bert Walton Co.
(Others to fill)
DETROIT
La Salle Garden
Peaks Blackheads

FRED P. NOSS
Six Musical Noises
220 W. 80th Street, New York City

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JEAN GRANCOSE
Co. F. & M. Dale
Carlton & Tate
MACON
Lyrie
(Augusta split)
1st half
Hartley & Joe
Powell & Adair
Clinton & Cappel
Quinn & Caverly
Toonerville Tooters
MOBILE
Lyrie
(New Orleans split)
1st half
Tachow's Animals
Sargent & Marvin
Ryan Weber & R.

PHILADELPHIA
B. F. Keith's
J. & N. Olms
Young & Wheeler
E. Taliaferro Co.
Bert Broff
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SHUBERT VAUDEVILLE
AND FEATURES FOR
LEADING BROADWAY PRODUCTIONS

Gray C. Penitler & G.
Six Harlequins
Princess
(Sunday opening)
Therose & Wiley
INDIANAPOLIS
B. F. Keith's
Olsen & Johnson
Adolphus Co.
D. D. H.
Sully & Houghton
Russell & Devitt

MONTEAL
Princess
(Sunday opening)
Therose & Wiley
ROCHESTER
Temple
Revan & Flint
Kane & Herman
T. Honey Roy
Hercro & G.

BRIDGEPORT
Polli's
Herras & Wills
Evelia Lloyd
Hayden Co.
Gilda & Jafolio
Kluting's Animals
2d half
Burns & Linn
Jed's Vacation
Sully & Kennedy
Arabian Nightmare
(One to fill)

PLAZA
Jay & Fay
Kennedy & Kramer
Teachers Romance
(One to fill)
2d half
Paul Perry
Copes & Hutton
Saxo Hollywood
Mason & Harrigan
HARTFORD
Capitol
Janis & Chaplow
McGowan & Wallace
Jones & Cavanaugh
Arabian Nightmare
(One to fill)
2d half
Columbia & Victor
"Wide Hunter"
(Others to fill)

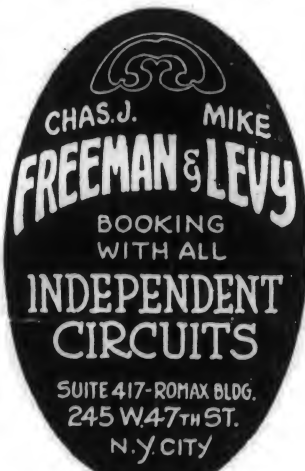
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INDIANAPOLIS
B. F. Keith's
Olsen & Johnson
Adolphus Co.
D. D. H.
Sully & Houghton
Russell & Devitt
JACKSONVILLE
Arcade
(Savannah split)
1st half
Lavers & Collins
Mack & Lane
Edward Hall
Hank Brown Co.
The Golden Bird
JOHNSTOWN
Majestic
Dixie Hamilton
Bronson & Ronnie
Barren & Edwards
Farrell Taylor Co.
2d half
Mack & La Rue
Bobby Bernard Co.
Jos. M. Regan
Jean & White

KNOXVILLE
Lyrie
(Chattanooga split)
1st half
Juggling the Lisle
4 Brown Girls
Connolly & Francis
Billy Shone
Lloyd Nevada Co.
LANCASTER, PA.
Colonial
Ester
Polly & Oz
Rapp
(One to fill)
2d half
Nathane Bros
Chas. Keating Co.

PHILADELPHIA
B. F. Keith's
J. & N. Olms
Young & Wheeler
E. Taliaferro Co.
Bert Broff
Hal Skelly Co.
Hamilton & Barnes
Daphne Pollard
Bobbe & Nelson
Reynolds & D'Angan
Keynote
Fern Bigelow & K.
Boyle & Bennett

BRIDGEPORT
Polli's
Herras & Wills
Evelia Lloyd
Hayden Co.
Gilda & Jafolio
Kluting's Animals
2d half
Burns & Linn
Jed's Vacation
Sully & Kennedy
Arabian Nightmare
(One to fill)

ROCHESTER
Temple
Revan & Flint
Kane & Herman
T. Honey Roy
Hercro & G.
POLLI'S CIRCUIT
Saxi Holtsworth
(One to fill)
2d half
Evelia Lloyd
Ray & Fay
Kennedy & Kramer
Teacher's Romance
(One to fill)
Palace
Burns & Linn
"Rubeville"
(Others to fill)
2d half
Fluting's Animals
Frederick & Roland
Harry Hayden Co.
Janis & Chaplow
Peggy Parker Co.
SCRANTON, PA.
Polli's
(Wilkes-Barre split)
1st half
Juggling Hains
Rena Roland Co.
Hob Fern Co.
Phillips & Travers
Carnival of Venice
(One to fill)
STRINGED, MASS.
Palace
Johnson Baker & J.
Carroll & Stergis
Peggy Parker Co.
Leavitt & Lockwood
Kokkin & Galletti
2d half
Francis Bell Co.
Brown & Weston
Fisher & Hurst
Gilda & Jafolio
(One to fill)
WATERBURY
Polli's
Eckert & Gordon
Francis Bell Co.
Charlie Wilson
"Wide Hunter"
(One to fill)
2d half
Lyses & Claus



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B. Morrell Co
(Two to fill)
2d half
Waiman & Berry
Byrons Bros Band
(Two to fill)
MUNTING, IND.
Huntington
Robert & DeMott
Moss & Foss
2d half
Gardner & Aubrey
(One to fill)
KALAMAZOO
Regent
J & J Gibson
Mack & Stanton
"Pinched"
Mabel Blondell
2d half
J F Bernard Co

MAY and HILL

Direction: JACK LEWIS-KEITH.
HORWITZ-KRAUS-LOEW.

Fields & Harrington
Cotton Pickers
(One to fill)
LAFAYETTE, IND.
Mars
Lind Bros
Garden & Aubrey
Bartram & Sexton
Phina Co
Al Abbott
2d half
Robert & Demont
Jack Lee
LANSING, MICH.
Strand
Fells & Le Roy
J B Bernard
Fields & Harrington
(One to fill)
2d half
Gordon & Gordon
"Pinched"
Mabel Blondell
Kham
LEXINGTON, IND.
Ben All
Wm H Crane Co
Kram & White
Vaughn Comfort Co
Davis & Darnell
Dillon & Parker
Jensen's Iceclanders
Jack Benny
Sealo
Marion Harris
"Palace"
Dave Harris & B'nd
"Summertime"
Lyndell & Macy
Wilfred Clarke Co
Walter O Kelly
Mullen & Stanley
Leo Zarrell 2

ORPHEUM CIRCUIT
CHICAGO
Majestic
Juliet
Wm H Crane Co
J R Johnson Co
Kram & White
Vaughn Comfort Co
Davis & Darnell
Dillon & Parker
Jensen's Iceclanders
Jack Benny
Sealo
Marion Harris
"Palace"
Dave Harris & B'nd
"Summertime"
Lyndell & Macy
Wilfred Clarke Co
Walter O Kelly
Mullen & Stanley
Leo Zarrell 2

FRANCIS X. BUSHMAN

—and—

BEVERLY BAYNE
in "POOR RICH MAN"
ORPHEUM, LOS ANGELES
Next Week (Oct. 17)

Jordan Girls
Geo Yeoman
Booth & Nina
Sylvia Clark
State Lake
Joe Browning
Tempest & Sunshine
Fred Bower Co
Beth Bert Co
Warden Bros
Redero & Marconi
Demarest & Collet
"Sawing a Woman"
DENVER
Orpheum
Julian Minge
Edith Clifford
Nelson Welch Co
Frank Wilson
Sheldon Brooks
Clifford Wayne Co
Countess Naden
DES MOINES, IA.
Orpheum
Samuel & Marion
P & M Britton
Norton & Nicholson
Sandy
Joe Edwards Rev
Jack Ingels
DULUTH, MINN.
Orpheum
Rita & Knappe
Jack Joyce

MATTY WHITE

SINGLE-ING
IN A SINGING HUMORESQUE

Marshall Montg'n
Mary Haynes
Kitty Donner Co
Kramer & Boyle
EDMONTON, CAN.
Orpheum
(17-19)
(Same bill plays
Calgary 20-23)
Young & April
Ed Morton
Billy Arlington
William Eba
Lee Kilds
Avey & O'Neill
Kara
MINNEAPOLIS
Hennepe
Francis & Kennedy

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Carlyle Blackwell
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Bowers Wall's & C
Adler & Dunbar
Hughes 3
Wallace Galvin
OMAHA
Orpheum
Chairmont Bros
Jean Barrios
Sean Deno & S
Planning & M's'n
Tarzan
Mantell Co
PORTLAND, ORE.
Orpheum
Pearl Regay Co
Jack Ross
Gautier's Toy Shop
Margaret Ford
Dooley & Storey
The Van Cello
Swift & Kelly
SACRAMENTO
Orpheum
(17-19)
(Same bill plays
Fresno 20-23)
Wood & Wyde
McKay & Ardine
Neal Abel
Bennett Sisters
Carlton & Bullow
Juggling Nelsons
ST. LOUIS
Orpheum
Blossom Seely
Chic Sale
Jay Velle Co
Vernon Stuart Co
Sam Mann Co
Stagpole & Spler
Homer Romaine
—Rialto
Gygi & Vadio
Kellam & O'Dare
Klimer & Heaney
Roma King 3
Flanahan & Butler
ST. PAUL
Orpheum
Tom Wise Co
Bronson & Baldwin
Wanner & Palmer
Lady Tann Mel
Gallett Monks
Moody & Duncan
Mitt Collins
SALT LAKE
Orpheum
Wilbur Mack Co
Watts & Hawley
Henry & Moore
York & King
Clifford Wayne Co

SEATTLE
Orpheum
Grace Nelson
Seicht's Manikins
"Indoor Sports"
Adams & Griffith
Moran & Mack
Danse Fantastes
East & West
Whiting & Burt
SIoux CITY
Orpheum
Watsika & Ustudy
Willie Hale & Bro
Dugan & Raymond
Ford & Cunningham
A & F Stedman
T & K O'Meara
Butler & Parker
Jean Adair Co
Ed Janis Rev
Zuhn & Dreis
Faul Cameron
Mattie Lippard
VANCOUVER, B.C.
Orpheum
Corine Tilton Rev

WATSON, MICH.
Strand
2d half
Peaks Blackheads
Flisher & Lloyd
Roathine & Barrett
PONTIAC, MICH.
Oakland
Gordon & Gordon
Cliff Clark
Roathine & Barrett
Dunlay & Merrill
Kham
2d half
Ray Conlin
(Others to fill)
RICHMOND, IND.
Murray
Coscia & Verdi
"Last Night"
George Morton
(One to fill)
2d half
Hong Kong Myat
Phina Co
Chas Seamon
(One to fill)
SAGINAW, MICH.
Jeffers-Strand
7 Seethers
Finlay Hill Co
Jones & Crumby
McRae & Clegg
2d half
Hanley & Howard
Cliff Clark
(One to fill)

NEW YORK
Winter Garden
Seven Blue Devils
Tivoli
McCormick & Simp'a
Fred Fields & Co
A Robins
Joe Bogany Troupe
Joe Fanton Co
Mossman & Vance
44th St.
Johnny Jones
Rome & Cullen
Burt Earl & Girls
Vine & Tempie
Joe Jackson
Ziebler Sisters
Rath Brothers
Buddy Doyle
Jimmy Hussey Co
BALTIMORE
Academy
Krema Bros
Harrah & Rubini
Francis Renault
Nora Bays
Libby & Sparrow
Bernard & Townes
Walter Brower
Selma Braatz
Ryan & Lee
BROOKLYN
Crescent
Taffin & Newel
E Myers & Co
Dolly Connolly Co
Whipple Huston Co
"Highlowbrow"
Toney Grey Co
MEMPHIS
Orpheum
"Flasher"
Gene Green
Melville & Role
Nora Bays
LARRY COMER
Garcinetti Bros
Harry Holman
MINNEAPOLIS
Orpheum
Ben Boyer
Steen Benlier
Santos & Hayes
Brown & O'Donnell
Van Horn & Ines
Jack Ingels
MILWAUKEE
Majestic
Van & Corbett
Joe Howard Revue
Sidney Grant

ST. LOUIS
Orpheum
Blossom Seely
Chic Sale
Jay Velle Co
Vernon Stuart Co
Sam Mann Co
Stagpole & Spler
Homer Romaine
—Rialto
Gygi & Vadio
Kellam & O'Dare
Klimer & Heaney
Roma King 3
Flanahan & Butler
ST. PAUL
Orpheum
Tom Wise Co
Bronson & Baldwin
Wanner & Palmer
Lady Tann Mel
Gallett Monks
Moody & Duncan
Mitt Collins
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Wilbur Mack Co
Watts & Hawley
Henry & Moore
York & King
Clifford Wayne Co

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Jean Adair Co
Ed Janis Rev
Zuhn & Dreis
Faul Cameron
Mattie Lippard
VANCOUVER, B.C.
Orpheum
Corine Tilton Rev

Norman & Jeanette
G & L Garden
The McNaughtons
Ubert Carlton
Jackson Taylor's
Morris & Shaw
4 Rene Girls
American
Gero & Delaney
LaRose & Adams
Irving & Elwood
Fero & Coulter
Sally, Irene & M
The McNaughtons
P. Abbott Co
Arthur Dragon
Wally Ferraro & W
2d half
Stanley & Elva
Manning & Hall
Rice & Rubelle

BILLY GLASON

"Billy Glason goaled them and should have been next to closing. Glason got 'em from entrance and held 'em solid with song and jest. His is an extremely wide variety of entertainment. He has the faculty for keeping up comedy while remaining neat and nifty."
Jack Lait, VARIETY.

Williams & Daffy
Bennett & Well'g'n
McIntyre & Toib
Josie Flynn & Co
Joe Bradbury & Co
Small & Sheppard
(Three to fill)
Victoria
G & L Garden
Harvey & Stifter
Larry Kelly Co
Jimmy Lyons
Les Arados
2d half
Snell & Vernon
Bobby Jarvis Co
Malay & O'Brien
Nelson & B'ry Boys
(One to fill)

AMERICAN COMEDY 4
V DeEsmonde Co
2d half
Stanley Bros
Bube LaTour Co
Al Lester Co
Foley & O'Neill
F LaReine Co
Warwick
Golden & West
Weiss & Mont'gry
O Morati Co
Dracoli, Long & H
Fred's Figs
2d half
Manning & Hall
"Shook Down"
The Skunk Club
Peck & Parsons
Toby & Girls

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CHICAGO'S THEATRICAL ATTORNEY. COUNSELLOR FOR STAGE FOLKS ON
ALL LEGAL MATTERS.

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Lincoln Square
Turner & Turner
Melville & Stetson
Fox & Kelly
Jones & Jones
Jewell's Manikins
2d half
Ergott & Herman
Harvey & Stifter
P. Abbott Co
Sally Fields
C W Johnson & Co
Greely Square
Snell & Vernon
Bennett & Well'g'n
Flake & Fallon
Long & Cotton
Nelson & B'ry Boys
(One to fill)
LaRose & Adams
Fox & Evans
Sally Irene & M
Eddie Cassidy
Lee Arados
Delaney Street
Norman & Jeanette
Melville & Stetson
Howard Martell Co
Morris & Shaw
Dance Creations
2d half
The Laronians
Melroy Sisters
Holland & Oden

ATLANTA
Grand
Herman & Engel
Clifford & Lealie
Wardell & Doncourt
Harry White
Dancing Whirl
2d half
Musical Rowellies
Mann & Mallory
Helene Davis
Fred Weber Co
Crescent Comedy 4
BALTIMORE
Hippodrome
DeLyons Duo
H & K Sutton
Sally Irene & M
Low Hawkins
4 Jacks & Queens
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BILLS NEXT WEEK

(Continued from page 27)

RAFKIN'S MONKS

DUBUQUE, IA.
Majestic
Kinzo
F & G Demont
Willie Leehman
Hal Johnson Co.
E & B Conrad

ST. LOUIS, MO.

Erbers
Riverside 3
F & O Walters
Willis Gilbert Co.
Marlett's Mainkings
2d half
Knight & Sawtelle
5 Minstrel Monarchs
Ean & Vernon
Bell & Bellgrave

ELGIN, ILL.

Rialto
C. Nazario & Girls
Claude Golden
N. Nazario Sr. Co.
2d half
Val Harris Co.
(Two to fill)

EVANSVILLE, IND.

Grand
(Terra Haute split)
1st half
Maxwell Quintette
Hafford & Craven
Dainty Marie
(Three to fill)

FT. SMITH, ARK.

Jelo
2d half
T. & M. Harlt
Billy Miller Co.
Clara Morton
Choy Ling Hse Tr.
(One to fill)

GALESBURG, ILL.

Orpheum
Jo Jo Harrison
(One to fill)
2d half
Harry Watkins
Cook & Vernon
Melo Danse

GRAND ISL., NEB.

Majestic
Swift & Daley
H. J. Moore
Mildred Millard Co.

JOLIET, ILL.

Orpheum
3 Morah Sia
Tillyou & Rogers
H. Catalano Co.
2d half
Kale & Indetta
Bense & Baldu
"Smiles"

KANSAS CITY

Globe
Howard Nichols
Delb's & Grenimer
Ruffies
Marston & Manley
Hubert Dyer
2d half
Valda
H. Holden Co.
Fagg & White
M. Elliot Co.
(One to fill)

KENOSHA, WIS.

Virginia
Rhythm & Rhythm
Coley & Jaxon
Willard Troupe
Dana Cooper Co.
Boyce Combs Co.

LINCOLN, NEB.

Liberty
The Stanleys
K & E Kuehn
Rosa Leddy Co.
John West
Merian's Canaries
2d half
Al Stryker
Franklin & Vincent
J. Gregory & Co.
(Two to fill)

MADISON, WIS.

Orpheum
Neel Lester Co.
Nomi Kalama
Williams & Wolfus
Kenny Mason & S.
(Two to fill)

2d half

Lucas & Inez
A. Ripon & Jiggs
Billie Gerber Rev.
Coley & Jaxon
(Two to fill)
OKM'LGE, OKLA.

Cook

2d half
Zenater & Smith
King & Hackley
Gilfoyle & Lang
3 Buddies
Cozy Revue

OMAHA, NEB.

Empress
Swift & Daley
H. J. Moore
Jack Gregory
(One to fill)

PEORIA, ILL.

Orpheum
Duval & Little
H. Hayward Co.
Al Wohlman
Moss & Frye
Kavanaugh & E. Rev.
(One to fill)

QUINCY, ILL.

Orpheum
Harry Watkins
Cook & Vernon
Melo Danse
2d half
Jo Jo Harrison
(Two to fill)

RACINE, WIS.

Blisse
Helen Collinge Co.
Jack Osterman
Rhythm & Rhythm
Flake & Lloyd
Bronson & Edwards
2d half
Alevo Dou
"Our Future Home"

ROCKFORD, ILL.

Palace
Lucas & Inez
A. Ripon & Jiggs
Billie Gerber Rev.
Coley & Jaxon
(Two to fill)
2d half
Neel Lester Co.
Nomi Kalama
Williams & Wolfus
Kennedy Mason & S.
(Two to fill)

ST. JOE, MO.

Crystal
Valda
H. Holden Co.
Fagg & White
Maude Elliott Co.
(One to fill)
2d half
The Stanleys
K & E Kuehn
Rudd Leddy Co.
John West
Merian's Canaries

ST. LOUIS

Columbia
McGowan & Knox
Reff & Bellgrave
Goets & Duff
5 Avalons
2d half
Baeder & LaVelle
Hawkins Novelty
St. Jenks
Harry Hayward Co.

Grand

The Brightons
Jack George 3
Bally Hoo 3
Ray & Fox
Lee & Craven
Roberts & Clark
"New Leader"
Thomas Saxo-Tette
Ovillie Stamm

MOULTON, ILL.

Orpheum
Watkins & Ustody
Butler & Parker
Jean Adair Co.
Zehn & Dries
Ed Janis Revue
4 Camerons McNutt
2d half
W. Hale & Bros.
M. Lippard
Ford & Cunningham
Dugan & Raymond
A & P. Stadman
T & K O'Meara

SO. BEND, IND.

Orpheum
Tozart
Harry & Layton
H. Herbert Co.
Ernest Hlatt
Lorraine Sisters
(One to fill)
2d half
Swan & Swan
Mellon & Renn
Francis & Kennedy
7 Little Sweethearts
(Two to fill)

SPRINGFIELD, ILL.

Majestic
3 Romanos Sisters
Hill & Crest
Rockwell & Fox
Tom Brown's Revue

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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PORTLAND, ORE.

BAKER.—Baker Stock Co., in "Smilin' Through."
LYRIC.—Lyric Musical Comedy Co., in "The Social Whirl."
ORPHEUM.—Vaudeville: Helen Keller headlined.

PICTURES.—Liberty, Marshal Nellan in "Cappy Ricks"; People's, Rex Ingram's "The Four Horsemen of the Apocalypse"; Columbia, "The Child Thou Gavest Me"; Rivoli, Bebe Daniels in "The March Hare"; Majestic, "The Three Musketeers"; Hippodrome, "The Deceiver"; Star, Mary Pickford in "The Hoodlum"; Auditorium, "Miracles of the Jungle."

"Way Down East" has been booked for a second run showing at the People's theatre, after its advertiser, on the occasion of the first run had published that "Neither hints nor hopes will bring 'Way Down East' to any local film house." When that ad was published United Artists were already trying to sell second run rights to C. S. Jensen, and the combination of circumstances brought about investigation by the Portland Ad Club that resulted in withdrawing the untruthful statements from ads.

Judgment for \$2,000 was won against the Greater Alamo Shows at Salem last week by Donald Stickney, who suffered injuries when he fell from a ferris wheel operated by the Alamo company.

The Portland Players, succeeding the defunct Portland Drama League,

last week elected the following officers to aid President Edmund C. Bechtold: Miss Daisy Gibbons, vice-president; Walter Leve, secretary-treasurer; A. L. Martin and George Natanson, directors. Martin has had nine years of professional experience, chiefly overseas.

John Hammrick, owner of the Seattle Blue Mouse theatre, last week bought the Globe theatre here from Mrs. Ellen O'Neal and will open it Oct. 22 as an independent first-run house. It will be the only one of that class in the city, all others being controlled by Jensen & Von Herberg. The house will be called the Blue Mouse and will be refitted to the extent of about \$30,000.

John Stille, for 18 months manager of the Rivoli theatre, second largest local picture house, has resigned. His work will be assumed by Gus A. Metzger, owner of the Rivoli.

After permitting her to appear in two performances on the last half bill, the Child Welfare Commission of Portland ordered "Bill" Ely, manager of Loew's Hippodrome, to take off the act featuring little Margie Reed, four-year-old picture player. Portland ordinances provide that none under six years may appear professionally.

PROVIDENCE, R. I.

By MATT. J. MULLIGAN

While road business in general has been decidedly off thus far, Providence has done exceptionally well. Particularly true at the Majestic, where "Abraham Lincoln," "The O'Brien Girl," "Mecca," and "Enter Madame" all scored box-office triumphs. Allowing for the fact that the first three have been of the name variety, Gilda Varese, practically a new-comer locally, played to consistently well filled houses, and this week's attraction, "Tickle Me," judged by the advance sale, is going to come through. Underlined are Sothern and Marlowe, and the Pavlowa Ballet. Opera house, "Over the Hill," film, fifth week.
Empire.—"London Belles."
Films.—"Is Life Worth Living?" Victory; "Through the Back Door."

Rialto; "Three Word Brand" and "Old Dad," Strand; "Experience," Modern.

Matty White has closed with the Strolling Players.

Charles Lovenberg this week celebrates his 50th year in the show business.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—Chauncey Olcott in "Agged Robin."
GAYETY.—"Town Scandals."
FAY'S.—George Lovett and Co., Shelve Boys, Marr and Evans, O'Neill Sisters, Helen Gordon, Colonel Patti and Co., "Freeze Out," film.

ARCADE.—Kinsey Stock in "The Fighting Parson."

FAMILY.—Musical stock. Pictures—"Dream Street," Star; "The Fighting Lover," Rialto; "Experience," Regent.

Jack Winnie has joined the Family stock.

"Abraham Lincoln" at Lyceum next week; "The White-Headed Boy" following.

ST. LOUIS

By GEORGE W. GAMBRILL

Katherine De Veaux, a chorus girl with "Lid Lifters," escaped death when she walked into an open manhole and fell 13 feet. Miss De Veaux was leaving the Garrick by way of an alley after a matinee. An ash wagon was parked in the narrow alley and ashes were being drawn up in a bucket from the basement of the Laclede Annex hotel just opposite. Miss De Veaux stepped into the open man-hole and plunged down the 13 feet, landing on a pile of ashes in the basement. It was thought that she had suffered no injury at first, but the next day it was discovered that her leg had been injured to the extent of preventing her working for the rest of the week.

The Kings, which Loew leased from the Famous-Players, has been returned to Loew for this winter. It has opened with Loew's vaudeville.

Wanted for Vaudeville Production

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that following the success of his troupe with Mr. Chas. Dillingham in the New York Hippodrome, he has stormed Vaudeville and is now playing the Keith time with undoubtedly the greatest versatile novelty act of the period.
Bob Pender Troupe, Palace, New York next week (Oct. 17). Managers desirous of obtaining the best in novelties, animal performers, troupes, etc., consult

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SECOND EDITION OF

THE FOUR MORTONS

SAM, KITTY, MARTHA and JOE

in "WEARING OUT THE GREEN"

SONGS BY CLARENCE GASKILL

THIS WEEK (Oct. 10) B. F. KEITH'S PALACE THEATRE, NEW YORK

Dir., THOS. FITZPATRICK

BALTIMORE

By GRETMAK

AUDITORIUM—"Ladies Night in a Turkish Bath."
LYCEUM—"A Dangerous Man."
FORD'S—Thurston.
CENTURY—"Disraeli" (picture).
NEW—"The Four Horsemen of the Apocalypse" (picture).
PARKWAY—"Garments of Youth" (picture).
RIVOLI—"The Invisible Fear" (picture).
PALACE—"Step Lively Girls" (burlesque).
GAYETY—"Ting-a-Ling" (burlesque).

FOLLY—Stock burlesque.
LOVE'S HIPPODROME—Alvin and Kenny, fair opener; Johnny Dove, Scotch character songs and dances, pleased; Seven Brown Girls, feature musical wind and brass, with a few vocal selections; good flash; Baker and Dunn, applause hit; La Follette and Co., formerly known as Rush Ting Foo, magical act, good returns; Follette's home town and is well known; film attraction, "Coincidence."

GARDEN—Bullet-Proof Lady opened, caused a little talk; Fred and Elsie Burke, good No. 2; Sherlock Sister and Clinton, pleased; Ray Hughes and Pan Lawrence got over in fair style; Cinderella Revue closed; Tom Mix in "After Your Own Heart," feature picture.

MARYLAND (Keith Vaudeville).—What looked like a great bill on paper flopped at the matinee, due to the bad arrangement. Business bad, with only half a house. Sophie Tucker and Ivan Bankoff divided honors. John and Nellie Ohms, with their magical act, opened, followed by Garlelli Brothers, with their hat throwing and dogs, with the assistance of the audience in playing ball with them, they registered a fair-sized hit. Imhoff, Corene and Co., with the time-worn "Pest House," started the show comedy. Eileen Sheridan sang in a nice amateurish way, to be followed by Irving and Jack Kauffman, who woke up the patrons with jazz songs, splitting applause honors with Miss Tucker, who was on next with her Five Kings of Syncopation, was as popular as of yore. Old and new songs are introduced and Sophie's crooning voice is still there and she put over her act in great style. Coogan and Casey have quite an act to follow Miss Tucker and their offering was wasted, as was the best part of Ivan Bankoff's, for after his second number his pianist played a selection for changes, practically the entire house was moving out.

ACADEMY (Shubert Vaudeville).—Business away off Monday evening; orchestra not half-filled and the upper portions of the house almost empty. Florodora has the lights, but that is about all they could get. Burt Sheppard, the Australian whip cracker, started, and gave a good account of himself. Hattie Althoff and Sister were No. 2, the one-hand selection of "Lucia" on the piano getting the only returns for the act. "In Argentina," seen earlier in the season at the Keith house, scored heavily, the Apache dance being one of the best seen in these parts for many moons. Milo? took up the running here and was never headed; laughter and applause throughout his entire act. Florodora small-time girl act despite the big name; company and girls not good enough to carry this through at the speed required.

CLEVELAND

By J. WILSON ROY

HANNA—"Greenwich Village Folies"; fair business Monday. Next, "Honey Dew."

OHIO—"Mary Rose"; big Monday. Next, "The Perfect Fool."

SHUBERT-COLONIAL—"Honors Are Even"; fair business. Next, "The Bat."

STAR—Sam Howe's Show.

EMPIRE—"Miss New York, Jr."

MILE—Quinette-Hughes Co., Arnold and Florence; Fulton and Burt, Hanlon and Clifton, Burns and Wilson, pictures.

PRISCILLA—Rose La Marr, Danny Lund and Co., Cortelli and Rogers, Mack and Betts, Dowling and Claridge and pictures.

METROPOLITAN—"Let's Go." Bravo, Michielena and Trujillo, Peters and Le Buff, Walter Kaufman, Boulay Pearl, picture.

GORDON SQUARE—Jack Trainer and Co., Eddie Milner, pictures.

FILMS—Alleg, "The Pilot"; Cifredo and Strand, "The Fighter"; Orpheum, "Headin' Home"; Knickerbocker, "Beau Revel"; Rialto, "The Sign on the Door."

The Metropolitan, formerly a film house, joined the ranks of vaudeville Monday.

"The Passing Show of 1921" netted the record so far this season at the Hanna, last week playing to \$22,000.

The Thimble, organized by Robert McLaughlin, in connection with the Ohio School of Stage Arts, the new miniature playhouse, was opened Sunday afternoon with Tony Sarg's Marionettes. The Thimble is designed like a chapel, with stained glass windows, carved pews, lanterns, carved figures in the niches of the proscenium, and seats about 200.

The idea is the creation of Rob-

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MY MANY YEARS AS A PERFORMER GIVE ME SOMETHING FEW AGENTS CAN OFFER YOU. THAT SOMETHING IS THE UNDERSTANDING OF YOUR CONDITIONS.

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CHICAGO

ert McLaughlin, manager of the Ohio Opera House.

Good things might aptly describe the program offered at Keith's this week. It is real vaudeville. With such leaders as the Moscons, Margaret Young, Harry Watson, Jr., Anatol Friedland and Walter C. Kelly, there was ample reason for the best of feeling that existed at Monday's matinee.

Dancing seems to be the family trait of the Moscons, and the displays put up by the four members is faultless. Margaret Young, with personality galore, gets over easily. Her whole turn was satisfactory.

Harry Watson, Jr., has been here before with his telephone skit, as well as that of Battling Kid Dugan, but he had no difficulty in registering a big hit in these items. Watson is a humorist, and he makes his offering produce every point of value as a laugh gatherer.

For beauty, color and accomplish-

ment the act of Anatol Friedland stands in a class by itself. Walter C. Kelly had a welcome reception. His act is clean, and his interpretation of court house characters is superb.

Harry Johnson wastes a lot of useful energy in the use of plants, etc.

Maudie Powers and Vernon Wallace inject good humor into their skit, and get over. Wallace's personality helps the turn considerably.

The McDonald Trio open with a whirlwind cycling act, "The Miniature Revue," presented by the Little Jewel Faulkner Co. is a good marionette number.

Sometimes the question is asked "What is vaudeville?" and the solution of the problem is not made easier by the program submitted by the Shuberts at the Opera House this week. While billed as vaudeville, almost the entire program is taken over by Bedini's "Chuckles of 1921," featuring Clark and McCul-

lough, long and favorably known in burlesque circles.

None will gainsay that as fun makers Clark and McCullough are winners; the antics, gestures and ready wit of Clark stamp him as a comedy artist, while McCullough fits into his partner's work like a glove. Without this pair, there would be few "chuckles," still admirable support is given the principles, and the show makes an appeal to those who favor this line of entertainment.

The revue is an elaborate affair—running 100 minutes; the costumes are gorgeous and plentiful—not in length, however—and the settings and effects line up to anything offered by Jean Bedini.

Clark and McCullough are entitled to prime honors for their work, while Ruth Wheeler and Emily Earle stand out prominently among the ladies and Jack Edwards and Jim Buckley add considerably to the entertainment.

Donald Brian, former musical

comedy star, appears in a one-act comedy entitled "The Fire Escape," in which underwear and lingerie are featured, due to a fire in the hotel where an engaged couple are staying. Brian is supported by Evita Nudsen as the fiancée, while the wise bellhop is played acceptably by Richard Taber. There is not much to the piece, but Brian succeeded in collecting a couple of bows.

A colored organization Seven Musical Spillers—also included in the "Chuckles" revue, put over a jazz number.

Ford and his educated dog Truly have an amusing little turn, the dog sharing honors with his "chum" in securing results.

Griff is a soap bubble blower, has a line of chatter that wins, and his comedy with his cantiloquial doll is put over nicely.

The White Way Trio—also with "Chuckles"—renders several musical numbers with good returns.

JEANNE de CONDE

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NOW FEATURED ON LOEW CIRCUIT

BILLS NEXT WEEK

(Continued from page 28)

Ray Fern & Marie Harris
2d half
Ford & Price
John Geiger
"The Question"
Warren & O'Brien
Duvall & Little
Pink's Mules
TRE HAUTE, IND.
Hippodrome
(Evansville split)
1st half
Pierlot & Seinfeld
Wintergarden 4
"Touch in Time"
Zelma
W. Rock & Girls
(One to fill)
TOPEKA, KAN.
Novelty
Clayton
Hollins Sisters
"Down Yonder"
Craig & Catto

Fitts Family
2d half
Howard Nichols
Delbig & Gremmer
Ruffles
Marston & Manley
Hubert Dyer
TULSA, OKLA.
Orpheum
2d half
Four Lunds
Marian Gibney
Clark & Bergman
(Two to fill)
WATERLOO, IA.
Majestic
Lynn & Lorye
J. Gordon Players
Lothe & Sterlin
2d half
The Kellogs
Milton & Lechman
Great Howard
Pinto & Boyle
Corrine Co

PANTAGES CIRCUIT

(The Pantages Circuit bills, at the request of the circuit, are printed herewith in the order of their travel. The Pantages shows move over the circuit intact. Heretofore the Pantages bills were published with the cities in alphabetical order.)

MINNEAPOLIS
Pantages
(Sunday opening)
Daisy & Herlow
Wax & Wilson
"Help"
Terminal 4
Arizona Joe
WINNIPEG
Pantages
3 Alexs
Bernard & Ferris
Paisley Noon Co
Lee Morse
Sheelits Rev
GT. FALLS, MONT.
Pantages
(17-19)
(Same bill plays
Helena 20-23)
Madam Paul
Chung Hwa 4
Dorai Blair Co
Neil McKinley
House David Band

OAKLAND, CAL.
Pantages
(Sunday opening)
Gilbert & Saul
"Stateroom 19"
Lew Wilson
"Little Cafe"
Little Pipifax
LOS ANGELES
Pantages
Harry Teuda
Agnes Johns
Rose & Moon
Three Kuhns
Riding Generation
Chas Murray
SAN DIEGO
Pantages
King Saul
Ara Sie
Rosa Wyse
Pantages Opera Co
Joe Whitehead
Clemenso Bellings

TORONTO
Pantages
Kitanura Japs
Otto Bros

MILES-PANTAGES

CLEVELAND
Miles
The Contas
Leonard & Porray
McNally Kelly & D
Weston & Elaine
Lovetta Concentra
DETROIT
Miles
Melodica
Cziganne Troupe
INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
Ward & Dooley
L & P Murdock
"Fall of Eve"
Silver & Duval

Sawing Woman in 3/4
Jarvis & Harrison
Class Mann & Class

MONTAGUE LOVE
Orpheum
The Fied-n-3
Milton Pollack Co
Noodles Fagin
Oklahoma 4
Regent
Hanton & Clifton
Fulton & Burt
Nevis & Gordon
Lewis & Rogers
Quintet Hughes Co

(Same bill plays
Austin 20-22)
Foster & Peggy
Hammon
Billy Gaston Co
Sandy Shaw
Cameron Sisters
Rita Gould
Page Mack & M
FT. WORTH, TEX.
Majestic
Kitty Thomas
Two Rogellas
Reynolds 3
Bert Howard
"On Fifth Avenue"
Jonny & How'd
Artists Bros
HOUSTON, TEX.
Majestic
Ray LaFrance
F. Hughes Co
Hartley & Hart's
James Thompson
Muhin, Prklyn & R
Stella Mayhew
Belleville Bros

LITTLE ROCK
Majestic
Lewis & Henderson
Raymond & Schram
G. Demaria Co
Clara Morton
Kate & Wiley
2d half
Wilfred Dubois
Lowe, Keeley & S
"Who's My Wife"
Harry Von Fossom
Hall, Ermine & B
OKLAHOMA CITY
Majestic
(Tulsa Split)
1st half
Billy Miller Co
Marian Gibney
Four Lunds
(Two to fill)
OKMULGEE, OKL.
Majestic
P & J Levell
Huddy Walton
J. Kennedy Co

Swor Bros
Choy Ling Hoe T
2d half
The Kiwanos
King & Hackley
Guthrie & Laage
"Buddies"
Cozy Revue
SAN ANTONIO
Majestic
Gordon & Day
Ja Du Trib
Holmes & Holliston

LaFrance & Hart's
Mime Bros
Brisson & Baum
Higgins & Braun
TULSA, OKLA.
Majestic
(Oklahoma Split)
1st half
The Rogers
Perry, Ellis
Junior & Vera
F. M. Stone
A Bell Co

MINERS MAKE-UP

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GUS SUN CIRCUIT

ALBANY
Majestic
Eagle & Vaughn
Florence Banks Co
King & Middletown
Lampins
2d half
Drew & Clair
Edwards & McDonald
(Others to fill)
CLEVELAND
Priscilla
The Zires
McNally & Ashton
Francis & Overholt
Priscilla C Co
CLINTON, IND.
Clintea
Variety 4
Keefer & Alberts
La Vire 2
2d half
De Sylvia & Irene
Charles B Sweet
Cal Dean & Girls
COLUMBUS
Orpheum
Tollson & Tolson
Mack & Betty
Warner & Cole
Jonas Hawaiian
Frisch-Reuter & T
Kuma Co
DETROIT
Columbia
Downey & Claridge
Cartell & Rogers
Forsy & Storing
Columbia C Co
EVANSVILLE
Victory
Johnnie & Jeanette
Seay & Jeanette
The Ancestors
2d half
Lewick & Devere
Wallace & Ward
2 Jeanettes
GLENS FALLS
Empire
Drew & Clair
Shorman & Rose
Edwards & McDonald
"Class Manning & Co
(One to fill)
2d half
Evel & Vaughn
Florence Banks Co
King & Midtown
Lampins

HUNTINGTON, W. VA.
Hippodrome
Yueda Japs
T & D Lane
Joselyn & Turner
Sherman Van & H
Sandra Mack Co
INDIANAPOLIS
Lyrie
Clayton & Clayton
Ronair & Ward
Jones Family
Dancers De Luxe
Payton & Lyons
"Divided Woman"
"Summer Eve"
MARION, OHIO
Grand
Burns 4
Donner & Powers
J & E Burke
Lawrence Crane Co
Class Manning & C
ROCHESTER
Victoria
Beck & Stone
Brower 3
2d half
Boyle & Roberts
Low Ross Co
TERRE HAUTE
Liberty
Bedwick & Devere
Wallace & Ward
3 Jeanettes
2d half
Johnny Reynolds
Simour & Jeanette
The Ancestors
TOLEDO
Minto
Owen White & C
Morin
Wilson & Day
Gene Leighton Rev
Thomas & Carl
Fred Lindsey Co
WATERTOWN, N. Y.
Avon
Low Ross & Girls
Boyle & Roberts
Beck & Stone
Brower 3

BUTTE, MONT.
Broadway
(15-18)
(Same bill plays
Anaconda 19; Mis-
soulia 20)
Laretto
Cuba 4
Harry Antrim
Yes My Dear
Bardwell Mayo & R
SPOKANE
Pantages
Jones & Sylvester
Genevieve May
Carl Rosini
Dixie Land
Chas Gerard Co
SEATTLE
Seattle
Margaret & Alvarez
Stanford & De Ross
Harmony 4
10 Pink Toes
Harry Bussey
Chas Althoff
John R Gordon Co
VANCOUVER, B. C.
Pantages
Juanita Hansen
Ann Suter
Kennedy & Rooney
"Brazilian Princess"
Wall Mortimer
TACOMA
Pantages
Belmont
Clare & Nokey
Jerome North
Little Circus
Walton & Brandt
Kane Morey & M
Coleman & Ray
PORTLAND, ORE.
Pantages
Georgalis Trio
Lester & Moore
Ethel Clifton Co
Chas Dot & M
Al Shaysne
J. Kinszawa Bros
TRAVEL
(Open week)
Paul Sybil
Carleton & Belmont
Mary Riley
P. Little Revue
Walters & Walters
Fowell Troupe

LG BEACH, CAL.
Hoyt
The Crownwells
Burns & Lorraine
S & M Laurel
Jan Rutini
White Black & U
Jean Gibson
SALT LAKE
Pantages
Lew Hoffman
Gloria Joy Co
Davis McCoy
Hanky Panky
J & M Grey
OGDEN, UTAH
Pantages
(20-22)
Scamp & Scamp
Carl Eumme's Pets
Shelton Brooks
Santucci
Gus Elmore Co
Italian Bandit
DENVER
Empress
Dorothy Morris Co
Pantzer Sylva
Canary Opera
Dixie 4
Good Night London
Keltans
KANSAS CITY
Pantages
Mayon Trio
Frisvolites
(Four to fill)
ST. LOUIS
Empress
Harmony Land
Stanley Gallini Co
Bobby Henshaw
Lydia McMillan Co
Eva Tanguay
Wille Bros
MEMPHIS
Pantages
Desly Girls
Lupino & Perry
Hayes & Lloyd
Senator Murphy
"Gay Little Home"
WHEELING
Hex
Ray & Helen Walter
Samuel & Leon Co
Burns & Wilson
Arnold & Florence
Roland & Ray
HAMILTON
Pantages
Pender & Herr
Green & La Fell
Night Boat
P. ramount 4
Little Miss Sunshine

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"THE LEAGUE OF NOTIONS"

at the Oxford, London

AND SCORED A TREMENDOUS SUCCESS

[BY CABLE, OCT. 11, 1921]

WITH THE MUSIC MEN

The third quarterly dividends of the American Society of Authors, Composers and Publishers will be declared this week with checks due the middle of next week. The "melon" will be somewhat under the 35 thousand odd dollars divided among the members during the summer, but the fourth promises to surpass all marks when the picture house tax arrears are all paid up. The reason for the third quarter sum falling down is ascribed to the summer slump nationally with its many theatres and dance halls where music is performed for profit being closed down for the season.

At a meeting of the society last week two new music publishers, Will Rosseter of Chicago and the local Triangle Music Co., were elected to membership in addition to 41 new writers.

Although Lew Pollock is under contract to the Broadway Music Publishing Co., he is still writing production numbers which will reach publication by another firm.

That situation arises from the fact that Remick publishes the scores of Shubert's productions. Pollock is doing numbers for "Phi Phi," which the Shuberts will open at the Century Promenade.

An unusual arrangement has been made, however, between the Broadway and the composer. In consideration of the yearly guarantee given Pollock, it was agreed the Pollock numbers in "Phi Phi" be regularly published by Remick, but the royalties instead of going to Pollock will be paid by Remick to the Broadway Co.

The Theodore Presser Co., one of the oldest Amerl in music publishers of Philadelphia, has been elected to membership in the M. P. P. A.

A. J. Stasny has taken over "Rio Nights," originally published by the Fisher Thompson Music Co. of Butte, Mont.

"Ebony Nights," the new all-colored musical show by Creamer and Layton, will be published by Jack Mills.

Harry Hume is now managing Berlin's Frisco Office.

Billy Huston and Lydia Grossman have connected with the Baldwin professional staff.

Harry Pearl is now with the Gilbert Co. in Detroit.

Ruby Cowan, of Stark & Cowan, music publishers, returned to New

To Reach JAMES MADISON
address him 404 Flatiron Building, San Francisco. I will write my acts out there until December 25th. New York office, 1493 Broadway, open as usual.

York after appointing Vincent Marquise as the firm's western representative in Chicago.

Maurice Richmond is recovering from a nervous breakdown, having been unable of late through illness to give his attention to the business affairs of the Richmond publishing firm. The attack struck the publisher while on a recent visit to Philadelphia. He is expected to shortly return to the Richmond offices in New York.

The Orpheum Music Publishing Corp. has been organized, capitalized at \$10,000 as a holding company for the purpose of publishing the score of Leon de Costa's "Page Miss Vents" musical show. The composer and Goodman and Rose, Inc., popular music publishers, are interested in the venture.

Frank Davis and Max Prival left this week on a cross-country trip in the interests of the A. J. Stasny Co.

A point arose within the past few days between Irving Berlin and the Society of Authors and Composers. It was whether Berlin could hold more than one classification in the society. Classification is given the members for the purpose of apportioning in units according to grade, the quarterly disbursement of the royalty funds collected by the society for use in theatres, restaurants, etc., of music of its members. Berlin was classified as an author through writing lyrics. Berlin's contention was that as he writes the words and music of all of his songs he should be classed as author and also composer. To substantiate his claim for the double classification, Berlin pointed to collaborators on a number with each classified, the lyric writer as an author and the music writer of the song as a composer. He also mentioned numbers where three had participated, two lyric writers and a composer, all three holding each a classification in the society and drawing a share of the bulked royalty as apportioned through that classification.

It was reported early in the week Berlin intended to make a stand on his point, not for any tangible return it might bring to him in added income, but on the principle of equal rights. It was then expected there would be a committee meeting convened by the society to discuss the point, as there was to have been a division of royalty this week for the last quarter. The society's members are graded, commencing with A, according to their standing and current successes of their output, judged by sales. While a member may be reduced in grade he remains a member of the society and could by virtue of that membership be in receipt of a yearly income of some amount for life.

In the "Music Box Revue" at the Music Box theatre, Berlin has probably created a record as a one-man participant in a theatre and show for the various items he is interested in and which have been done by him. Mr. Berlin is part owner of the theatre; likewise of the production; plays a role in the piece for which he wrote numbers (words and music) which largely comprise the performance; receives his share of any profits of the theatre or show; receives royalty as an author of the play; receives royalty from Irving Berlin, Inc., for the songs sold by that firm as sung in the play, and

receives his share of any profits made by Berlin, Inc., on the music sales; also receiving as author through his music publishing firm his division of the royalty paid by record or disk companies for the sale of "Music Box Revue" music.

The nearest approach to this record was made by George M. Cohan, who was everything to a show and theatre Berlin is in the Music Box, excepting that while Mr. Cohan at one time backed a music publishing concern headed by Billy Jerome, that concern did not during its existence publish any production music written by Cohan. It did publish, however, Cohan's famous "Over There."

The Columbia Phonograph Co. at its last board meeting accepted the resignations of Edward N. Burns and Bob Harris. Both men were important in the Columbia organization, their departments dealing direct with the music publishers. Mr. Burns was a vice-president of the Columbia, starting with it when the Columbia formed 27 years ago. Mr. Harris had also been a member of the phonograph company's staff for a long while. He dealt directly with music publishers, selecting the numbers for the records.

It is understood the Columbia Company recently passed into the Du Pont control, which accounts for the resignations of Messrs. Burns and Harris.

Billy Mason returned to New York this week from London. For 18 months he was assistant manager of the Stasny London office. Mason is leaving for a trip to the coast in the interest of the Stasny firm.

Elinor Young, a sister of Margaret Young, is now connected with the Remick professional staff.

Eddie Brennan last week connected with Berlin's professional forces.

Mr. and Mrs. Ed. Wolfe, son, Mr. Wolfe is an executive of the L. Wolfe Gilbert Music Corporation.

For the first time in Yiddish theatricals a Yiddish playhouse is un-

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dertaking a music publishing venture in conjunction with its production. This is the Yiddish Art Theatre, about to publish two of Joseph Cherniowski's compositions employed in the production of "The Dibbuk."

The litigation over "Grieving for You" begun by Sam Coslow against Joe Gold, Joe Gibson and Joe Ribaud in which Coslow claimed he wrote the lyric for the song and sold his interest for \$25, was disposed of last week out of court. Coslow, on the plea of being a legal minor, secured an order for the impounding in trust of a one-fourth royalty interest in the song published by Feist. This amounted to some \$3,000, which was split up last week with Coslow receiving \$1,750, of which he is to pay \$350 legal fees. The balance was divided amongst the other three songsmiths, and the quartet are now collaborating on some new numbers.

The classification committee of the American Society of Composers, Authors and Publishers is at work splitting up the \$30,000 royalty melon among its members, checks to be mailed next Monday. The amount is somewhat under the second quarter mark, but will be increased from 50 to 100 per cent. during the last quarter, when the various theatres and dance halls pay (Continued on page 36)

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JAMES PALACE
VIOLINIST

VICK FUSHEL
SAXOPHONE

COKY McKEE
BANJOIST

BILLY FRIEND
DRUMMER

FOREIGN REVIEWS

(Continued from page 17)

music should be—one catchy melody follows another, brilliantly orchestrated (particularly enchanting is the introduction to the moonlit garden of the second act with its ascending and descending harp runs), but never overorchestrated. There are at least three solid hits in the score.

The cast of the current revival is very smooth. Franz Gross as Amadeus gives the cream. His work is timed to the fraction and registers every point with clean precision. Erik Wirl, Herman Boettcher, Waldemar Henke and L. von Ledebur get all there is out of their roles. Vera Schwarz as the heroine does fairly well, but she is no actress and her voice is too heavy and impurely produced to ever make her the ideal operetta singer.

ALAIN, SA MERE ET SA MAITRESS

Paris, Oct. 7.
Armont and Gerbillion have written an amusing farce for the Potiniere, of the category recently seen at this little house. The dowager Marquise de Brionne is a sedate aristocrat and partisan of select marriages, but she hardly favors the girl her son, Alain, has chosen at a boxing match, though she is of their own class. She has two other sons. She consults a friend of the family, who suggests that Alain should be given an opportunity to have a fling.

Though scandalized, the staid mother tacitly consents when she meets Andree, the young lady recommended by the family adviser as a suitable mistress for the innocent Alain. As was to be expected, he quickly forgets his fiancée when brought into contact with the practical, chic creature, and they soon understand each other. Andree has beneficial influence over her lover. He goes to work to keep the little home running, becomes a dutiful son and reformed as a fellow of the world. The mother is impressed by the change; she marvels at the housekeeping of Andree and prefers her to the two legitimate daughters-in-law.

Andree is careful to ape the Dow-

ager, to the degree of becoming prudish, which is distasteful to the frank Alain and leads to a breach, and to retain this wonder of grace and tact a marriage is arranged (as London society would say), with the full consent of the Marquise. It is a light comedy, but savors of farce and romance, something on the lines of Bluebeard's Eighth Wife.

Kendrew.

LE COQ A CHANTE

Paris, Sept. 21.
Operetta in three acts by Michel Carre, music by Jean Rieux, produced by a "summer" management at the Theatre de la Gaite. The reception at the dress rehearsal by the Southern-French friend and critic was brilliant, but unfortunately this verdict is not incised by the local public so far.

The plot is laid in Paris during the Second Empire. Count Gerny is a gay dog and caused so many scandals at the court of Napoleon III the monarch condemns him to marriage, choosing the future bride. Designated as Arlette, recently finishing her schooling in a convent. She detests the young count, but falls violently in love with him later. To test his fickleness Arlette assumes three disguises, the swain flirting with her each time under the impression she is some one else.

To force the action Gerny has adventures with others and a dispute with an abandoned baroness.

This work was created at Marseilles and is now creditably mounted, headed by a fairly good troupe.

A newcomer who has assumed the name of Frantz Caruso agreeably sings the role of the count, with Jane Montange as Arlette. Girlier is an excellent comic still, his imper-

sonation of an aged baron being diverting.

Kendrew.

LA BRUNE ET LA BLONDE

Paris, Sept. 15.

A temporary management is in charge of the Femina, which perhaps accounts for the present bill. It is a weak attempt at an up-to-date antique Greek operetta, describing a Lesbos priestess coaxing a courtesan to quit her lovers for the more doubtful pleasures of Mytilene, which were alleged as superior to other terrestrial happiness.

The young woman having taken up her abode in the island, regrets man in general and her friends in particular. A merchant accompanied by two youths, former flirts of the courtesan, succeeds in gaining admission to the island after various adventures, and the ladies of Lesbos are converted to more normal conditions by their eloquence.

Regina Badet appears in this three-act light mythological comedy, for which Albert Sablonis is responsible for the script and Fernand Le Borne for the score (there being accompanying music). Mme. Tara charms a little with the light fantastic.

The program is strengthened by a farce of E. Labiche and A. Duru, "Dont on le Dire?" created at the Palais Royal in 1872 and last given in 1900 at the Dejazet. This piece in five acts may be considered as the feature and causes many chuckles.

Kendrew.

BIJOUX INDISCRETS

Paris, Sept. 20.

P. L. Fliers, having assured the direction of the little theatre Marjail in the Rue Fontaine, formerly devoted to weekly revival of French plays, with a stock company, has written a sort of musical comedy, inspired by an Oriental yarn of Diderot. The author appears in the prologue of the two acts, impersonating Falshood to the lightly clad Truth of Mlle. Josvane. They have a barter of rhyme, gulling local prominent people.

The story depicts the jealousy of a Rajah, who has good reason to suspect the chastity of the court ladies. By means of a magic ring, loaned by a chimney fakir, the jewels of the women reveal the actions of their wearers.

He discovers they are all guilty, excepting his favorite, a foxy lady who is not betrayed because the "Indiscreet Jewels" (responsible for the title) disclose an expression of devotion to the Rajah, uttered in a jest. Falshood has the better of Truth.

Fliers has mounted an excellent show as usual, risque in parts, but gorgeously dressed.

Lucette Darbelle plays the favorite and is a fine light operetta singer. The music of Leo Dauderit is appropriate, tuneful and just gets over the critics. Miles, Marville, Dracy and Hally, Messrs. Rollin, Bourrillon and Herade also make good.

Elsie Janis Oct. 9 was handed the Grand Cross of the State for meritorious service during the war. The presentation was made by Gov. Miller.

With a total capitalization of \$22,999,300, 361 new film companies have so far this year been incorporated in New York state.

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BOSTON

By LEN LIBBY

KEITH'S—The Joannys open the show with a shadow specialty. A man and woman, this pair went over very well. The man has a foreign accent, but doesn't work it too much. In some places their work is a bit rough for an American audience, especially one scene where a cook is depicted taking a mouse out of a stew and eating it. Perhaps on the other side of the water that may go, but here it is questionable.

In No. 2 position Vincent O'Donnell, billed as "The Miniature McCormack," found the house liked him from the start. He doesn't waste any time in winding up and shoots through four songs, all popular, in almost as many minutes.

Bostock's Riding School, two women and two men, ran for 20 minutes. The work of the outfit seemed cramped because of the size of the stage and consists mostly of the women doing some fancy work in the way of bareback riding. The old bucking mule stunt got a good laugh.

Jean Granese and her brother Charlie followed. Her part of the act is much less, but with his dialect and comedy stuff he registered and his "Caruso" song for a finale closed the act strong. He could easily hold the same position on the bill as a single, but she couldn't.

Frederick Burton as Abraham Lincoln in Thomas Dixon's "A Man of the People" didn't make the hit one would expect.

In the 15 minutes she was on Daphne Pollard crowded more into her act than any headliner has for several weeks past. Hall Skelley's act was a bit delayed in showing because Daphne had gone so fast that the stage hands had not got the scenery ready. This put him in a bit of a hole because his act calls for such speed all the time that a delay is almost fatal. When it opened it went along without trouble, Skelley working like a demon, as he always does, and Midge Miller working equally as hard.

Bert Errol followed in next to closing. It is a question whether he carries his female impersonation out enough. Even in his opening numbers he at times drops his voice until a masculine note is very noticeable. But his act as a whole was well received.

The Three Lordons closed the show with an acrobatic act that has everything and was treated to a walkout it didn't deserve.

MAJESTIC—The 44th Street bill of last week came into Boston almost intact, although Dolly Connolly and Percy Wenrich were pulled out by Arthur Klein Sunday afternoon and Sam Ash penciled in. A Robins did not come over, having played Boston the opening week of the Shubert vaudeville season.

The Connolly-Wenrich act made a big gap in the bill, and while Sam Ash received a rousing reception, the bill needed variety badly. The house seated itself late, which was in a way a lucky break, as the bill itself got going right equally late.

Whipple and Huston, in their "Time" revue, really saved the bill from mediocrity, as this type of vaudeville offering will quickly put the Shubert circuit on a dependable basis.

The "snowbird" scene was slashed by the city censor on advance reviews from New York, and while Huston was allowed to use his "tingled" patter, all references to dope or anything indicating his being an addict to drugs was slashed by agreement at the morning rehearsal. Huston was tempted to can the scene entirely, but found that it went so well at the matinee in its deleted form that he will retain it and use it in all other cities where the "Boston moral code" has been adopted by the authorities.

Taffan and Newell opened in their bar work, the act running 11 minutes, the first eight of which was devoted to patter, singing, dancing and simple instrumental work. They wisely closed with their blindfold bar feature, a snappy bit of acrobatics.

Mossman and Vance, another male team, followed in a tough spot for soft shoe dancing and numbers, much of their work being killed by the opening act. Ernestine Myers, in her dancing number, was modestly billed on the program as "America's Greatest Dancer," and she had a tough job cut out in living up to the billing.

Her support was still ragged, and she did not really get across until her closing number, when she appeared in less clothing than Boston has seen in years.

Mullen and Corelli came next to closing in the first half of the bill, and apart from some unnecessary mugging, this act with its combination of singing and acrobatics went big.

Sam Ash, opening the second half, received the only cordial entrance reception on the bill, offering a straight song routine and going across like a house afire. It was probably the softest he has had in many moons, and he went to it like a McCormack. When the Shuberts start shuffling the cards instead of dealing cold hands along the circuit, Ash will probably be given a return booking.

"The Kiss Burglar," as a condensed vaudeville offering, was surprisingly effective, due to an excellent cast that really worked, and while it has a barrel of possibilities still available, as it stands it is one of the sturdiest and most acceptable of the condensed versions that have been sent out.

Clark and Verdi, with their basket of statuary, went over like clockwork, as always heretofore, although the routine is beginning to play out exactly as did "Tony Bootz," memories of which were recalled by the label on the big suitcase Verdi carried. It is a sure fire act, properly placed at next to closing.

The Equilli Brothers closed, the house holding at a late hour in a manner that was a high tribute to the clean routine of these two equilibrists.

The orchestra is still in bad shape and a drastic change in the pit is expected next week, as the result of more than the normal number of kicks from the acts.

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HENRY LANG
HAROLD MacDONALD
FERDIE GROFE
JACK BARSBY

*This week (Oct. 10)—Keith's Palace, New York and
Palais Royal, New York*

VAUDEVILLE ENGAGEMENTS SECURED BY

HARRY FITZGERALD

DETROIT

By JACOB SMITH

"Dumbbells," Michigan—Shubert. Unique attraction. Splendid notices. Next, "The Bat."

"The Whirl of New York," Garlick. Splendidly done. Cast excellent. Next, "Greenwich Village Follies," \$3 top.

"Two Blocks Away," New Detroit. Next, Chauncey Olcott.

The Majestic, under lease to the Shuberts, will play Realart pictures when it opens, either Oct. 17 or 26.

"Three Musketeers" opens indefinite engagement at Adams, starting Sunday. Continuous, and \$1 top.

Theda Bara jumped the Adams for all performances, opening Sunday. Here all week, appearing

three times daily. Same line of talk as at Loew's State, in Cleveland, last week.

All the downtown photoplay houses are enjoying good business, but the outskirts theatres have hit a slump.

Albert Danke will be business manager of the Michigan "Four Horsemen" company. Larry Hayes will do advance for the show. The first State engagement will be at the Powers Theatre, Grand Rapids, next week.

"Experience" opened big at the Broadway-Strand.

"The Idle Class" and "Carnival" (United Artists), Madison.

DES MOINES

By DON CLARK

After six weeks' delay, due to inadequate transportation because of

the strike of the local street car company, the theatre season opened in Des Moines in earnest last week.

The Berchel opened with the Columbia burlesque, "Knick Knacks," Wednesday, O'Brien's Minstrels; last half, "Kissing Time" at \$2 top. The Berchel will play Columbia burlesque first half as in the past; road shows last half.

The Majestic opened with pop vaudeville and pictures, under A. H. Blank's management.

The Sherman, formerly Elbert & Getchell's Empress, and the largest in the city, also pop vaudeville. George F. Clarke, with the Empress, manager.

Harold Cavanaugh, managing the Berchel this season, with Dolly Morris, treasurer, and R. S. Berrard, orchestral leader. Cavanaugh was with the Berchel for years, but was out last year when the house was under the management of the Adams Co.

JOE SHEFTELL'S

CREOLE FASHION REVUE

Opened on a tour of the PANTAGES CIRCUIT, this week (Oct. 9), at Minneapolis, Minn.

Personal Direction—My Pal and Friend—BOB BAKER

Thanks to Walter Keefe, Fred Curtis and Jimmie O'Neal for past favors.

Kindest remembrance to all my friends and enemies.

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTCARDS, ADVERTISING or CIRCULARS. LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

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Del Piquilla Marie
DeVore Marion
DeWitt Paulette
Dickson Jean
Douglas Harry
Duffell Evelyn
Duffey Dick
Duvall Billy
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Edmonds Ralph
Edwards Julia
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Fay Eve
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Forbes Mrs H
Foreman Madge
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Gordon Kitty
Gray Alma
Grill Daisy
Hanson Harry
Hatfield Kathryn
Hiatt Jessie
Hubbard Fred
Higgle Celia
Hight Pearl
Hills Circus
Hines Billy
Hoffman Aron
Holden Erna
Holton Miss K
Hoyt Leo
Hulst Mr R
Hussey Mr W
Johnson Ethel
Jordan John
Kalmor & Brown
Kauvar Phil
Keene Lillian
Kelly Joe
Kilso Harry
Kennedy Martin
Kennedy Molly
Kimberly & Page
King Tommy
Klein Samuel
Knapp Bob
Koehn Eugene
LaGrange Yonne
Langford Howard
Laurel Stan
Lawrence Larry
Lee Babe
Legge Sarah
Leigh Miss L
Leigh Warwick
Leff N
Leonard Mrs H
Lewis & Harr
Littlejohn Frank
Livingston Chas Dr
Lloyd Beale
Madison-Cleo

McConville Anna
McKay & Ardine
McLaren Mr
McNaughton Janet
McNeill Dixie
McNutt Laura
Major Garrick
Marvin Gladys
Mark Arthur
Maurice Betty
Maxwell Georgiana
Melan Clifford
Meyer Vera
Mordith Lionel
Metzette Leon
Meyako Family
Meyers Betty
Mijames Jesus Mr
Milburn Charlotte
Murray Sisters
Newkirk Billy
Newton Margaret
Nolan Paul
Nye Ned
Perkins Tramp
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Preston Ed
Price Kate
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Schlaef Mr I
Shannon Irene
Shea Edward
Shea Thomas
Shea Vincent
Stanton Mable
Starr Lillian
Strong Eugene
Stuart William
Verette Dolly
Verona Countess
Wakeman Lucille
Walters W L
Watson Kathleen
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Unusual Due
Voltaire Harry
Vandeville Leader
Vall Arthur
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JUDGMENTS

First name is that of judgment debtor, with creditor and amount following:

American Cinema Corp.; National Photographers, Inc.; \$128.70.
Alice Byefuss, known as Mrs. A. Byfuss; Revillon Freres; \$213.45.
Beatrice Gibson; W. & J. Sloane; \$296.69.
Richard Le Galliane; Anderson & Price Co., Inc.; \$146.02.
George Le Maire; C. Tainter; \$191.35.
Roslyn Amusement Corp.; City of New York; \$43.21.
Andry Amus. Co., Inc.; same; \$43.15.
Ruby Feature Film Co.; same; same.
Buckner Theatrical Interests, Inc.; same; \$43.18.
Seymour Theatrical Co., Inc.; same; same.
Catholic Film Assn., Inc.; same; \$2,719.15.
State Amusement Co.; same; same.
Biltmore Amus. Co., Inc.; same; \$43.18.
Supreme Feature Film Co., Inc.; same; same.
Coigne Feature Film Co., Inc.; same; \$29.65.
Lafayette Feature Service Co.; same; \$37.75.
Morris Wainstock; F. Graham; \$261.54.
Walter Scheuer; Ritchey Litho. Corp.; \$857.90.
Al Mayer; E. C. Brown; \$216.91.
Sigmond Romberg; L. E. Bleber; \$1,029.70.
William P. Garnett; Marcus Loew Realty Corp.; \$966.50.
Associated Cinema Industries, Inc.; G. Luck; \$6,926.72.
Frank Fay; G. Eastman; \$1,044.20.
Ben Ali Haggin; Maresi-Mazzetti Corp.; \$248.04.
Arthur Kane; G. S. Ober; \$136.50.
Percival Knight; O. B. Wyman; \$143.30.
K. & W. Amus. Corp.; E. Berchad, adm'r; \$172.40.
Leo Lewin; P. Kyle; \$123.35.
Theatrical Candy Co., Inc.; Jaburg Bros.; \$37.50.
Ralph Underhill; E. Newman; \$101.20.
Laura Hope Crews; H. E. Piersons; \$842.70.
Jester Films, Inc.; J. D. Schulze; \$2,019.22.
Alexander Onslow; Ritz-Carlton Rest. & Hotel Co.; \$744.56.
Same; H. F. Klemens; \$638.65.
Hyman Silverman; W. Silverman; \$1,049.72.
Norman Trevor; Avignon Restaurant Corp.; \$355.59.
Same; Ritz-Carlton Rest. & Hotel Co.; \$133.46.
Eagle Theatre Operating Co., Inc.; City of New York; \$43.21.
Globe Musical Bureau, Inc.; same; same.
Quality Amus. Corp.; C. N. Javitz; \$210.62.

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Preble Edward
Quintrell Fred
Raynor Babe
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Riely Mary

Patrick F. Shea; J. Welsh; costs, \$13.90.
Wilner-Romberg Corp.; W. Bradley; \$191.20.
Same; Charles A. Salisbury Co.; \$190.20.
Thomas R. Dawley (Stratton Studio.); Clark & Gilly, Inc.; \$837.30.
Holy Land Exhibition Co.; City of New York; \$43.21.
Helen Gardner Picture Players, Inc.; same; same.
Raymond Film Co., Inc.; same; same.
Pantheon Picture Corp.; A. L. Hendrickson et al.; \$391.97.
Robert L. Ripley; G. M. Anderson; \$52.35.
Edgar McGregor; J. Day; \$556.40.
William L. Gibson; Max Marx, Inc.; \$7.20.
Eureka Feature Film Co., Inc.; City of New York; \$43.21.
Gabel Amus. Co.; same; same.
Robin Hood Opera Co.; same; same.
Ruby Producing Co.; same; same.
Scenic Studio Co., Inc.; same; same.
George Lemaire; J. E. Felippelli; \$142.20.
Henry Lehrman; S. G. Levy et al.; \$722.65.

Bankruptcy Petitions
Frank Fay of 11 West 48th street; liabilities, \$19,700; no assets.
Wian Amus. Corp.; liabilities, \$12,131; assets, \$7,513.
Satisfied Judgment
Earl S. Fox; Dobbs & Co., Inc.; \$165.10; July 25, 1921.
Attachments
Crescent Talking Machine Co., Inc.; Ira Lewis, et al.; \$6,700.
Chicago Opera Association, Inc.; Ben H. Atwell; \$6,500.
Mayflower Photoplay Corp.; Harry J. Wasserman; \$2,833.14.

CABARET GIRLS

(Continued from page 11)
well delivered, leading up to the question, "Would you like to see a Jack Dempsey-Jack Johnson match

of 20 rounds or more?" The applause said they would. Then Johnson reappears in gym togs and punches the bag. More announcement. There would be a three-round go between Johnson and his sparring partner, one Miller from Philadelphia. The speller declared the bout was not a contest but an exhibition. It turned out to be an entirely legal affair, principally an even exchange of clinches, brightened up by Johnson's bridgework. *Rush.*

Mrs. Henry Lord Wheeler, former chorus girl, was found dead in her room at the Hotel Belleclaire, New York, Oct. 9. So ended a sensational history. She had been a chorus girl, but in 1906 suddenly married the very popular professor of chemistry at Yale University, a millionaire who turned in his salary every year for the benefit of the library. She was taken up by New Haven society. In 1915 she sued the professor for divorce charging intolerable cruelty. She won, drawing the custody of their son and \$100,000 as a lump settlement. In 1915 Prof. Wheeler died, leaving his son \$400,000 and the balance of \$500,000 to his sister.

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SEASON 1921 at
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AN EXPRESSION OF THANKS FROM
EVERYBODY'S FAVORITE

SOPHIE TUCKER

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PUBLICLY ACKNOWLEDGING APPRECIATION OF THE GOOD WILL AND ENTHUSIASTIC CO-OPERATION OF—

FRIENDS—ADMIRERS—LOYAL FANS

AND

ALL THE KEITH BOOKING EXCHANGE PALS

ALL THE ORPHEUM CIRCUIT GOOD FELLOWS

ALSO PALACE THEATRE STAFF

NEXT WEEK ON HER TRIUMPHANT RETURN

TO VAUDEVILLE

**HIPPODROME, CLEVELAND,
NEXT WEEK, OCTOBER 17**

DIRECTION

RAY HODGDON

AND

CHARLIE MORRISON

KANSAS CITY

By WLL R. HUGHEP

Shubert, Florence Reed in "The Mirage"; Grand, Taylor Holmes in "Smooth as Silk"; Gayety, "Maid of Amerlet"; Century, "Baby Bears"; Empress, "Midnight Whirl."

Films—"The Three Musketeers," Newman; "The Invisible Fear," Royal; "The Idle Class," Twelfth Street; "Mother o' Mine," Liberty; "Dangerous Curves Ahead," Doric.

The week ending Oct. 8 was another disappointing one to most of the managers here, especially the Shuberts. Although the Grand was

dark and Leo Ditrachstein, at the Shubert, had no opposition other than vaudeville and burlesque, business was nothing like it had been expected. Just why this star and attraction failed to draw cannot be explained.

Those interested in things theatrical are watching the result of the week's business at the Orpheum and Pantages. For the first time since the "Pan" opened it is offering a heavily featured act: Eva Tanguay, who has been strongly billed and played up in the papers the house is using. The Orpheum is presenting as its featured act Gus Edwards (himself) and his "Song Revue of 1921," topping a seven-act bill, and also continuing to call attention to "1,000 seats at 25 cents" for the weekly matinees. Announcements have also been published that Mr. Edwards will also give local amateurs a hearing with a possibility of discovering talent for some of his productions.

Douglas Fairbanks' "Three Musketeers" film, billed heavily for the Royal, week of Oct. 9, was switched to the Newman. The Newman interests, which own both houses, announced the change was on account of the larger capacity of the latter house.

The Globe is one of the few theatres in the country which actually

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goes after the children's patronage. It is known as the "family theatre," and it is not an unusual sight to see lines of baby buggies parked in the spacious lobby at the afternoon performances.

At Loew's Garden this week the pictures of the opening of Loew's new million-dollar New York house were featured as an extra act.

The "Hits and Misses" musical comedy company closed a two weeks' engagement at the Empress this week. A tabloid version of "Mary's Ankle" was this week's offering. The "Midnight Whirl" company, headed by Billy House, will be the attraction week of Oct. 9, and will be followed by the Marguerite Luby company, opening Oct. 16 for two weeks.

Manager Tom Taaffe, of the Century, during the World Series installed an electric score board.

The new scale of \$1 top for the night shows has gone into effect at the Gayety, Columbia circuit, being a reduction from \$1.25. Another 100 seats at 25 cents for the women, making 600, at the matinees has also been added, and business is on the increase.

Harmon Gale is ahead of the "Up in the Clouds" company this season, and is in town this week telling all about the long summer run the piece had in Chicago. It will open here Oct. 16.

PHILADELPHIA

By ARTHUR B. WATERS

KEITH'S.—Irene Bordoni, last here in "As You Were," a wonderful hit. Pleased the jazz hounds as well as the more serious. Personality stronger each year.

George MacFarlane's baritone voice doesn't seem to have lost anything. Other acts include Fenton and Fields, blackface team, that put their chatter over well. Bert Baker rises above poor support and puts his farce playlet across nicely. Ventriloquist and her impersonations, always safe bet here. Hayes and his banjo, Lou and Dean Archer, songs, did well. Dan Ely and Co. in a peculiar mixture of stuff that was the only really weak spot on the bill. It was distinctly a class show with a minimum of jazz and a maximum of quality stuff put over in big-time fashion.

CHESTNUT ST. O. H. The Shuberts did a lot of hesitating about headliners, advertised a big surprise

feature, and then never sprang it. Their bills floated over the dividing line between good and evil, and seemed to please the crowds. Moran and Wiser have a revue that has more substance than most vaudeville hodge-podges of music and girls. So elaborate they had difficulties in getting all the various scenes arranged, and the orchestra leader hurt the action by some woozy leading. The people in the Moran and Wiser revue all tried hard and achieved success.

Hal Forde, with nothing to sing that touched his "Honeydew" numbers, and Gitz-Rice have an act that needs paring and touching up, but they worked so hard, and their personalities counted for so much, that they got a reception, bigger, perhaps, than their act actually deserved.

Tameo Kajiyama, who mounted up on the bill at the last moment, and had his name in big type in the billing, has a novelty act that went well with the crowd here; "Ye Song Shop" suffered by being on the same bill with the Moran and Wiser revue; Torino juggled neatly, and Marie Stoddard gave clever impersonations.

Pictures

STANLEY.—"Dangerous Curve Ahead."

ARCADIA.—"Beyond."

STANTON.—"Over the Hill," third week.

PALACE.—"Affairs of Anatol."

VICTORIA.—"Nineteen and Pity."

The Stanley company has announced its Kariton theatre, on the site of the old Kugler restaurant, will open either Oct. 15 or Oct. 17.

EVELYN BLANCHARD, C. M. 1433 Broadway, New York City See Us for Big Time Restricted Material, Sketches, Comedy Acts, Singers, Etc.

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The picture will be Hart's "Three Word Brand." This picture surprised those on the inside, who expected some high-class attraction of the poetical variety.

Fox's "Over the Hill" will continue at the Stanton for another two weeks probably, and be followed by "The Queen of Sheba," which will also have the 75-cent top.

"The Cabinet of Dr. Caligari" has never been shown here, because the Stanley refused to touch it, but this Goldwyn foreign feature will have a two days' experimental run at the Bluebird, in the northern part of the city, within a few weeks.

The Nixon, pop vaudeville house, reopened this week. The bill was headed by the Brown Sisters.

The Orpheum stock presented a play never before seen in Philadelphia this week. It was "At 9.45." Owen Davis' melodrama. Dwight Meade and Ruth Robinson, the leads of the company, handled their roles in capable manner, and the performance went smoothly.

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WITH MUSIC MEN

(Continued from page 31)

up their balances due in the way of license taxes for the privilege of performing the copyrighted music controlled by the society for profit. Because of a general business depression, the large theatre chains which are permitted to remit quarterly did not pay up on time and were allowed several months' respite.

Dan Epstein is now connected with the Robert Norton Music Co. in New York. Billy James and Walter Conrad are the Chicago representatives and Ralph Jacobson is stationed in Frisco.

Howard Rogers has joined the professional staff of Remick's.

The Harrison Music Co., formerly controlling the Metropolitan music

shops, in addition to its publishing business, has made an assignment of its property to E. C. Mills, of the M. P. A., for the benefit of the publishers, still creditors of the Metropolitan stores although the Harrison does not control them any more. These are debts many months old.

Herbert Walter has resigned as manager of the band and orchestra department of Harms.

E. J. Evans has connected with the American Music Publishing Co.

The final meeting of the creditors of the bankrupt Gilbert & Friedland, Inc., took place this week in Referee Seamon Miller's office at 2 Rector street. The business concerned itself with the discharge of the trustee and a final declaration of any dividends.

Chauncey C. Whitcher has resigned as Lee S. Roberts' New England representative.

Fred and William Burton are associated with Edouard A. Winston's orchestras.

The first quarterly meeting of the Music Publishers' Association of the United States took place at the Hotel Astor Tuesday evening with George Fischer, the president, presiding.

Otto Motzan, the composer, has retained Abner Greenberg to represent him in a claim against Sigmond Romberg and the Sunshine Music Co., publishers of the score of the Al Jolson show, "Bombo." Motzan alleges that the present "Wetonah" song in the show, written by Harold Atteridge and Mr. Romberg, is an adaptation from a song entitled "The Heart of Wetonah," which Motzan, Romberg and Atteridge originally wrote for the "Passing Show of 1916."

Dave Wohlman, last with F. J. A. Forster in New York is now in charge of Jack Mills' western business, with an office in Chicago.

L. J. Doran is representing the Riviera Music Co. of Chicago in Denver.

Harry Hanbury, who did business under his corporate title, has sold

out his "Dream of Your Smile" to Shapfro-Bernstein. Hanbury has joined with George A. Little and Jack Stanley as a new music publishing combination.

BURLESQUE ROUTES

(Oct. 17—Oct. 24.)

"All Jazz Revue" 17 Century Kansas City 24 L. O.
"Baby Bears" 17 L. O. 24 Gayety Minneapolis.
"Bathing Beauties" 17 Haymarket Chicago 24 Park Indianapolis.
"Beauty Revue" 17 Plaza Springfield 24 Howard Boston.
"Big Jamboree" 17 L. O. 24 Palace Baltimore.
"Big Wonder Show" 17 Orpheum Paterson 24 Majestic Jersey City.
"Bits of Broadway" 17 Palace Baltimore 24 Gayety Washington.
"Bon Tons" 17 Casino Brooklyn 24 Empire Newark.
"Broadway Scandals" 17 Engelwood Chicago 24 Garrick St. Louis.
"Cabaret Girls" 17 Star Brooklyn 24 Empire Hoboken.
"Chick Chick" 17 Olympic New York 24 Star Brooklyn.
"Cuddle Up" 17 Olympic Cincinnati 24 Columbia Chicago.
"Dixon's Big Revue" 17 Bijou Philadelphia 24-26 Majestic Williams-Barre 27-29 Academy Scranton.
"Flashlights of 1921" 17-19 Park Youngstown 20-22 Grand Akron 24 Star Cleveland.
"Follies of Day" 17 Star Cleveland 24 Empire Toledo.
"Follies of New York" 17 L. O. 24 Gayety Milwaukee.
"Folly Town" 17 Gayety St. Louis 24 Star & Garter Chicago.
"French Follies" 17 Gayety Milwaukee 24 Haymarket Chicago.
"Garden Follies" 17 Gayety Detroit 24 Gayety Toronto.
"Girls de Looks" 17 Gayety Montreal 24 Gayety Buffalo.
"Girls from Joyland" 17 Garrick St. Louis 24 Century Kansas City.
"Greenwich Village Revue" 17 Empire Providence 24 Gayety Boston.
"Grown Up Babies" 17 Gayety Brooklyn 24 Bijou Philadelphia.
"Harum Scaram" 17 Allentown 18 Easton 19 Reading 21-22 Grand Trenton 24 Olympic New York.
"Harvest Time" 17 Empire Brooklyn 24 L. O.
"Hello 1922" 17 Gayety Boston 24 Columbia New York.
"Howe Sam" 17 Empire Toledo 24 Lyric Dayton.
"Hurly Burly" 17 Empire Hoboken 24-26 Cohen's Newburg 27-29 Cohen's Poughkeepsie.
"Jazz Babies" 17-19 Opera House Newport 20-22 Academy Fall River 24 Gayety Brooklyn.
"Jingle Jingle" 17 Majestic Jersey City 24 L. O.
"Kandy Kids" 17 Penn Circuit 24 Gayety Baltimore.
"Keep Smiling" 17 Empire Albany 24 Casino Boston.
"Kelly Lew" 17 Gayety Pittsburgh 24-26 Park Youngstown 27-29 Grand Akron.
"Knick Knacks" 17 Gayety Omaha 24 Gayety Kansas City.
"Lid Lifters" 17 Gayety Minneapolis 24 L. O.
"Little Bo Peep" 17 Lyceum Co-

lumbus 24 Empire Cleveland.
"London Belles" 17 Casino Roston 24 Grand Hartford.
"Maid of America" 17 L. O. 24 Gayety St. Louis.
"Marion Dave" 16-18 Berchel Des Moines 24 Gayety Omaha.
"Mischief Makers" 17 Gayety Louisville 24 Empress Cincinnati.
"Miss New York Jr." 17 Academy Pittsburgh 24 Penn Circuit.
"Monte Carlo Girls" 17 Empress Cincinnati 24 Lyceum Columbus.
"Odds and Ends" 17 Gayety Buffalo 24 Gayety Rochester.
"Pace Makers" 17 Elmira 18 Binghamton 19 Geneva 21-22 Oswego 24 Academy Buffalo.
"Parisian Flirts" 17-19 Wilkes-Barre 20-22 Academy Scranton 27-29 Van Curler O. H. Schenectady.
"Passing Revue" 20-22 Van Curler O. H. Schenectady 24 Elmira 25 Binghamton 26 Geneva 28-29 Oswego.
"Peek a Boo" 17 Hurlitz & Seamon New York 24 Orpheum Paterson.
"Pell Mell" 17 Academy Buffalo 24 Avenue Detroit.
"Puss Puss" 17 L. O. 24 Allentown 25 Easton 26 Reading 28-29 Grand Trenton.
"Reeves Al" 17 Casino Philadelphia 24 Miners Bronx New York.
"Record Breakers" 17 Park Indianapolis 24 Gayety Louisville.
"Reynolds Abe" 17 Gayety Rochester 24-26 Bastable Syracuse 27-29 Grand Utica.
"Singer Jack" 17 Lyric Dayton 24 Olympic Cincinnati.
"Social Follies" 17-19 Cohen's Newburg 20-22 Cohen's Poughkeepsie 24 Plaza Springfield.
"Some Show" 17 Avenue Detroit 24 Englewood Chicago.
"Sporting Widows" 17 Star & Garter Chicago 24 Gayety Detroit.
"Step Lively Girls" 17 Gayety Washington 24 Gayety Pittsburgh.
"Strolling Players" 17 Grand Hartford 24 Hyperion New Haven.
"Sugar Plums" 17 Columbia New York 24 Empire Brooklyn.
"Sweet Sweeties" 17 Gayety Baltimore 24 Capitol Washington.
"Ting-a-Ling" 17 Capitol Washington 24 L. O.
"Tinney Frank" 17 Miner's Bronx New York 24 Casino Brooklyn.
"Tit For Tat" 17 Empire Newark 24 Casino Philadelphia.

"Town Scandals" 17-19 Bastable Syracuse 20-22 Grand Utica 24 Empire Albany.
"Twinkle Toes" 17 L. O. 24 Empire Providence.
"Watson Billy" 17 Hyperion New Haven 24 Hurlitz & Seamon New York.
"Whirl of Gayety" 17 Gayety Toronto 24 Gayety Montreal.
"Whirl of Girls" 17 Howard Boston 24-26 Opera House Newport 27-29 Academy Fall River.
"Whirl of Mirth" 17 Empire Cleveland 24 Academy Pittsburgh.
"Williams Mollie" 17 Gayety Kansas City 24 L. O.
"World of Follies" 17 Columbia Chicago 23-25 Berchel Des Moines.



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Notice to Managers and Agents

The LaMott Trio have been engaged for the season 1921 by John Robinson Circus. The opening dates were not played by The LaMott Trio, due to not arriving in America in time, but were accepted by the John Robinson Circus for the remainder of the Season.

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CLOSING ON OR ABOUT OCT. 26

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THIS WEEK (OCT. 10), KEITH'S, CLEVELAND

WASHINGTON, D. C. By HARDIE MEAKIN

With the advent of cool weather the local managers are looking to brighter things in a business way. "The Broken Wing," headed by Thurston Hall, did very little at Poll's last week, although business did improve each performance, which speaks well for the play. Sunday at this house the new "Chicken" got under way. It attracted a good house, and is reviewed elsewhere in this issue.

"A Bachelor's Night," first showing last week in Baltimore, is at the National with a cast that suggests good things; Herbert Yost, Dorothy Smoller, Isabel Irving, William Roselle and Vera Findley. It got a fair gathering; notices encouraging. "Miss Lulu Bett," with Carrol McCormas featured, opened Monday, and interest has been shown at the box office. "The Right to Strike" is underlined here next week, the production being now on its way across from England. This will be its first American showing.

The most remarkable draw is the

Fairbanks picture, "The Three Musketeers," at Loew's Columbia. In other picture houses: "Cappy Ricks," Palace; "A Connecticut Yankee," Rialto; "Knickerbocker," "Serenade," Lew Kelly Show, Gayety, "Puss Puss," New Capitol.

The Cosmos bill consists of "Getting Over"; Jane O'Rourke Co.; Fentell and Ceell; Mr. and Mrs. Edgar Clark; Collins and Pillard; Three Eddys; usual feature films. The Strand, "Style Steps"; Crescent Comedy Four; Little Yossie and Co.; Fred Weber and Co.; Paul and Georgia Hall; feature film.

John McCormick appears in concert at the National, Oct. 28; Scotti Grand Opera, matinee, "La Boheme," Oct. 31.

John Kline, remembered from many Broadway productions, and who is now occupying an executive position with the United States Housing Corporation, is to direct the amateur productions of the Washington stock company, now being formed, and which, it is planned, will present plays fortnightly, beginning shortly after the new year.

Nora Bayes is a wonder. Washington somehow can never see enough of her, and Tuesday a capacity house was at the Belasco to welcome her once again, this time heading the new Shubert vaudeville bill.

Miss Bayes is just as lovely as ever, can sing a number as no one else can, and with only fair songs

earned the same remarkable demonstration of approval that she always has. That clever female impersonator, Francis Renault, whose gorgeously dressed presentation brought many an audible exclamation, and Walter Browder, the lone comedian who followed Nora Bayes, were nearly as prominent. Ryan and Lee also got many laughs. Felix Bernard had some new songs that were liked, and with their jolly line of chatter got away well. Libby and Sparrow, in their pretentious dance offering, were both agile and clever and were liked. Two clever acrobats, the Kremka Brothers, opened and were well received, while Roy Harrah and Irene Rubini followed. The man needs new material, and in his manner of delivery one feels he has memorized a page from a comic weekly. Selma Braatz did all the juggling tricks her men rivals in this field of endeavor have done and a few that were new.

Mention must be made of the work of Alexander C. Hyde in his handling of the orchestra. He came in here with last week's bill, and Manager La Motte was able to hold him over for this week period. He directed that orchestra in a way that helped mightily.

Gertrude Hoffman and her remarkable company of dancers could hit a mediocre bill to such a plane all would leave the theatre feeling they had received their money's worth. Although the act runs a trifle long, and whoever did the or-

chestration harkens too much to the brass instruments, no other phases can for a moment be open to censor.

To Miss Hoffman is evidently due the credit for an exceptionally good Monday night house at Keith's. This bill contains many standard acts, with Victor Moore and Emma Littlefield as the added attraction.

Aesop's Fables (film) opens the bill, which runs until 11:10, necessitating the omission of the news weekly. Frank and Ethel Carmen follow with their rolling hoops, receiving some little applause and starting the bill quietly. The male member in an endeavor to speed up the act misses many tricks he would otherwise perform without a slip.

Two acts follow that for a moment seem to have caught the same idea. Both, however, were well liked. Alexandria, billed as "The Master King of Syncopation," appears as a property man, and through the simple art of dropping and falling over very thing gains a lot of laughs, finally going into his playing on the xylophone and getting over splendidly. Next in line were William and Joe Mandell, opening also with the apparent setting of the stage and the refusal of the real team to appear. The boys put over some comedy acrobatics that were splendid and gained regular laughter. For a moment it looked as if they would suffer because of Alexandria preceding, but they soon had the house.

An interesting bit is that offered by Mrs. E. Hathaway Turnbull with her pictures of animals. The pictures are sadly worn, but coupled with the appearance of Mrs. Turnbull and the little talk, made an offering acceptable.

Miss Hoffman followed and her act was finely received.

Intermission was omitted, and following the Topics, Mae and Rose Wilton harmonized into a hit. Moore and Littlefield were next, the Wilton sister coming back for a little comedy moment with them. "Change Your Act" had the house in an uproar. Mr. Moore was suffering with a severe cold.

Buckridge and Casey, assisted by Trado Twins, closed. They have mounted the act lavishly and each of their "ornamental" song bits (to quote the program) is distinctively done. The Trado Twins, boys, are exceptional dancers, the singing of the two principals suffering, however, because of one number, a blues having been done just ahead on the bill by the Wiltons and the so very apparent break in the voice of Miss Buckridge in her operatic bit. They closed to a seated and interested house.

TORONTO

PRINCESS THEATRE.—"Three Wise Fools." Next week, Albert de Courville's Great English revue, with Shirley Kellogg and Harry Tate.

ROYAL ALEXANDRA THEATRE.—"The Bat." Next week, "Falling Show of 1921."

GRAND OPERA HOUSE.—"Lena Rivers." Next week, "Winnipeg

Kiddies," featuring Dorothy Mackay and Jackie Silverman.

SHEA'S THEATRE.—Keith vaudeville, with Watson Sisters headlining.

SHEA'S HIPPODROME.—Vaudeville and film.

LOEW'S THEATRE.—Vaudeville and film.

LOEW'S WINTER GARDEN.—"The Four Horsemen" film.

LOEW'S UPTOWN THEATRE.—Vaughan Glaser Stock Dramatic Company, presenting "Smilin' Through" at popular prices.

PANTAGES THEATRE.—Vaudeville and film.

GAYETY THEATRE.—Barney Gerard's "Girls De Looks," with Jos. K. Watson and Will H. Cohen.

STAR THEATRE.—George Walsh's "Bing Girls."

ALLEN THEATRE.—"Over the Hill" film at advanced prices. Third week.

REGENT THEATRE.—"The Affairs of Anatol" film. Second week.

STRAND THEATRE.—"The Master Mind" film.

This city had another slump in show business last week, after a good start. Peggy Wood's "Artists' Life" closed here after a bad week.

"French Leave" got a little business in spots. "Some Girl" just made expenses. Joe Hurlig's "Odds and Ends" and George Walsh's "French Beauties" did well, the Paragon baseball scoreboard being a gold mine for the latter, as night prices prevailed at matinees and they showed to full houses.

Mary Carr (the little mother in "Over the Hills" picture) paid a visit to Toronto Saturday and was accorded a great reception at the Allen theatre.

The Watson Sisters packed Shenandoah opening day. Toronto as well as Buffalo claims these two headlines as her own. The Watson family is represented in both cities.

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SYRACUSE, N. Y.
 By CHESTER B. BAHN
 EMPIRE.—Empire Players in
 "Three Live Ghosts."
 BASTABLE.—First half, "Keep Smiling"; last half, "Bringing Up Father in Wall Street."
 WIETING.—"Page Miss Venus," due for entire week, but the show's closing brought cancellation after heavy advertising. Next week, "The Bat" return.

CRESCENT.—Film, "Footlights."
 STRAND.—"Wedding Bells."
 ROBINS-ECKEL.—"Ridin' Romeo."
 OPERA HALL.—Last half, "Rud-dygore," third community opera by the Syracuse Opera Association.

Howard Ramsey's "no newspaper advertising" experiment was a failure as far as the Empire Players, at the Empire here, were concerned. Ramsey resumed the use of newspaper space Saturday, after some eight days' intermission.
 Syracuse was given its first taste of a theatrical lemon Friday and Saturday when the Bastable offered "Not Tonight, Josephine." Syracuse got the show in the third week of its tour, the other stands being restricted to one-nighters. Ed Hutchinson, who owns the show, travels

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with it as manager. Hutchinson bought the title from A. H. Woods through Gus Hill. "Not Tonight, Josephine" is a good third-rater. Hutchinson couldn't understand why the local critics picked it to pieces. Asked just what towns liked it, Hutchinson enumerated Seneca Falls, Sodas, Norwich, and a few others where they put on shows in ex-barns. He insisted managers there had wired for return dates. Hutchinson is cancelling his northern dates and moving towards the Sunny South. The trouble with "Not Tonight, Josephine," lays mostly with the people in it. The lines are clever enough, and six of the 10 chorines will pass muster, although the chorus numbers were more or less ragged. The principals are miscast in several instances. Howard, the leading comic, tries to be a Cantor, but fails. About half a house greeted the show on Friday night's opening. There was fair patronage Saturday. At the night performance the football squads of Syracuse and Maryland universities were invited guests.

This week's Erlanger Bastable dates are given over to "Bringing Up Father in Wall Street." The cartoon play is a far cry from the Skinner and Barrymore dramas that marked the first Erlanger bookings this year. According to the Bastable management, it's now a question of accepting the "Bringing Up Father" type of stuff or staying dark. It looks like a poor business move to bring in the sort of trash the Bastable offered before its return to the first class house ranks. Local theatregoers were just learning the Bastable was offering real shows, and this explains the sort of an

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audience that turned out for the first performance of "Not Tonight, Josephine." A few good bricks like that and the theatregoers will re-adopt the show me attitude. And this would be especially unfortunate, as far as the Bastable is concerned, for its Erlanger shows have been out-drawing the Shubert attractions at the Wieting when there has been opposition.

John Burns, of Philadelphia, until recently an assistant manager at Keith's there, joined the local Keith's managerial staff last week. Mr. Burns was sent here more or less as a student.

The First Methodist Church of Oswego, N. Y., is invading the motion picture, theatrical field, offering shows every Saturday night. No admission fee is charged, but the basket is passed. The church authorities disclaim any intention to buck the regular film houses. A typical program at the church included "The Coward," "Us Fellers" and "The Biography of a Stag," a nature study. The shows are well patronized.

Pauline L'Allemant, former grand opera star on two continents, but now retired, did not carry out her threat to contest the will in which she was cut off with \$50 of the \$4,000 estate left by her mother, Mrs. Mary Ann Ellsasser, who died nearly three years ago. Because of the failure of the former prima donna to appear in the Surrogate's Court, Surrogate John W. Sadler granted letters of administration, with the will annexed, to the singer's sister, Mrs. Mary Yann. Mme. L'Allemant now lives in Black River Falls, Wis.

This was a regular "Old Home Week" for about a dozen show folks appearing in Central New York the-

atres. The Mozart, Elmira, had Arnold's "Northland Beauties," an Elmira-made show, in a musical comedy repertoire all the week. The entire troupe, with few exceptions, were recruited during the summer from Elmira residents. The Avon, Watertown, had the Leighton Revue as its headliner. The company is topped by Jean Leighton, who hails from Gouverneur, nearby. Rosabelle Diamond, of Gravel and Diamond, playing the Gaiety, Utica, the first half of the week is a former well known Utica girl who entered theatricals via the pictures.

George O. Darling, advertising agent for the Stone Opera House and the Binghamton theatre, Binghamton, N. Y., has received a Victory medal with three clasps. Darling was Over There with the 10th Field Artillery. He was buried alive when a big shell landed near him while he was carrying dispatches, but buddies dug him out. With a fractured spine he had small chance of pulling through, it was believed. He finally was sent home in a plaster cast and remained in it for months. Grit saved his life.

DAYTON, O.

Keith's had a capacity Monday matinee despite the crowds in front of the World's Series scoreboard, and was about 75 per cent. at the 6.30 show, filling up by 8 o'clock. De Peron Trio, two men and a woman, strong act, as good as any of its kind, followed by Dunbar's "Old Time Darkies," who wear the same suits they did early last season. They were well received. "Yachting," a brass musical act, No. 3, would do just as well if performed straight. Its comedy is very weak. The first real comedy was dispensed by Spencer and Williams, one of those teams where a good comedian with snappy dialogue and actions has a very pretty girl for a partner.

The Four Marx Bros. Co. closed and were laughed with again. Probably it is their new act.

With such shows as this for 50 cents Keith's does not know there is an opposition here.

Shuberts ushered in their third week at the Liberty Monday after-

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noon with good vaudeville, the only disappointing feature being the attendance. The program was of no assistance after the second act. From here the entire show was switched around, with exception of Monroe and Fisher, who closed with their condensed "Passing Show." Their humor is built around the mispronunciation and ungrammatical application of words. The act is burlesque. Billy McDermott and his drummer had played Keith's early in the summer, also Sailor Reilly. La Beige Duo, hand balancers, open, doing the usual stunts. Followed by Edna Bennett, a likeable blond, who sang three numbers.

Nip and Fletcher do eccentric and acrobatic dancing; Albert and Adelaide Gloria do fancy dancing, closing the first half. Harper and Blanks, colored (not programed), opened the second part with speedy dancing characteristic of their race. Al Sexton and the two sister teams above mentioned do all kinds of dancing, then the revs and a little more dancing.

The best show Shuberts have given Dayton if the people here would pay the price.

BUFFALO

By SIDNEY BURTON

Majestic,—"Abraham Lincoln." Excellent patronage, with high-brows in evidence. Sell-out Monday night, Van Ar Club taking over most of house. "Three Wise Fools" following.

Shubert-Teck—"Passing Show of 1921," with Howards. Plenty of publicity. "Broken Wing" next. Pictures.—Criterion, "Connecticut Yankee"; Hip, "After the Show"; Strand, "Is Life Worth Living."

Business continues muggy, although punctured with freak cross-currents. "The Bat" turned in capacity at Teck last week, averaging better than \$2,000 a day. "Abraham Lincoln" current at Majestic, will duplicate, house selling out in advance for at least three shows. Pessimism still general in legit. Large number of closings, leaving houses without bookings. Many open and canceled weeks now in prospect. Vaudeville still holding up strong. Shea's continuing to turn them away. Picture houses very hard hit. Burlesque good at Gayety, but in dumps at Academy. All this despite better general working conditions hereabouts. Come-back looked for momentarily.

Plans for the opening of Loew's State, Oct. 7, call for the appearance here of Marcus Loew himself, with a contingent of picture celebrities. Among the events in prospect is a parade through the main streets, a reception by the mayor and councilmen and a special luncheon for the party to be given by the Rotary Club. From the advance word-of-mouth advertising the opening is getting, the event will probably be one of the best advertised ever staged here.

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VANCOUVER, B. C.

ORPHEUM.—Vaudeville.
PANTAGES.—Vaudeville.
EMPRESS.—Stock.
CAPITOL.—"Cappy Ricks."
ALLEN.—"Over the Hill."
Vaudeville business in Canada, from Winnipeg west, has been undergoing one of the biggest slumps ever known in its history. Not since the war started, when many houses were completely dark, has interest been at so low an ebb. For the first time in its history the Vancouver Orpheum is now a "cut" house, and general reductions in staff salaries are the order of the day. Pantages has not reopened any



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of his houses across the prairies and business at the local house is on a par with other theatres.

Lawrence D'Orsay made his first appearance here in a number of years at the Avenue in "Toolums," a very light comedy. Packed houses greeted the star during the week.

Playing of the national anthem.

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"God Save the King," has been switched in all theatres from the end of performances to the beginning of all performances as the result of an agitation started by the Empire League of this city.

Plans and specifications for the enlargement of the Avenue theatre are now in the hands of architects. The Avenue is a straight road show house. The property has been in litigation through the medium of the alien enemy act, being principally German owned. All difficulties have been settled at Ottawa by

Nat Lewis
THEATRICAL OUTFITTERS
1580 Broadway New York City

the government. It is planned to enlarge the Avenue to a seating capacity of 2,500 and to increase the stage area. Owing to the smallness of the stage it was impossible to accept bookings for "Chu Chin Chow" here last season.

Bob Lang, of this city, who was ahead of Marie Lohr, has resigned to take up a like job with Deconville's London Revue, and has left for Montreal to meet the company upon its arrival there.

Motion pictures filmed in Canada with locations in British Columbia and Banff, Alberta, by a Canadian-owned company were announced here this week by Boardman S. Williams, of the Brunton studios, Hollywood. Williams has just returned from Banff, where he selected locations for shooting a number of pictures this winter. Williams said that the company would not be able to have all-Canadian acts at first, but that feature would unquestionably follow in due time. English actors of note, he said,

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would also be used.

AVENUE—Lawrence D'Orsay. The "Midnight Follies," Los Angeles importation, by Barney Groves at the Royal, has closed. Groves paid fares for the company to Seattle. House now dark.

Film rivalry reached its height last week in advertising circles when the Capitol, showing "Affairs

of Anatol," and Allen, showing "Over the Hill," gobbled up all the space in daily newspapers.

Local Musicians' Union No. 145, A. F. M., expects to take an active part in the voting of the unions which will either give assent or refusal to the appearance here of J. Curlick, orchestra leader of the De Courville Revue, which arrived in Canada this week for a tour of the

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JIMMY ROSEN
and Co., assisted by
TRIXIE WARREN
In "CALL ME PAPA"

"Tew Funey Buys"
PAUL MOHER
AND
HARRY ELDRIDGE
in "I DON'T CARE"
Booked Solid, Loew Time
Direction, ARTHUR J. HORWITZ

PITTSBURGH
By Coleman Harrison
PICTURES.—Grand, "Bits of Life"; Lyceum, "Big Game"; Savoy, "Over the Hills" (second week); Olympic, "The Great Impersonation"; Liberty, "Bits of Life"; Regent, "Passing Through"; Blackstone, "No Woman Knows"; Alhambra, "Passion Fruit"; Cameraphone, "Dawn of the East."

The Duquesne Garden, the only indoor ice skating rink here, opened last week, with admission 75 cents, when all records for an opening week were shattered.

The Motion Picture Producing Co., a new organization backed by local men, including Lou Isaacs, has established quarters here, and is filming local events, which are later shown in the larger film houses.

The Duquesne packed 'em last week with "Three Musketeers" the attraction. Indications point the picture for a run of at least two more weeks.

Bill Wymann, Harris theatre publicity director, is convalescing from injuries sustained in a recent auto mishap. His hurts were thought serious originally, but at present consist only of a broken arm.

The "Irene" company, with Dale Winter in the lead, loses two of its principals in the near future, Gladys Nagle and Bobbie Coyle both being slated to leave the cast after the Boston showing to return to New York to open with "Chickens." Next to Miss Winter, the 7 won most praise from the local dailies.

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In "LINES BUSY"
A Satire on Phone Service Direction LEW GOLDBERG

Jack Norton
A VERSATILE COMEDIAN
Rehearsing a New Act by HUGH HERBERT

LAURIE ORDWAY
IRENE FISHER, At Piano

h adlined, drawing unusual publicity. Crowds are almost as large as in the two previous weeks of all-star entertainment.
The Midgits' act closed the first performance, but thereafter filled the No. 3 spot. The ten scenes in the offering are a classy and really make the act of universal appeal rather than for kids alone.
"Dum-dums," a tablo musical act which in other days might have filled the chief spot, opened the show. The turn has a bright setting and a vignette of the lingerie offerings popular a few seasons back. Silber and North carried the No. 2 spot well, with the comedian playing the bashful rube in good style.

After the Midgits Peggy Carhart, violinist, came on. Miss Carhart, formerly with the Cleveland Symphony, surprises when she switches from some finely executed classical selections to a medley of popular numbers. Ames and Winthrop, fifth, present "Alice in Blunderland." The Monday night audience couldn't get enough of them. Pressler and Klais, first time here, filled next to closing and were well received. The act won four bows. Rice and Elmer closing, managed to keep the house intact by their fake entrance in "one" as if they were going to sing, but when the scene gave way to full stage quite a few left without waiting for their unusually good acrobatic bounding act.

The current vaudeville at the Schubert is by far the best so far presented there. Every act savors of big time class, one respect in which the two preceding shows were deficient.

Leona La Mar, heavily billed, was forced out of the bill by a her mother died Sunday in Buffalo. Joviddah de Rajah and Princess Olga substituted. They have a good mind-reading act. But the cancellation was a factor in a sudden business slump.

Everest's Monkeys open. Good in spots and drags in others, owing to the absence from the stage of the usual director, which nevertheless is a commendatory feature. Harri and Santley fill the No. 2 spot. The girls are good singers. Recent graduates from the Loew time, these young women form one of the best girl two-acts seen here for some time.

The Masters-Kraft revue next and contains some sections used in "Buzzin' Around." Bobbie Dalshars honors with the principals, Frank Orth and Mimi. Anna Cohen present the same act they have been showing for a couple of years, but it is sure fire. Joviddah de Rajah is above the ordinary mystic act and

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took four curtains after a well-ordered speech.
After the intermission the Schubert pictorial showing local event, along with the usual was presented, and followed by Marquerite Farrell, whose offering was one of the most original as to composition of any of the standard female single acts.
Charles Richman and Co follow in George Ade's "Nettle," the five-part cast of which makes it a success. Robert Vivian as the old Englishman is a scream in the part and responsible for most laughs.
Harry Hines, next to closing, who not so long ago filled the same spot at the Davis, got the usual mirth and applause out of the crowd with practically the same goods he offered at the Keith house. Here is an artist who comes right to the bare border line, but never oversteps and never offends. Novelle Bros., winding up, kept most of the patrons in.

NEW ORLEANS

The Palace is back in its stride, stacking them in with regularity. Wednesday night, with ideal weather, several hundred were turned away. The show was nothing to brag about.

Will Morris inducted it. He is the tramp cyclist lading out the falls as per the usual. Merely watched. Jewell and Raymond deuced it, doing moderately well. The pair are now only selling their personalities. With a regular act they might do something.

Wells, Virginia and West slipped across through the talent of a dancing lad who really steps. The two Oldsters are background for the boy. The turn as now framed is small time.

Wilson Bros. swayed the mob at will. They possess that remarkable knack given to so few of being able to grow extremely intimate without transgressing or obtruding themselves. They carried the show home in their kit with much to spare.

Emma Trabel and Brother held them at the end with wire stuff that appealed through the aggressive manner employed. Several minutes could be added; the act is not full length now.

Evenly balanced show at Loew's the first part, minus any special magnitude.

Kennedy and Nelson vigorous acrobats, were in "One" and displayed enough skill to impress, but was rather lightly received because of lack of finish and untoward dressing. The comedy member used make-up and should seek knowledge in its application. Cortex and Ryan worked with contrasting effect, the largest score occurring when Miss Ryan became intimate regarding the secret side of the Twain.

Ravels and Von Kaufman from down the vaudeville corridors of time are as efficient in extracting the native smirk as they were 15 years ago. The old comedy lines, "Mash" have not been dimmed with succeeding spans. The same unending stream. Ravels still projects his various dinky, while Ella von Kaufman "Queen" it as of yore.

Loew and Freeman rose and fell in the matter of applause. The pair were several familiar ben mot and others that bordered on a new one. Both could carry themselves over in the best houses if possessed of an act. They showed concern

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over some slight noises caused by setting for the last act which is seldom good judgment.
Alex Sparks was in high esteem save in the climactic parts of their turn. The exits are not strong enough to follow the preceding endeavor. Removing the animal heads worn for the final bend results in disarrangement.
The male members of the various acts at the Orpheum inserted a clown moment that transported the chilly throng to the vale of contentment. It was a flash in the pan that saved the works and the Quirks.
Gordon and Kora, first, last, out, due to unskilled arrangement. Their act needs whipping into shape. Lowe Ekeley and Stella looked very floppy until he or he end, the only part that means anything.
Dorothy Mure was one of the two acts never in doubt. She has added a circular screen arrangement that amazes and a great endeavor on the descending rope.
Dorsey and Hestford seemed in need of a little ice at the start. Later Dorsey thawed them with a domestic

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GLOBE— BROADWAY, 2nd & Forty-sixth St. Evenings 8:30. Mats. Wed. and Sat. 2:30
CHARLES DILLINGHAM Presents
JOHN CHARLES THOMAS
in the New "The Love Letter"
Musical Play
By William Le Baron and Victor Jacob. Staged by Edward Hoyer

LONGACRE W. 48 St. Even. 8:20 Mats. Wed. & Sat.
JOHN GOLDEN Presents
Thank You
A NEW PLAY BY
TOM CUSHING
Staged by WINCHELL SMITH
— AND —

LITTLE West 44th St. Even. 8:30 Mats. Wed. & Sat. at 2:30
JOHN GOLDEN Presents
The 1st Year
By FRANK CRAYEN
Staged by WINCHELL SMITH

ditty, and it seemed very safe to hang up the number of the boys when the same Dev e, with good intent, revealed a burlesque female impersonation that only served to trappe them once again.

Clark and Bergman hopped in then, beaming and willingly. Their personalities are magnetic ones not to be easily denied. Bobby Roth, the Dale Sisters and Jack Landauer, plant, all struggled nobly to get short laughs from thin matter. The efforts begot intermittent response. Morris and Campbell did the seemingly impossible at the outset. They looked hopeless, but when Joe Morris began to dance his broad joints they capitulated and nodded the join the show's lot.

Wilfred Dubois, now, a comedy this town for a better spot for himself and confounders of the first and last, charming, can and should be placed near the middle of the program. Dubois is juggling with the case of a Salerno, approximating audience demands keenly and modernizing in method, manner and content his branch of endeavor. He closed the show successfully enough to insure heartiest approval in a more propitious spot.

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NOVELTY SCENIC STUDIOS
220 West 46th St., New York

LOEW'S 83RD STREET

The ticket taker at Loew's new eighty-third street theatre hasn't yet learned that press passes are exempt from government tax, and, what's more, refuses to be taught. Variety's representatives haven't any great disinclination to parting with the few pennies involved, but it is extremely annoying to have to stand aside while the official pass is sent in to the house manager, have him write an individual pass, get into line with it at the ticket box, have the young lady write something on the back and then once more apply for admission. The humorous side of it consists in the absolute refusal of the brass-buttoned official to listen. You try to explain that all this isn't necessary, but he brushes you aside, takes your season pass, sends it inside, and you have no choice but to wait for its return.

The same applies to the ticket taker at the State. A newspaperman tried to explain it to him one night and he responded that he knew his business—that the only season passes that were not subject to war tax were those made out to city officials. Just then the house manager came out, saw it was a press pass and invited the newspaperman to enter without more. At Loew's, would think the uniform official would learn by such an experience, wouldn't you? Not so. A few days later he did the same thing. The season ticket takers at the older houses have now learned to make the distinction, but it took them a long time—an exasperating long time. It certainly is an annoyance.

It is a curious fact that so many officials connected with theatres have not yet learned that press passes are tax exempt. Only last week a reviewer had his card O.K.'d by the manager of the Colonial theatre, handed it in to the box-office window for coupons and was asked for war tax. He reminded the treasurer there was a ruling on the subject and was told to see the manager about it. As that meant getting out of line and going back to the rear once more the matter was passed up.

The entertainment being offered at Marcus Loew's new theatre at Broadway and Eighty-third street is quite similar to that presented at the New York. The orchestra is better, both in quantity and quality, comprising about two dozen musicians, mostly strings. They play well and are well conducted.

The curtain is dropped between shows and the entertainment starts with a full-length overture. The pictures are changed Mondays, Thursdays and Saturdays. The bill for the first part of the current week started off with a Prizma semi-educational, showing the plumage of birds in their natural colors and a pottery maker molding clay nests for the feathered pets.

This was followed by a Christie comedy, "Short and Snappy," starring Bobby Vernon, a rather vulgar affair, the "comedy" being derived through the constant removal of their trousers by the star and an assistant "comic." Kinogram service supplied the news weekly and the feature was William S. Hart in "Three Word Brand."

There is no stage entertainment other than the pictures flashed upon the screen, which is neatly draped. The orchestra is seated in the pit and no attempt is made to feature it, so that when they are resting and the organ takes up the melody the audience is not distracted by the scrambling of the players from their seats.

The weather was mild and pleasant Tuesday evening the house did not fill up until after 8 o'clock. At 9 there were still a few seats vacant.

Jolo.

I ACCUSE

Francis Laurin.....Monsieur Savarin Mars
Marie Laurin, his wife.....Mlle. Marie Dauvray
Jean, the poet.....Jok Bonnard Joule
Henri Lazare.....Monsieur Desmolin
Angèle.....Little Angèle

"J'accuse" was originally filmed in France as the French cry for vengeance against the German enemy, a kind of Gallic "Hymn of Hate." Now it has been revised by Abel Gance, who occupies a high position in France as writer and film producer resembling the niche in America held by D. W. Griffith.

The first plan of the picture has been somewhat changed and brought up to date by revisions in the final passages which make it more a plea of international agreement for the limitation of arms as a means of preventing future wars, giving the picture a greater world appeal than a national appeal for vengeance.

This work has been skillfully done, and to a considerable extent takes away from the story the passionate partisanship of the French. For the American edition a message by President Harding in the furtherance of the arms parity has been inserted in the early part and the picture is dedicated to the American chief executive.

Much of the later scenes of war action late in the film also have an American flavor, showing operations in the St. Mihiel sector, some of the American advance toward Metz as part of the triangle up through the Argonne.

At the Strand the picture takes

about an hour and a half to run and the rest of the show has been cut down to two musical interludes and the news topical. The usual comedy is absent. It could scarcely be introduced in this bill, anyway; any sort of comedy would be highly inappropriate in connection with this terrific epic of war. The picture has many dramatic moments, but the grim, harrowing happenings do not make for cheerful entertainment. Only its purpose of furthering the end of war could excuse its horrors. Some of the battle scenes are terribly real and the hospital shots achieve a realism that may be art, but certainly have an unhappy effect upon the spectator.

The episode of the death of Francois, the French husband, is a terrifying bit of shuddering realism. He is brought to the hospital, dying from wounds and placed in the cot adjoining that occupied by Jean, the poet from his native village, whom he has suspected of being his rival for the affections of Marie, Francois's wife. The war woes of France have driven Jean insane.

After Francois's death Jean goes back home, still insane, and summons the widows and orphans of the village to a meeting at which he says he will give them news of their dead. These episodes consist of showing in double exposures and cutbacks troops and troupes of the battlefield dead arising from their graves and returning home determined to learn whether the living have been worthy of their high sacrifice. As a device to drive this moral home, excerpts are printed on the screen from the verses written by the American Alan Seeger under the line "We Shall Not Sleep in Flanders Fields." These passages occupy several reels and involve some powerful scenes in their grim message. But a "happy ending" is devised for the climax, showing Jean restored to reason and apparently happy with Marie.

The earlier chapters have to do with the stark tragedy of the war. Francois is intensely jealous of Marie, his young wife, and suspects Marie's former sweetheart, Jean. At the call to the colors Francois goes to the front, while Marie goes from Provence to the north of France to join her husband's relatives. There she is captured and deported by the enemy. Several years later she makes her way back to Provence, accompanied by a baby born of an enemy father. This fact is made plain in a series of cutbacks as Marie recites her experiences. She is shown crouching in terror in an underground room while the shadows of men in spiked helmets approach along the wall to within reach and are blotted out.

Marie fears her jealous husband when he shall learn of her tragedy and so leaves the baby in the care of Jean, home after being discharged for disability. The husband also returns on furlough and comes to believe that the child's father is Jean and the wife has been faithless. When he learns the truth he returns to the front, doubly determined to avenge his wrongs upon the enemy.

At each development of war cruelty one of the French characters repeats the formula "J'accuse" ("I Accuse"), and for French purposes this was doubtless the message of the picture. Apparently the plea for disarmament has been an afterthought, although the revision has been skillfully done.

The picture is being released by United Artists, while the presentation at the Strand is sponsored by the American Legion. The subject is timely, inasmuch as the arms conference is to take place in Washington this fall, but it makes a pretty harrowing evening.

Rush.

THE CASE OF BECKY

Dorothy Stone.....Constance Binney
John Arnold.....Glenn Hunter
Dr. Emerson.....Frank McCormack
Professor Balzano.....Montague Love
Mrs. Emerson.....Margaret Seddon
Mrs. Arnold.....Jane Hending

The fact that this Reallart production is playing the Rialto on Broadway for a week's run is one of the surest indications there is a shortage of good features in the picture market. Even though this Reallart production is far and away one of the best that has been turned out by the organization in some time, still it is not a Broadway picture.

There is something wrong with the entire Reallart scheme of things. From a casual survey of the situation it would seem as though some one had given orders that only a certain type of production could be turned out by the organization. At present, of all their stars there is but one who is a real paying proposition, and that is Bebe Daniels. It is not because of the stars themselves, but rather because of the type of material that they are compelled to appear in.

As a case in point in this picture, Constance Binney proves she is a screen actress of unusual ability. She has looks, screens like a million dollars, and, above all, can troupe. But with all this she cannot pull the "Case of Becky" over on Broadway. With a few more like opportunities, with the picture built up around her, Miss Binney is going to make the majority of screen stars speed up to hold pace with her.

"The Case of Becky" is taken from the play of the same title, written by Edward Locke and originally produced by David

Belasco. It is the story of dual personality brought about through hypnotics.

Miss Binney plays Dorothy-Becky, and gives a remarkable performance. Montague Love, finally cast rightfully, a leading heavy, gives Balzano exactly its brutal touch. Frank McCormack played Dr. Emerson with scientific reserve.

Chester Franklin, who directed, handled the picture nicely and achieved several effective night shots in which the lighting was especially good. Glenn Hunter, who played the juvenile lead opposite Miss Binney, gave a performance that combined subtle comedy with extreme earnestness.

The picture was made by Reallart in the east. That may account for its being better than the usual run of pictures bearing this trade-mark, for the majority have been made on the coast.

Fred.

FROM GROUND UP

Rebecca Gilbey.....Tom Moore
Phyllis Montmorency.....Helen Chadwick
Mr. Mortimer.....Dr. Will C. Jennings
Mrs. Mortimer.....Grace Pike
Carnwell, Sr.....Thurston Kirkland
Carnwell, Jr.....Darrell Foss

A fair comedy drama, very much of the type appealing to the juvenile mind. A sort of an "Oliver Optic" brought up to date, it is more or less of a surprise that Rupert Hughes should be guilty of the story. It has the appearance of a yarn ground out under pressure. It is just possible that R. H. is doing a little too much work to do full justice to all.

The picture does not seem to have sufficient strength to be utilized for a full week on Broadway at the Capitol, but as the Goldwyns hold control of the house as far as its features are concerned, there is nothing more to be said regarding the booking.

Tom Moore has the role of a ditch mucker on an excavating job. He is a happy-go-lucky lad, who plays the harmonica between shoveling. At the finish he is a contractor and builder with offices on the top floor of the skyscraper which he helped dig the foundation for. All this happens within a comparatively short time. Likewise, the man who originally promoted the building project goes down the slide as Moore goes up, and in the end the latter wins his daughter.

There are a few laughs in the picture, due mainly to the sub-titles. A thrill is afforded by Darrell Foss doing a drunken scene along the steel girders of the building while it is in course of construction. The building used for these scenes is the new Loew State in Los Angeles.

E. Mason Hopper directed the picture and managed to turn out a workmanlike job with the material at hand. The production does not show an unusual expense in any of the scenes, but at that it is as adequate as could be asked.

In the popular priced houses on a double feature bill it will get by, but that is about all.

Fred.

EVERYMAN'S PRICE

Ethel Armstrong.....Grace Darling
Henry Armstrong.....E. J. Radcliffe
Bruce Steele.....Charles Waldron
Jim Steele.....Bud Geary

The lights outside of the Circle Monday night told the story that Ethel Clayton in "Beyond" and Grace Darling in "Everyman's Price" were being shown. The other signs about the theatre substituted Grace Davidson for Grace Darling. Inside it was Grace Darling on the screen. The Ethel Clayton picture was a Paramount and the Grace Darling production is one released by the J. W. Film Corp.

Burton King is given screen and paper credit for the picture, the line being "A Burton King Production." That line will never get Mr. King anything nor will the picture, for that matter. It is about as poorly constructed and impossible a story as has been viewed in some time, and the direction is about on a par.

An utter lack of action at all times. The picture resolves itself into a series of semi-closups that become tiresome as they continue without variation. The titling with which they are strung together is also exceedingly haphazard.

Here is a sample of the action. Closeup of girl's father; he sits and thinks. Closeup of girl; she sits and thinks. Closeup of district attorney; he sits and thinks. Closeup of girl; she has changed her dress, but still sits and thinks. Closeup of district attorney; he still thinks as he sits. As a matter of fact, there isn't even as much variation in the picture as there is in the written explanation.

As for the titles. The girl's father, who is a financier, must have been mighty glad his daughter was going to marry the D. A., for he told her so a couple of times. In the first reel it was "I'm glad you are going to marry Steele, for I'm going to make him the next Governor." In the next reel or so it was: "I'm glad you love Steele, for he is going to be one of the big men of the country." Atop of that when the girl speaks of the man to whom she is engaged to her father she is formal enough to mention him as "Mr. Steele."

As for the yarn itself. Charles Waldron as Steele is elected district attorney. The first day in office he reads there is profiteering in food-

stuffs. He calls in his investigators to find out if it is true and then takes the afternoon off to propose to the girl. She accepts him, but later when the investigator reports that her dad is the food-hoarder and the D. A. is going after him she breaks off her engagement.

Whoever the author was his idea of legal procedure was all wet. He had the D. A. walk right into a jury trial and the food hoarder was turned out for lack of evidence. Not necessary in this picture for a Grand Jury to indict.

After he had the engaged couple parted the author had to bring them together again. The girl's brother gets into a jam for money. He goes to his dad for a check to help him cover his account with his broker (who happens to be the brother of the D. A.). Dad gives him a check, first stipulating the boy follow his instructions regarding it. When the check comes back to the maker he takes it to the district attorney and insists it was a forgery; that he will have to prosecute his brother for having cashed it. As the brother arrives and admits having cashed the check, the financier's son says he is equally guilty; then the girl walks in (sure a busy day in the criminal courts) and asks him not to go through with his action, whereupon it is disclosed it was all a frame by the father to bring the couple together.

As a picture "Everyman's Price" is so small that even the majority of nickel audiences will give it the rap!

Fred.

AMAZING LOVERS

A. H. Fischer, Inc., presents "Amazing Lovers," starring Diana Allen, the former Ziegfeld "Follies" girl. Jans Productions is distributing. B. A. Rolfe did the directing with the story credited to Charles A. Logue. The story embraces several bits of antiquated melodrama, but is comparatively interesting in

its screen version. Counterfeiting and murder are two of the leading themes. Counterfeiters operating in New York are making French paper money, backed by a private banker connected with it for the benefit he can derive from the low exchange rate the flood of imitation francs causes.

In order to ship an amount of the imitation stuff to France a girl representative is sent to New York to bring it back with her. She poses as a notorious Apache with one of the ring leaders falling in love with her. Meantime he kills the banker, but places the blame upon another who is made to believe he did the deed while in a drunken stupor. With this held over his head the latter is forced into a marriage with the girl so that she cannot be deported if branded as an undesirable alien, if detected as one of the gang's workers.

It turns out the girl is a secret service agent and causes the arrest of the counterfeiters. She was actually married to the man she was forced to take as her husband. Numerous twists, which should keep the average audience interested. Miss Allen has recently been elevated to stardom. She is of the blond ingenue type that invariably appeals and is supplied with looks aplenty. Her acting should improve with each production. This one is a considerable improvement over her former efforts. Marc McDermott has the male lead as the mastermind of the counterfeiters. He gives the expected finished performance. The production end is adequate for a low priced feature.

"Amazing Lovers" is but one of the general run of cheaper grade pictures.

Hart.

The next George Arliss film feature will be a comedy-drama called "Idle Hands," adapted from a story by Earl Derr Biggers, published in the Saturday Evening Post. It will be directed by Henry Kolker.

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The magazine idea brought to the screen—
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IT'S A BIG NOVELTY

MARSHALL NEILAN
Presents his
Photodramatic Innovation
Bits of Life

Adapted from the stories by Hugh Wiley, Walter Trumbull, Thomas Morrow and Marshall Neilan; scenario by Lucita Squier.

Photographed by David Kesson

WATCH IT PACK 'EM IN AT THE

Capitol

Beginning Sunday

A First National Attraction

BLIND HEARTS

Lars Larson.....Hobart Bosworth
John Thomas.....Wade Boteler
Mrs. Thomas.....Irene Blackwell
Julia Larson.....Collette Forbes
Julia Larson.....Madge Bellamy
Paul Thomas.....Raymond McKee
James Curdy.....William Conklin
Rita.....Lulu Warrenton
James Bradley.....Henry Herbert

This Associated Producers' release starring Hobart Bosworth and produced by the corporation bearing the star's name, is sub-captioned as "a drama of a great hate," which for all its pessimistic appellation is paradoxically a beautiful epic on the love of Lars Larson (Mr. Bosworth) for his fellow man and justice. The story is a powerfully compelling thing credited to Emille Johnson and adapted by Joseph Franklin Poland, who has concocted a masterful continuity. Rowland V. Lee, an associate of Thomas H. Ince was "loaned" by that producer to direct this feature, and the result is a credit to all concerned.

Where the Bosworth name is mentioned there immediately conjures up in one's mind a tawny, brawny he-man sailor captain figure, and the expectation is satisfied from the start here as well, although the salt sea atmosphere in this instance is but an incidental to the plot. Larson and John Thomas are partners in their Yukon gold mining enterprise and prosper jointly. The drama dates from the time the men's wives give birth to children, to Larson a girl and to Thomas a boy, which is exactly as they both wished it to be. In reality Larson's offspring is the male and Thomas' the girl, but an overzealous nurse purposely effected the exchange on their birth so that the men may be deluded into realizing their fondest expectations. However, a birthmark on the girl's shoulder similar to one on Thomas' body leads Larson to suspect infidelity on his wife's part (who dies shortly thereafter) and for 20 years Larson's affection and love for his old friend and business associate has become one of cool aloofness and sullenness. The children grown up are in love with each other, but Larson refuses his consent, with the result the boy endeavors to effect a reason therefor, and the following morning is arrested charged with the murder of Larson, who is supposed to have been murdered on his yacht and brutally cremated through the firing of the vessel. Larson in reality has gone back to Alaska, but learning of the boy's sentence to the gallows through an old newspaper he finds wrapped around some provisions, returns to the States to clear up matters, although he believes himself in turn to be guilty of a murder of another man. Everything turns out rosy for all concerned and the partners' 20-year-old promise that they would live to dance at their children's wedding is fulfilled. The balance of the story is meaty with interesting incidental situations which space prohibits reciting.

Bosworth is his usual compelling self in the dramatic scenes, exacting heavy toll in the way of "action" from mere stationary poses through facial contortions and vibrant physical tensing of the limbs. In short Bosworth is an excellent actor. The support has been wisely chosen, all equally balanced in ability, with Raymond McKee's juvenile part standing out in the prison scenes, where McKee wisely foregoes the brave heroics of a wronged martyr going to his doom, but, on the contrary, affects a pathetically pleading, in fact almost cringing, pose in the protest of his innocence. That's realism that is worth a ton of the idealistic sham bravery.

It's a clean-cut feature that won a round of applause at its conclusion when exhibited at the Broadway this week.

EVERYTHING FOR SALE

A Realart release, story by Hector Turnbull, directed by Frank O'Connor, starring May McAvoy. Conventional tale, classily visualized. Girl brought up in boarding school, comes to live with her aunt, who frames a wealthy marriage for her, shunting off the girl's youthful lover, who is a poor architect. At the opening an allegorical title compares the aunt's scheming with the auction block of olden times when maidens were sold to the highest bidder.

The wealthy man selected by aunt is a bachelor (Richard Tucker), whose theory of life is that everything is for sale—it is only a question of price. When you compare him with the penniless architect you really can't find it in your heart to blame aunt—that is, you wouldn't in actual life, though you might in romance. To show you how well fixed he is, he has a mistress, a yacht, is still young and good-looking, isn't a villain at all, has the manners of a gentleman.

and is, from all angles, a desirable catch for any girl. He is also a business man par excellence, for he sends the young architect down south to build bungalows so the coast will be clear for his courting.

The bachelor is about to sail for Europe on business and persuades the girl, aided by auntie, to marry him in a week. On the day of the wedding the youthful architect returns, having already made enough money to want to propose to the girl. That's making one's pile pretty fast. Anyhow, he takes the girl out rowing to an island, where she tells him it is her wedding day—the boat drifts away and they are marooned over night—the wedding night. Finding his fiancée doesn't put in an appearance, rich man goes home and phones for his mistress, like a sensible man. When, the next day, auntie tries to renew negotiations for his marriage with her niece, he calmly tells her it is all off and turns to his mistress for consolation.

This leaves the coast clear for the girl and the architect to come to the inevitable clinch. Not a particularly inspiring tale, but it is well produced and competently played, with such admirable supporting players as Edwin Stevens as a sentimental uncle and Kathryn Williams as the scheming auntie. A high-class program feature.

Jolo.

HANDCUFFS OR KISSES

Interesting production—interesting as entertainment. It tells the public a lot of things about reformatories and should have a good effect upon young girls headed in that direction.

Story by Thomas Edgelow, scenario by Lewis Allen Browne, directed by George Archambaud, starring Elaine Hammerstein—a Selznick feature.

Girl deprived of her father's estate by dishonest aunt who wants her own daughter to enjoy same—made practically a slave in the household. Julia Swayne Gordon plays the aunt with sufficient villainy and Elaine Hammerstein excites your sympathy as the abused orphaned niece. When niece rebels she is railroaded to the reformatory, the scenes of which are either genuine or so well reproduced as to be natural. Here are shown some of the alleged abuses in such institutions, such as flogging, ice baths, etc.

The governor appoints a committee to investigate the prisons and the charming young assistant eventually marries the abused girl. There is apparently too much detail in the feature. They are fine enough, but carefully deleted and the action that much quickened, a better result might be attained and still have sufficient footage.

Jolo.

Coast Picture News

Los Angeles, Oct. 13. Francis X. Bushman and Beverly Bayne were at the Orpheum here recently and the picture colony went crowding to see them. They followed Carlyle Blackwell, another former screen favorite.

Priscilla Dean's next feature by Universal will be "Wild Honey," which will be made under the direction of Wesley Ruggles. In the cast will be Noah Beery, Helen Raymond, Mai Wells and Percy Challenger.

Doris May has started on her second Hunt Stromberg production for Robertson-Cole. William A. Selter is directing with Bert Cann at the camera.

William C. de Mille is on his way to New York on a combined business and pleasure trip.

Harry Myers, who played the Yankee in Fox's "Connecticut Yankee," has been signed by Metro. He will play opposite Alice Lake in her next feature.

John Fleming Wilson, the writer of sea stories for the Saturday Evening Post, has arrived on the Ince lot, where he will write a number of originals for exclusive Ince production.

"Sent For Out," the latest Rupert Hughes story to be done at Goldwyn, will be directed by Alfred E. Green, who directed Mary Pickford's "Little Lord Fauntleroy." Colleen Moore will be featured.

Ivyn Willat is at Catalina filming "Yellow Men and Gold" for Goldwyn. He will spend three weeks on the island taking exteriors and ship scenes.

A Channing Edington has been added to the Goldwyn scenario department. He has been at the studio for two years as reader and assistant director. "Bare Knuckles," a recent William Russell starring vehicle, is from his pen.

Bogart Rogers is back on the Ince lot, after having handled the publicity of Douglas MacLean's personal appearance tour.

Goldwyn has purchased a new story by Katherine M. Bart entitled "The Supernatural."

NEWS OF THE FILMS

Educational Films Corp. has arranged with the Ideal Film Co. of London to handle its English distribution.

World Films Corp. has purchased three foreign features which they will release on the state right plan.

Ann Luther has arranged to tour the country in a series of personal appearances in conjunction with the picture "Body and Soul," in which she is starred.

Judgment by default has been taken against Walter Hoff Seely by August Heckscher for \$1,209 for rent of offices at 50 East 42d street.

Pauline Starke has been selected as Thomas Meighan's leading lady in his next picture, "If You Believe It, It's So."

Finita deSoria, prima donna in George M. Cohan's "The O'Brien Girl," is negotiating for the picture rights to "Spanish Love." Wagners & Kemper are said to be holding the rights at \$30,000.

Arthur Tarshis, in addition to holding the post of publicity man, is also the purchasing agent for Pioneer Film Corp. He will still further augment his activities by returning to the advertising staff of Women's Wear, which he left to enter the film business.

Hy Wink and Tom Davies, of the Western Import Co., arrived this week from London on the Olympic.

Donna Risher has been added to the staff of the publicity department of Robertson-Cole. She comes from the Middle West.

"Seeing's Believing" has been se-

lected by Rex Taylor for Viola Dana. The continuity has been prepared by Edith Kennedy, and Harry Beaumont will again be in charge of the production.

The new Colonial, Richmond, Va., opened Oct. 7.

The Enlightenment Photoplays Corporation has brought suit in the Supreme Court against the Lewis J. Selznick Enterprises, asking for an accounting of the receipts accruing from the distribution of "Enlighten Thy Daughter." Under an agreement dated June 6, 1917, Selznick agreed to release the picture in 11 States in the extreme West and Southwest on a 65-35 percentage basis, with the plaintiff receiving the long end. The grievance is to the effect that no statement of the profits has been rendered them.

Lou Rogers, of Rialto Productions, has contracted with Winsor McCay for the latter's new series of animated cartoons.

John C. Flinn, now managing the three houses in St. Louis, for Famous Players, was in town for several days and returned to the Middle West Monday.

Evelyn Greeley will be the leading lady in the new Travers Vale production unit. Work has commenced on the first picture.

E. M. Saunders, general manager of Metro, says that the recent movement upward in the cotton market has given the entire south a new lease of life and that the motion picture industry is getting its share of the general prosperity in that section of the country.

The production made in Europe of "Lady Godiva" has been negotiated for American release.

H. J. Messmore has completed the first two episodes of his series of sporting stories to be called "The Leather Pusher" series, by H. C. Witwer, and will be released within a week or so. The distributing plan has not been announced.

The Hodgkinson company has made a deal with Wardour Films to handle its releases for the United Kingdom. The arrangement was made by William M. Vogel.

George H. Davis and Harry Revier, producing on the coast under the corporate name of Quality Films, are in New York arranging for distribution.

Elek J. Ludvig, on behalf of Famous Players, has filed suit in the Supreme Court against First National, Strand theatre and others, claiming the rights to United States and Canada for the Pola Negri feature, "Sumurun," which First National showed at the Strand last week under the title, "One Arabian Night."

Selznick is giving up the large store in the Leavitt building which houses his New York exchange and will move that portion of his business to his executive offices in the Godfrey building Jan. 1.

May Tully has sold a story to Metro. It is entitled "Kisses," and will be Alice Lake's next picture.

Robertson-Cole has changed the title of Louis Mercanton's production of "Phroso" to "Possession." R-C. controls the American distribution and will release it next month.

Adolph Linick, of Jones, Linick & Schaefer, returned last week from abroad.

Thomas H. Ince's initial First National picture will be a super-special to be released during the fall. It is entitled "Hail the Woman." John Griffith Wray directed.

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Parkway Theatre and Peabody Theatre

Baltimore, Md.

October 6th,
1921.Famous Players-Lasky Corporation,
485 Fifth Avenue,
New York, N.Y.

Gentlemen:

While discussing pictures last week I was asked what picture I was playing against "ANATOL?" I replied "THE GREAT IMPERSONATION." My inquirer replied: "That's a good picture." I said "Yes, but we are not doing any business. 'ANATOL' is doing it all."

But "THE GREAT IMPERSONATION" picked up every day until the end of the week, and we have done a wonderful business on it. I don't know when we have had so many of our patrons stop to tell us what a wonderful picture "THE GREAT IMPERSONATION" was.

Very truly yours,

THE CENTURY THEATRE COMPANY.

C. E. Whitehurst
Pres.

CEW.ac.

It must be some picture to play against 'Anatol'!

Jesse L. Lasky presents a
George Melford Production
"The Great Impersonation"
with James Kirkwood
from the novel by E. Phillips Oppenheim
Photoplay by Monte M. Katterjohn
A Paramount Picture



IDEFY!

NEW GERMAN FILMS

By C. HOOPER TRASK

Berlin, Sept. 24.

"SAPPHO"

This looks as though Pola Negri had done it again, for although the critics panned it, "Sappho" has been filling the U. T. Kurfuerstendamm nightly since its opening. And deservedly so.

The film lacks any artistic originality in direction, photography or scenery, but it has a well-constructed, swiftly moving scenario and gives ample opportunity for acting.

Sappho, queen of the women of pleasure, has betrayed Andreas, a young engineer, with his employer, George. Andreas finds it out and goes insane. His brother Richard is summoned to the lunatic asylum, and there vows vengeance against Sappho. He goes to the city to find her, but meeting her without learning her name they fall in love. She leaves George to go away with Richard to the seashore; she will begin a new life. George, however, follows her and tells Richard the truth of Sappho's identity. Furious, disillusioned, he leaves her and returns to his country home, where the sweetheart of his youth awaits him.

At the village church they are married, but at the wedding breakfast thoughts of Sappho surge over him. He cannot stand it any longer, and, dropping his glass, he rushes away to catch the first train for the city. At the same time at the asylum the mad Andreas, goaded by revenge, kills his keeper and escapes. These two swiftly converging threads give a breath-catching finale to the fourth reel.

In the city Sappho, learning of Richard's marriage, piqued, sets out for the great annual fancy dress ball. In a box, making a show or gaiety which she is far from feeling, Richard sees her. She flees up two flights of stairs, with Richard following, and in a private dining room their explanations quickly made, they are in each other's arms. The door opens and Andreas stands before them. George he has already murdered in his limousine while on his way to the ball. And now he has come for Sappho. With the cunning of madness he shoves Richard out of the room. Richard beats wildly on the door, shouting meantime for help. Up from the ballroom stream the thousands of masks; the door is broken in. But, too late; at the madman's feet Sappho lies dead.

Pola's Sappho is, taken as a whole, a superior grade of sex acting, and if it reminds you of Sumurun or Carmen or DuBarry, well, that only proves she isn't a character actress, which after all proves nothing in pictures. However, in the present film she falls on one or two occasions to register just the required shade of emotion, but as this is a thing which never happened under Lubitsch, it must be laid largely at the door of her present director, Buchowetzki.

The support is adequate, with the Andreas of Alfred Abels a film masterpiece. Johannes Riemann as Richard always looks well and acts sufficiently. The George of Albert Steinruck (the Rabbi of "The Golem") gets by, but why dress like an old clothes man?

Dimitri Buchowetzki, the director and scenario writer, deserves credit for a story of suspense and snappy, unobtrusive direction. No big feature should be entrusted to him (his botching of "Dant" proved that), but for ordinary program features he has a distinct place.

"ROSWOLSKY'S SWEETHEART"

The Ufa has here another release with evident American possibilities. Its assets include comedy, suspense and a happy ending. Asta Nielsen, one of its featured players, is not utterly unknown in New York and Paul Wegener, who plays opposite, will be remembered by his phenomenal "Golem."

The scenario after Georg Froeschel's novel, "Die Geliebte Roswolsky's," reworked by H. Galeen and H. Janowitz, is consistent and shows careful continuity work. It concerns Mary, a poor chorus girl, who loses her job because she will remain virtuous. She is saved from suicide (according to the modern scenario the only refuge of an honest show girl) by Roswolsky, the richest man of the city; indeed, he even goes so far as to give her a key to his garden, telling her to come and wander there at will.

This scene has been noticed, and next day an article appears in the papers linking her name and Roswolsky's. Credit pours in upon her; she is re-engaged at the theatre as star this time. Roswolsky, amused, does not deny the rumor.

One day in a box at the theatre Mary sees Count Albich, an African explorer, and falls in love with him. She follows him to Italy, and there, although he, too, comes to love her, he leaves her, believing her to be connected with Roswolsky. Returning home she is faced by unpaid bills, loaned money due. Thus for the first time she goes to Roswolsky.

At first Roswolsky had merely taken it all as a joke; at last the thing has become serious for him; he will have her for his mistress in earnest. Again her innate purity comes to the surface and she rushes madly away. Her delicate sense of virtue, however, does not carry her

beyond preservation of her virginity, for she now decides to order a famous diamond necklace on credit and disappear with it. But already she has begun to be suspected and the police arrest her before she can escape. To the station house come both Count Albich and Roswolsky and the latter takes upon himself the payment of all the debts, saying that it was his duty to have contradicted the rumors at once. And as Mary and the Count start off on their honeymoon, the millionaire presents her with a bouquet of flowers in which lies concealed the diamond necklace.

As can be easily seen, a good modicum of hokum is present, but it is amiable hokum and the general tone of lightness gets it pleasantly by. Carl Drew's photography and

Felix Basch's direction are more creditable for what they refrained from doing than for any definite plus achievement.

The chief burden of the film falls on Asta as Mary. From the acting angle she is there (her comedy being particularly commendable), but her face is a little hard and in certain lightings, unattractive. Paul Wegener lends a distinction and power to Roswolsky which justifies his engagement for this comparatively small role. Max Landa as Count Albich is inadequate both as regards looks and acting.

Film Notes

The Fern Andra Film Co. deserves credit; it got 80,000 to pay admissions ranging from 5 to 30 marks for the privilege of helping to take a chariot scene for "The Tides of Life and Love" ("Des Lebnans under der Liebe Wellen"). The whole affair, which took place Sept. 11 in the Berlin Stadium, was billed as a Zirkus-Fest and had in addition

to the film scene a brass band, a jazz band (The All-American), Erie Borchard-Concerto director, two mediocre ballets, numerous unfunny clowns, some five routine acrobatic turns, and a parachute descent from an aeroplane. The big feature consisted of Fern Andra and another film actor gently driving a couple of chariots drawn by four feeble old nags twice around the arena. Then a close-up of a scene where Fern falls from the chariot. This latter was, of course, tricked and caused the spectators considerable amusement. Whereupon the director, annoyed, told them that unless they could be serious they must "go right away." Having paid legal tender to enter, the idea did not appeal and the merriment grew even more intense. We rather fear that crowd won't create the right atmosphere of horrified grief called for just at this point by the scenario. But anyhow the company made enough money to take it over and over

again and this time with suitably paid supers.

Goldwyn's "Madame X" with Pauline Frederick has been playing at the Richard Oswald Lichtspiele with great success. It is the first American film of a superior quality to be shown here. The surprise of the critics at the discovery that such things as logical scenarios are written in the United States is quite amusing. The late showing of several opus by the Bushmanns and Elmo Lincoln has, however, not been received with any tremendous display of critical enthusiasm.

Henny Porten's latest, "The Geier-Wally," has been badly received, both Henny, Dupont (the director) and the scenario being set down as inferior stuff. She, however, is at work on "Backstairs" ("Hinter-treppen"), a scenario by the superlative Karl Mayer; Leopold Jessner is directing, so something distinctly out of the ordinary is to be expected.



"HIS NIBS"

proprietor, manager and operator
of the "Slippery Film Picture Palace"

EXCEPTIONAL PICTURES

Presents

Charles (Chic) Sale

living seven distinct characters

IN

"His Nibs"

a photoplay which is different



Exceptional Pictures Corporation

Alexander Berglund
Theatrical General Manager

Executive Office
New York City

REALART MAKES RULE TO END PILING UP OF PLAYING DATES

**\$5,000,000 of 1920-1921 Contracts Still Unplayed—
Exhibitor Must Set Aside Certain Days Each
Month in Advance**

There are \$5,000,000 worth of playing contracts that were entered into for the season of 1920-21 in the picture industry that have not been lifted as yet. To overcome this condition picture distributors have been endeavoring to arrive at some plan of bookings that would eliminate the possibility of a like occurrence.

Thus far the Realart has arrived at a block booking system which they hope will clear up the situation on their future bookings. The plan carries with it the proviso that the Realart people in making contracts with the exhibitor retain the right to set three days a month on which the exhibitor will have to play their releases.

The exhibitor who contracts for a series of pictures usually reserves the right to place them in his house on such playing dates as he sees fit. In this manner he is able to cope with any opposition that he may have and can switch his playing dates on features as to meet any unexpected turn in events.

Under the new Realart plan, however, he would be compelled to take the pictures of that organization on certain specified play dates whether he regarded them strong enough or not to meet the attraction played by his opposition.

Realart plans three releases a month for the coming year and with the signing of a contract for their pictures the exhibitor would have to permit the Realart bookers to set three days a month on his booking sheet on which days he would have to play Realart attractions or at any rate lift them from the exchange and pay for them whether he played them or not.

Exhibitors in the main do not take kindly to the new Realart scheme, but it is certain that if the plan is adopted a general booking arrangement of this sort in all of the exchanges would eventually bring the picture booking game into a condition where one or two central booking offices such as there are in the legitimate field would be all that was necessary for the placing of dates. A booker for a certain section of the country would be able to route pictures and the exhibitor would make his arrangements weeks in advance whether or not he wanted certain pictures.

GAUMONT'S TRADE SHOWS

Paris, Oct. 8.

The Gaumont Co. is giving a series of big shows on Saturday afternoons at the Gaumont Palace, reserved for journalists and the trade. Last week was devoted to the Svenska (Swedish) concessions being placed by Gaumont in France.

Next week two new productions by Leon Poirier are promised, "Le Coffret de Jade," from a story by Pierre Victor, played by Mendiaille, Roger Karl and Mlle. Myrta; "L'Ombre Dechiree," scenario by Jane Poirier, with Roger Karl, Suzanne Despres and Mlle. Madys and Myrta. Both are to be released by Gaumont as their Pax series.

ROWLAND WITH R-C?

R. A. Rowland is to be affiliated with the Robertson-Cole Corp. upon his retirement from Metro around Jan. 1. Rowland is at present abroad in the interests of the Metro organization.

At Robertson-Cole there is no actual confirmation forthcoming, except that it is admitted generally that a new factor is to enter the organization for the first of the year.

REPEAL OF TAX ON LEASED FILMS

**Seems Assured by Action of
Senate Finance Committee**

Washington, Oct. 12.

The repeal of the five per cent. tax on motion picture films leased now seems to be assured, the Senate Finance Committee having agreed to the House proposal for its repeal. It is estimated that this will mean a saving to the motion picture industry of \$5,600,000 and, of course, a corresponding loss in revenue to the government.

William Brady and the Exhibitors Association has been making a concerted fight against this tax for many months, and with the two factions now agreed, it would appear that victory is within sight.

The amendment to the Revenue Act of 1918 as proposed appears under title 9, sub-heading 6, and while taking the tax off rented film, still leaves it on photographic films and plates other than motion picture films.

AGAINST STINK BOMBS

A measure against the manufacture and sale of stink bombs in New York City is shortly to be proposed before the Board of Aldermen. The Theaters Owners' Chamber of Commerce will be behind the measure on the ground the placing of these missiles in theatres might be the cause of a panic.

According to an executive of the T. O. C. of C., the use of stink bombs was resorted to last week by a number of striking projection machine operators. Three theatres—the Globe and Stadium on Third Avenue and the Olympia at Broadway and 105th street—were the scenes of operation.

Tuesday, Police Commissioner Enright was informed of the outrages committed. In one of the houses the stink bomb throwing continued for several days. When the managers signed a union contract, the disturbances ceased.

TEXAS GUINAN'S 2D SUIT

Texas Guinan (Johnson) has begun a second breach of contract suit against a film producing company within a few weeks' interval, this time naming Victor Kramer and Nicholas Kessel defendants in a \$36,200 claim. A previous suit against the Reelcraft Pictures Corporation, also filed through Nathan Burkan, asks for \$50,000.

The Kramer suit concerns a contract for eight five-reel productions for which Miss Guinan was to receive \$300 a week for the first two pictures and \$350 weekly for the balance until completed, plus a 25 per cent. interest in the profits. After completing two pictures, production was stopped. Miss Guinan wants \$11,200 as salary due for the unexpired period of time, plus \$25,000 representing her share of the profits. Kessel is involved, as he guaranteed Kramer's fulfillment.

No answer has been filed as yet.

MEETING IN CHICAGO

The "get together" of the franchise holders of the First National has been postponed for a week. Instead of being held in Detroit next week (Oct. 17), the event will take place a week later in Chicago.

The Drake hotel is to be the scene of the convention and the headquarters of the executives of the organization.

United's French Company

The United Artists Corporation has organized a French distributing organization in Paris in which several prominent French film people are associated.

The company is capitalized nominally at 50,000 francs, with Guy Crosswell Smith in charge in the French capital.

"QUO VADIS" IS IN AGAIN AND A HIT

**Playing As Dollar Attraction,
Revival Cleans
Up**

The re-releases of "Quo Vadis" at high prices as percentage attractions in legitimate theatres are proving somewhat sensational. Fred Warren is issuing numerous companies, and is now playing runs in Philadelphia, Washington, Rochester and other cities. The gross has run beyond the five-figure mark each week in each town, it is reported, and Warren is organizing to send the prints broadcast through the entire country, with a huge release to exhibitors thereafter.

Already he is asking more for the re-issues than for the original showings. The film is playing at \$1 top, and exhibitors are clamoring for it in the territory where it is being shown as a special, whereas two months ago a general circular to the trade, offering it for second release, brought not even a lukewarm response.

CREDITORS TRUSTEE

Answering Charles R. Miller's sequestration suit against the Brewster Film Corporation for the purpose of appointing a receiver of the defendant's property to satisfy a \$12,712.71 judgment he holds against it, the Brewster company, through Dwight Macdonald, its counsel, has set up an involved separate affirmative defense in addition to its general denial.

The answer avers the Brewster Co. has been out of business for the past two years and has owned no property since December, 1920. At that time the Brewster Co. sold its sole property, consisting of some letters-patent, to the Colura Pictures Corporation for \$30,000.

Thomas F. Casey was appointed trustee for the benefit of all of the Brewster's creditors, the defendant's contention being that the appointment of a receiver would defeat the general purpose of protecting all creditors and accordingly pray for judgment restraining any such further action by this or other creditors. Miller recovered his judgment April 8 last on notes.

LONDON FILM NEWS

By IVAN P. GORE

London, Oct. 4.

"Ships That Pass in the Night," the latest British Exhibitors' film, can be best described as being 50 per cent. sub-title, 30 per cent. scenic; what is left is devoted to the story. This is on the morbid side.

Travel pictures are booming.

The Granger-Binger Anglo-Dutch film, "Laughter and Tears," is undoubtedly another winner for the firm. The story, founded on a popular play by Adelqui Meglar, is one of Bohemian life and the easy-going morality of the artistic quarter. The production, with its many beautiful views of Venice and Paris, is perfect.

Gorgeously produced with an all-round beauty and technique never before seen in a British film, Stoll's latest shown picture, "The Fruitful Vine," is disappointing. Nothing has been left undone to make success certain, nothing but the all-important choice of a story. Robert Hichens' story is mournful to a degree.

The Stoll Film Company gave their bi-annual convention banquet at the Trocadero on Sept. 27. Among the speakers were Maurice Elvey, who, in the course of his speech, announced his forthcoming marriage with Madge Stewart; Guy Newall, Sir Arthur Conan Doyle, Eille Newwood, A. E. Newbould, M. E. A. E. W. Mason, Phillips Oppenheim, Edgar Wallace and Ivy Luke, the latter replying to the toast of "The Ladies."

Stewart Rome, for long a Hepworth star and latterly with Broadwest, has gone to Turin, there to play for an Italian producing company.

Donald Crisp, who has been over here for some time producing for Famous Players-Lasky (British), has returned to America. He has just completed the firm's screen version of Ian MacLaren's "Besides the Honny Brier Bush." David Powell is now the chief producer at Islington.

George Fitz-Maurice is directing the Famous Players-Lasky (British) production of "The Three Ghosts." Anna Q. Nilsson is the star.

INSIDE STUFF—PICTURES

All sorts of rumors are afloat concerning the absorption, or amalgamation of other disturbing concerns by or with First National. It begins to look as if these rumors are in the nature of propaganda, carefully and insidiously inspired by First National to strengthen their position. First National has been weeding out its weaker producing units and needs others to replace them. It is also making a drive to increase the number of its exhibitor sub-franchise holders and reports of the likelihood it will take over other producers like Associated Producers, makes a strong talking point. One of its exchange managers went so far in the United Artists absorption as to state he had received word from the home office to make space for a United Artists representative in his branch exchange. Some time ago—several months in fact—J. D. Williams had considerable correspondence with Douglas Fairbanks. These communications were shown by Fairbanks to Hiram Abrams. It is claimed their contents included some pertinent criticisms of the manner in which the Fairbanks-Pickford affairs were being handled by Abrams. Now come other rumors that First National is in the throes of "negotiations" with Goldwyn, Metro and Robertson-Cole to take over their distribution.

One showman gives an explanation in the effort of several producers to force mediocre pictures into long runs at the \$2 scale, specifically the William Fox campaign, with half a dozen program pictures at the Park and other houses, and the Universal with a group of false-alarms at the Central. Said this picture man: "It used to be that when a picture was offered at the \$2 scale in a \$2 house it meant something to the public. It meant that a producer was so far convinced he had an extraordinary picture that he was willing to gamble with it. That is to say, the announcement of a \$2 picture carried something of a guarantee to the fan public that the offering had unusual merit. Under the policy inaugurated by Fox, the forced engagement at a high-class house only meant the building of artificial prestige which the producer intended to use in the subsequent sale of his product. The fans went once or twice, were stung and went no more. Now the offering of a picture at \$2 means nothing to the public except a probable bluff by the producer. In other words the good will built up by the first \$2 pictures which had real merit has been destroyed."

Goldwyn opened "Theodora" at the Astor after the initial presentation of the picture had been postponed from Monday. The Astor has been dark since a week ago last Saturday. Meantime Goldwyn has been paying a rental to hold it until the picture was in readiness. From the picture's opening the Shuberts have the house and Goldwyn shares on the receipts. With the closing of "The Blue Lagoon" at the Astor, Shubert offered the house to Goldwyn. It stated it could not get the picture ready until sometime this week. Shubert then refused to hold the house. Then Goldwyn agreed to pay a rental of \$2,500 a week while it was dark to hold it until the picture could open. The Goldwyn picture will remain there until Nov. 26, after which it is possible that "The Ship" may be presented as Goldwyn holds an option on the house for the month of December.

"The Affairs of Anatol" cost the Famous Players \$800,000 on the coast before the all-starred cast of ten names or so was sent East in film. Other expenses may have sent the total to a million dollars. Famous will be mightily pleased, according to reports, if the picture ever gets even. So far, it is said, there have been but 700 contracts entered for "Anatol," whereas, the picture maker expected at least 3,000. Despite its stars, their billing and posters, the "Anatol" feature isn't the riot anticipated. Of the set of posters for the picture, drawn by Henry Clive, there have been 4,500,000 reproductions, it is said. These copies have been sent all over the world. It's the largest poster order ever entered, it is claimed, for pictures or any other kind of posting.

Mary Pickford is to reappear as "Tess of the Storm Country." The screen star has decided on a re-filmming of the famous story of the little wail of Lake Cayuga's shores which Grace Miller White wrote, and which practically made Mary Pickford the star of stars of the screen. The picture was originally made by Famous Players and finished early in 1914.

Since that time it has been re-issued periodically and always a box office winner.

Miss Pickford has entered into an arrangement to take over the picture rights from the Famous Players for the story.

Universal is marking time at the Central, awaiting the arrival of its long-deferred production of "Foolish Wives." It was expected six weeks ago. The U. has had to fill in with its ordinary productions, which have not been drawing. Under the terms of this year's lease of the Central from the Shuberts, it must charge not less than \$1.10 for at least three-fourths of the ground floor seats, with not less than 55 cent matinees. The U. is aware its pictures do not warrant such prices and has endeavored to persuade the Shuberts to permit a rescaling of prices, but to no avail.

A theatre playing first-runs and doing a big business in Detroit has a new way of filling empty seats. Where a person occupies a single seat and there is one vacant next to him and another a few rows away, the usher asks the patron to please occupy the other seat so that a couple can be seated. It is a good way to get the single seats occupied, but a few patrons complain on the ground that it distracts their attention from the picture.

To those who have wondered what has become of Rita Jolivet, who was a passenger on the Lusitania on her last trip, the name of the Countess de Cippico may not mean a thing. But the Countess is appearing on Broadway in the "Theodora" picture at the Astor. The picture was made in Italy by the Unione Cinematografica Italiana. One of the principal stockholders is the Count de Cippico, who is most active in the affairs of the company.

An exhibitor in the Middle West doesn't approve of the Fox method of using the big features as a club to sell the regular program. He remarked: "I signed up for the big Fox specials and at the time nothing was said about the regular program, which I never used. Then along came the home office saying I couldn't have the specials unless I took the program, too. I hardly think this is fair."

It seems to be a fact the state of the picture patronage at present has brought about the high prices obtained for the special features. It sounds simple when explained. As the ordinary program is doing but ordinary business, the exhibitors are anxious for a draw, with competition resulting for the specials.

An event due in filmdom, from Western reports, is the forthcoming remarriage of a picture director and his star, after a separation of some years. The wedding will occur sooner or later, it is said, prevented just now by several circumstances, one of which is that the director has not yet been divorced from his second wife.

The new deal whereby Famous Players continues to distribute Metropolitan productions has been completed. There is now a sliding percentage.

After two years' absence from Toledo, the Charles Ray productions are being shown there again, following the settlement of legal difficulties over the right to his pictures being shown there.

IDEFY!

580 MICHIGAN FILM HOUSES PLEDGE HELP TO EDUCATORS

Theatre Owners Meet Issue of Non-Theatrical Pictures by Co-operation—Question Up in Other State Organizations.

The Theatre Owners of America put through their program for co-operation with educators at the Jackson, Mich., state convention last week, the state exhibitors pledging 580 of the 612 screens represented in the gathering to the furtherance of educational work of the University of Michigan, where Prof. W. B. Henderson is head of the department of visual education.

Prof. Henderson, who attended the Jackson convention, accepted the proffer of aid from the exhibitors on behalf of the university.

This is the first move on the part of the exhibitors' organization to meet the competition of non-theatrical films, and the plan laid out at Jackson will be canvassed and put before the other state bodies as they meet during the autumn. The Iowa showmen were scheduled to meet this week in Des Moines and the Nebraska film men are down for an early convention in Huron, Neb.

The idea of the theatre owners body is that the non-theatrical film movement is gaining considerable headway and the best way to meet it is to handle it themselves. The experience of the showmen has been that outside promoters begin their shows in a non-commercial way and with equipment that is usually amateur and often dangerous, so that there is always danger of amateur shows bringing on accidents which reflect on the regular film business in the form of fires or injury to inexperienced and sometimes juvenile operators.

The Theatre Owners also propose to work the campaign undertaken with the university into its projected Americanization movement and as a further action in this direction the screen of the entire state was put at the disposal of President Harding, Secretary Hoover or the mayors of the cities in the state to be used in a campaign of education to help allay the situation in unemployment.

President Sydney S. Cohen of the Theatrical Owners made a report of the activities of the body since the Minneapolis convention late in June, dwelling especially upon the progress of the public service department. He said more than half a dozen service stations have been established up to date in Detroit, Minneapolis, Milwaukee, Nebraska and Iowa. The purpose is to set up central offices throughout the country to which the exhibitors may appeal on matters involving the well being of the industry.

It was made plain that this system of offices has nothing to do with the consolidated exchange system proposed at the Minneapolis convention of the Theatre Owners. That matter stands in the same situation as it did at adjournment of the convention. A committee of state presidents had made an over-night study of the proposition at that time and had approved the principle of exhibitor distribution, but had left the matter for a further examination and report to a sub-committee of five members. This group is still canvassing the views of members, but has not yet filed a report.

120 "IDLE CLASS" PRINTS

The First National New York Exchange is establishing a record with the number of prints being used in this territory for the latest Chaplin picture, "The Idle Class." There are 120 prints in circulation.

The reason for this is the length of the runs. The picture is being played simultaneously in a number of New York houses.

It was the first intention of First National to cancel all of the existing Chaplin contracts with the exhibitors after the success of "The Kid" and to demand a larger rental for the new two-reeler. The Theatre Owners' Chamber of Commerce protested, with the result a compromise was effected whereby a sufficient number of days be given the picture in excess of the regular bookings at the regular rental price, which would make possible the greater gross that the territory would have shown with the increased prices.

CENSOR SHOCKED BY DEPRAVED TASTE

Thinks Citizens Who Like "Arabian Nights" Have it—Bars Negri Film

Cincinnati, Oct. 12. The film, "One Arabian Night," featuring Pola Negri, has been banned by the Ohio State Board of Censors, although it was shown all last week at the Walnut Street Theatre, this city. Roy Haines, Cincinnati manager for First National, makes this announcement regarding the decision of Mrs. Evelyn Frances Snow, chief censor, to revoke the permit after she had allowed it to be presented at the Walnut, with the people as the temporary judges.

According to the First National office, Mrs. Snow, in a long distance phone conversation with Roe S. Eastman, First National publicity representative here, said that, judging from the number and contents of the letters, she was surprised to find "so many Cincinnatians with depraved tastes."

"We intend to re-submit the picture to the Board of Censors, as is our privilege. Whether any elimination will be made I cannot say. Mrs. Snow gave us a signed statement, saying the picture was 'undoubtedly a beautiful spectacle and a work of splendid artistry,' though it dealt with conditions of life that may be regarded as inimical to the moral welfare of our public. She said she would approve the film temporarily and would base her final decision on the preponderance of opinion received as a result of its exhibition in Cincinnati." In revoking the permit, Mrs. Snow is not acting on the preponderance of opinion.

RULE AGAINST VITAGRAPH

Trade Commission Disallows Eskay Claim in "Black Beauty" Case

Acting for the Federal Trade Commission on charges preferred by the Vitagraph Company of America against the Eskay Harris Feature Film Corporation over the "Black Beauty" picture rights, Examiner Edward M. Averill has turned in his findings to the commission, recommending a dismissal of the complaint, stating that there is no proof that the Eskay Harris company intended to compete unfairly with the Vitagraph.

The defendants also proved that their version of "Black Beauty" was on the market several months before Vitagraph's and that where the latter's production caters to the general film public, theirs is intended primarily for educational exhibitions in schools and churches. Winfield Bonyne acted for the defense.

"HENRIETTA" SETTLEMENT

A settlement has been effected in the litigation over the picture rights to "The Henrietta," produced by Metro under the title "The Saphead."

Winchell Smith paid \$15,000 for the filming privileges to Samuel French & Son and sold them to Metro. Mrs. Stuart Robson sued to recover the rights in the United States Supreme Court; her son filed a separate suit in the State courts and there were several other angles to the litigation.

The defendants were Winchell Smith, John L. Golden, Metro, Victor Mapes and French & Son, who all "chipped in" and paid over a sufficient sum to satisfy the demands of the litigants. The film version was not especially successful.

ACQUIT MISS MUNSON AND HER MANAGER

Model and Film Star Accused by Church

St. Louis, Oct. 12. It took a jury just 27 minutes to return a verdict of not guilty in the case of Audrey Munson, artist's model and star of the film, "Innocence," and her manager, Ben Judell, who had been charged at the instigation of members of the Church Federation with conspiring to corrupt morals. The picture, which was stopped at the Royal when the two were arrested last week, was again placed on the screen there following the verdict, and at each performance since the house has been filled to capacity, with a long waiting line in front.

The attorney for the defendants in court denounced bitterly the Church Federation and similar organizations as "fanatical meddlers." After the verdict Miss Munson shook hands with each of the jurors.

Kansas City, Oct. 12.

Audrey Munson, model and picture actress, who has been advertising for a perfect man for a husband, has picked upon Andre Delacroix, 23, champion ski racer, now of this city, as the most perfect specimen so far discovered. Since being "discovered" by the fair and fastidious Audrey young Delacroix has been seriously debating the question as to whether marry Miss Munson or to remain the champion ski racer on the continent, at least in France and Switzerland, and at St. Moritz, the famous Swiss resort, where he won a daring contest against experts from many countries. As shown by his name he is French and a close friend of Georges Carpentier. Many interesting letters have been exchanged by the two, but so far nothing definite has been arranged. Miss Munson's choice is not going to be rushed into a hasty marriage. He claims that his figure and health are perfect and have so been pronounced by experts. His measurements are:

Height—5 feet 7 1/2 inches.
Weight—160 pounds.
Reach—49 1/2 inches.
Chest—38 inches.
Waist—28 inches.
Some of the letters received by Mr. Delacroix are full of interest to the public. Following is the first one he got upon being chosen as a likely prospect:

"My Dear Mr. Delacroix: I must start my letter by apologizing for using pencil. But it is the best you can expect in the country where I have been for a rest. (The letter was written from Rural Route No. 1, New Haven, Oswego, New York State.) That article in the paper was more or less of a joke and some things I said and some things I didn't. However, I am not going to back down on your proposal. I shall ask you to keep up a correspondence with me until we can meet. Your photographs are lovely and I am grateful to you for coming forward so bravely and gallantly. Your athletic work is so interesting to me. I always go to see the Olympic games in New York. If you should win out it might be possible for you to appear in movies with me. Graciously, your new found friend, AUDREY MUNSON."

A much later and far more interesting letter, having gotten to the "Dear Andre" stage, follows: "Dear Andre: Your very nice letter at hand and also the snapshot. It looks really wonderful. You will have to teach me to say your name. I don't think I say it right, but I am studying it. I have only met three Frenchmen in my life—one a god. He married a banker's daughter. I have been myself a demon for pure races, declaring I would never marry any man unless of pure English or Danish blood in order to have my children of that type. And I'll be damned if I can live up to it. I never fall in love with anything near that description. The last one that nearly put a dent in my heart was a German-Jew and he was in love with a cross-eyed woman. Can you imagine that? Isn't it strange how we judge the race by the individual? You know I was engaged once to lots of men. One was Albert O. Stark, son of a minister of the Church of the Good Shepherd, New York City. His father died of heart trouble and the son inherited it. Dismissed him when I discovered he had valvular

HIGH FILM DUTY REPORTED OUT OF NEW TARIFF BILL

Industry Understands Congress Has Come to View That Foreign Reprisals Would Be Costly to America—Exhibitors Change Front.

SOUTHERN AND LYNCH REPLY TO CHARGES

Answer Federal Trade Commission in Brief Filed in Capitol

Washington, Oct. 12. Another of the respondents named in the charges of the Federal Trade Commission against Famous Players have filed their answer—the Southern Enterprises—making their reply along with that of Stephen A. Lynch, president of the S. A. Lynch Enterprises, whose corporation was purchased by the Southern Enterprises, but has not yet been fully paid for.

General denial of all the charges are made, although some admissions are shown. Their answer states:

"In answer to paragraph 12 the respondents specifically deny each and every allegation which contains any charges of unfair competition or other unlawful acts done or committed by these respondents or either of them, but respondents admit that the respondent, Southern Enterprises, Inc., is a corporation organized under the laws of the State of Delaware and that said corporation has purchased but not yet paid for certain of the assets and business formerly owned, controlled and conducted by the S. A. Lynch Enterprises, Inc., a corporation of the State of Maryland; and that respondent, Stephen A. Lynch, is the president of said corporation. These respondents further deny that the respondent, Southern Enterprises, Inc., operates or controls any theatres operated in the cities and towns in the States mentioned in said paragraph, but admit that said respondent does own and hold, in whole or in part, the capital stock of certain corporations, some of which own and some of which operate and control a number of theatres located in the cities and towns of said States."

NEW K. C. CO.

Lionel West as Star in Local Concern

Kansas City, Oct. 12. Lionel West, who has appeared in support of a number of film stars in "heavy" roles, has organized the Lionel West Photoplays, Inc., with a number of prominent Kansas citizens as stockholders. The new organization is capitalized at one-half million dollars. Several of the Kansas City stockholders are also on the Board of directors.

It is announced that the company holds an option on William DeMille's stage play "Strongheart," and that it will probably be filmed here with Mr. West in the title role and with Mabel Julienne Scott. The company is also arranging to film "Casey Jones, Jr." and others in this part of the country.

heart trouble and occasional attacks. I was also engaged to Paul Hardaway, a railroad telegrapher, Southern, also a minister's son. Dismissed him for my career. I might also mention Bob Grosvenor, owner of lots of cotton mills, and his mother possessed of a social position at Newport. He was too fat and boyish. I have also been engaged to an English Jew, 19 years old, a California fellow. A gypsy's prophecy made to me when a little girl has turned out untrue. She said I would be engaged to six men and marry the seventh. Well, I dismissed the seventh last week. Well, dear boy, you'll think I am writing you a letter to read between meals. I am 30 years old. You seem very young. I will let you know how soon I can come out and 'discover' the West. AUDREY M. MUNSON."

Washington, Oct. 12.

The new tariff bill is expected to come out of committee within a short time, and reports were current in the trade this week that it would show a nearly complete reversal of the film import schedule. Details of the new provisions were not available, but the belief was that the bill will provide for a specific duty amounting to one cent a foot on positives and two cents on negatives, approximating the old scheme, instead of the proposal offered in the bill which failed to pass last session fixing an ad valorem duty of 20 per cent. (revised from the first proposal of 30 per cent.).

Since the resumption of the legislative deliberations, representatives of the film industry have been quietly at work in Washington bringing arguments to bear upon the tariff committeemen in the House and upon the Finance Committee of the Senate in a vigorous effort to show that the industry was a unit against a high tariff on foreign pictures. Even the exhibitors joined with the manufacturers in argument for free importations.

The essence of the whole situation was that high duty on film importations would bring about almost certain reprisals from foreign countries in the form of almost prohibitive customs imposts upon American-made pictures. It was argued that a European embargo on American products would shut off sales of foreign rights amounting to 25 per cent. of the production cost, and the reversal of the exhibitor position in the situation came from the general realization that the domestic consumer of pictures would in the last analysis have to make up this deficiency in the form of higher rentals.

The American manufacturer offers data to show that he is not seeking protection from competition abroad. For one instance it is declared that the American makers are even now successfully competing with the Italian manufacturers in their own field. That is to say, American producers and distributors are able now to undersell Italian distributors in the four distribution districts into which Italy is divided. This is in spite of a tremendous depreciation of Italian money. On the other hand, out of the whole mass of Italian production there have been less than half a dozen successfully offered in America. Of the whole Italian group set for American release Goldwyn has four. The feature "Theodora" is scheduled for exhibition in New York this week, while no plans have been announced for the other three, "The Gamin of Paris" and "The Ship" being two of the others.

The fact of the matter seems to be that Latin pictures are practically useless for American production even at the wide advantage to the Italian producer in exchange (every American dollar earned could be translated into more than 25 lire, which has a parity of nearly 20 cents). For this reason, the American producer has pointed out, he has little to fear from competition in the home market from abroad while he is able (unless the foreign nations impose customs barriers in retaliation) to earn large profits from foreign trade.

The argument which apparently has won the victory in Congress is that a high tariff would not increase revenue for the United States, but would work a definite loss upon an American industry.

Moss House Now Called Parvia

The new B. S. Moss-Kelth picture house adjoining the Bush Terminal Building, West 42d street, to have been called the Arcadia, has been renamed the Parvia. The opening scheduled for Oct. 15 has been set back until Thanksgiving week, delays in finishing the interior causing the postponement. The Parvia will seat 700 and play first-run pictures at a \$1 top scale.

PICTURES

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Friday, October 14, 1921

BOOKING COMBINATION
COULD GIVE 800 DAYSS. Moss Doesn't Believe
Scheme Feasible

A proposed Greater New York booking combination for pictures, which has had a number of exhibitors up in the air for the past week, could as far as those mentioned as really interested are concerned, during the past 10 days there have been reports from the Peerless Booking committee, which is the office caring for the booking of pictures in the city, Proctor and Moss houses which control about 150 days of booking about New York in connection with the Proctor upstate (uses) would enlarge its activities so that the Loew houses might be included in a booking combine, allowing the organization to offer something like 300 days to the distributor.

S. S. Moss, at the head of the Peerless, denied the organization contemplated any bookings outside the theatres it is now furnishing with attractions.

A combination of bookings of the Loew, Keith, Proctor, Moss and possibly the theatres represented in the Theatre Owners' Chamber of Commerce (the latter having something like 500 days additional) would give some 800 days of booking in the office. This office would then usually be able to dictate to the distributor and make its own prices for pictures to be shown in the city, shutting out those productions held by producers or distributors refusing to accept the price offered by those in the combination.

The suggestion of a combined booking office came about within the few weeks through a large number of exhibitors in the greater feeling the depression in business particularly hard at this time. A discussion as to ways and means to relieve the situation of a combination of booking interests was brought up.

Among others to whom the subject was broached was Mr. Moss. He did not believe a general booking office for films is feasible at this time. The general exhibitor would be content to take his allotment of film as assigned him from the general offices, and those theatres in opposition in certain neighborhoods would be in constant conflict with the general office over the bookings. Mr. Moss maintains there is no one person big enough in the exhibiting field in New York at this time to pull the exhibitors together in a plan of this nature.

William Brandt of the Theatre Owners' Chamber of Commerce believes a general booking office for the members of the Chamber would be a possibility at this time, and the subject is to be brought before the body at its meeting next week.

ACCUSE GLORIA SWANSON

Mother Also Named in Suit
Over Will.

Los Angeles, Oct. 12. Relatives of Matthew Burns, who died Aug. 17, leaving an estate of \$10,000 to his widow, have filed a suit accusing Gloria Swanson and her mother with having exercised undue influence on the deceased. The widow is the mother of Miss Swanson by a previous marriage. The complaint is it is charged that Miss Swanson and her mother paid \$10,000 for an introduction to the deceased, who promptly became smitten with the daughter, but finding she already had a husband, transferred his affection to the mother and married her.

Miss Swanson's reply to the charges is that she and her mother met Burns in 1916, at which time she was married to Mr. Peery, and that Burns and her mother were married in 1918.

FIRST NATIONAL ENJOINED

Dallas, Oct. 12. A temporary injunction has been granted against First National, preventing it from distributing any picture films, particularly the Norma Constance Talmadge pictures, through its company in this territory.

The injunction arises out of an action brought by Southern Enterprises of Texas, which claims to be the first national franchise for the States of Texas, Oklahoma and Kansas. A permanent injunction is to be argued during the coming week.

SCARCITY FORESEEN BY EXHIBITOR
DENIED BY PRODUCTIONS SCHEDULEDIf a Dearth Occurred During Winter Famous Players
Could Stop Gap with Reissues—What They Are
Offering—Personal Appearances and Prices

An exhibitor this week bewailed the scarcity of good pictures this season. He added that even now the supply does not equal the demand, and went on to say that by next March exhibitors would be paying fabulous prices for the right sort of features.

The exhibitor laid special stress on the scarcity of features for the bigger houses. He cited that the management of the important theatres throughout the country were already reinforcing their bills with extra attractions, such as the personal appearances of important stars and other notables. He went on to state that Theda Bara was receiving as high as \$5,500 a week for personal appearances, Victor Herbert and Creators were being paid \$2,000 a week to conduct the already augmented orchestras; that it was necessary to make scenic productions surrounding features, and so on.

"This is due mainly," he said, "to the fact that there was a let-up in productions last summer, and we shall suffer the consequences throughout the current season."

A general survey of the market, based upon the announcements sent out by the various releasing concerns, does not indicate any violent scarcity of material, the whole situation being dependent upon the quality of the output rather than the quantity.

Famous Players has been for

some time reducing the amount of its output, endeavoring to improve productions by combining casts, making special productions with "all-star" casts, in the hope of bolstering up the quality.

First National is in the market with a quantity of star series, to an amount that will insure a representative showing. In this they are now reinforced by their recent alliance with Associated Producers.

Metro's release dates up to next March guarantees no less than 35 features, not counting last season's features which are still being played, not their specials, such as "The Four Horsemen," "Turn to the Right," etc.

United Artists is just coming into its stride, with the Fairbanks, Pickford, Nazimova, George Arliss and others. When Chaplin delivers two more to First National he will be free to take up his United Artists contract, not to mention D. W. Griffith turning over such specials as "Way Down East."

Realart has a steady flow of consistent, moderately priced releases, some quite good enough to play the best first-run houses and others serving well for program theatres.

Other Offerings

Fox is scheduled to turn out about 75 "machine-made" features and some big ones.

Robertson-Cole has 26 offerings listed.

Hodkinson confines himself to pictures of the medium sort, and releases regularly and consistently.

F. B. Warren Corp. is still an untried concern, and will release two a month, the average quality of which is yet to be determined. In addition it has some specials.

Goldwyn is making a drive with its big specials right now and, while they have reduced the number of releases, the indications are the quality of the normal releases will be of rather superior calibre.

Selznick is about to launch a drive with a special, and has on hand over a score of productions already made and ready for distribution.

Vitagraph promises 26 program features and some four or five specials.

Pathe, with its Associated Exhibitors' Alliance, etc., and occasional specials, helps to swell the total of general average productions.

Universal makes a point of "manufacturing" enough to release one cheap picture a week, with a number of specials.

Among independent producers are Equity, Inter-Ocean, Pioneer, Rialto, Alexander Film Corp., American, Allied, Celebrated Players, Gaumont, Fidelity, etc.

In the event of an exceptional scarcity, Famous Players is in a position to reissue enough pictures to supply all the houses in the country for the remainder of the season; Selznick has some 60 features of approved quality which he is reissuing one at a time at regular intervals, and a number of the old-line producing organizations can reissue pictures of the better quality as occasion demands.

NO GREAT DEMAND
FOR "KU KLUX" FILM

Queried Exhibitors Return Refusals—Afraid of Censoring and Agitation

A Ku Klux Klan States rights picture now being made by Mark Dintenfass, circulator with the Warner Brothers of Gerard's "Four Years in Germany," is said to be meeting with opposing influence from many sources.

The Warner Brothers put themselves on the film map with the Gerard picture, and did it, incidentally, with a 2-cent postage stamp, that sum literally representing their original investment, securing for themselves the film rights to the big serial which Gerard was running through the country.

The Dintenfass Ku Klux picture combination, which does not include the Warners, tried to get the rights from the New York World to the World's current expose of the secret body whose inner status is now being investigated by Congress. The World, which gleaned no profit from the Gerard serial's filming, expressed a willingness for the Ku Klux expose's reproduction in celluloid, but would not consent to any relation of any sort with any film version that might be made.

Dintenfass sent an answer-quick postcard to about a thousand exhibitors and half a hundred exchanges that had handled the Gerard picture, asking the prospective chances for a peaceful presentation of the Ku Klux subject in their territory. The replies contained a surprising number of refusals to handle the subject on the ground it must necessarily excite censorship opposition because of the public agitation it would arouse in the vicinities displayed, with adherents of the Ku Klux on one side and the opposition on the other.

Dintenfass' efforts to bring these doubters into line by follow-up references to the opposition the "Birth of a Nation" excited when first presented and the big profit that later accrued because of this very opposition availed in some instances, but in the major cases influenced no change of judgment. Dintenfass found a wrathful recoil to his inquiries addressed to territory south of Washington, D. C. The producer is now finishing up the subject and, censors or no censors, proposes to slam it down with court injunctions against interference where necessary.

STOLL INJUNCTION

Clarke Films Go to Court on "The Bigamist"

London, Oct. 12. An interim injunction has been granted against the Stoll Film Co. on the application of counsel for George Clarke Films. Counsel chased the judge to the train and got the injunction as the train was moving.

It is alleged on behalf of Clarke that "The Bigamist" picture is being played at Manchester as a Stoll production. Clarke's license to Stoll provides the latter company shall not cut or alter the main title and heads at Manchester. These have been cut and preceded by an unauthorized prologue. The printing advertises the whole as a Sir Oswald Stoll production.

Inquiries were turned down by Stoll because the matter is still undecided by the courts, but it is known they blame the exhibitor for all mistakes.

D. C. EXCHANGE MANAGERS

Washington, Oct. 12. The reorganization of the Washington Exchange Managers' Association has been completed with J. B. Beaver, of Educational and Electric Film Corporation, elected to its presidency. Offices have been opened in the Mather Building, with Charles E. Wagner in charge. Paul E. Krieger, Fox Film Corporation, is vice-president, while Jules Levy was named treasurer, with Mr. Wagner as managerial secretary. S. Gallant, of Hodkinson, and Randolph Berger, of Famous Players, constitute the Executive Committee.

PERTINENT ANSWER
TO WHAT'S MATTERKansas City Star Readers
Told About "Movies"

Kansas City, Oct. 12. The Kansas City Star's column, "What's the Matter with the Movies," has brought many answers to the question. The following, one of the latest, may prove of interest, bearing as it does, directly upon the management of most of the picture palaces in all part of the nation:

"There is too much sham. The movies seem to despise things in a natural key. For instance, one goes to a down town movie 'palace.' House lights are switched off just about the time one enters. Insolent head ushers begin bossing you around with 'Please move over to the other side; there are no seats here—You'll have to go up stairs—You can't block this passage way.' Some folks call that entertainment. Most do not.

"One goes to the theatre to be amused. If one wants to be bossed around he usually goes to a traffic policeman or stays at home. But that isn't the half of it. One finally sits. The curtains part. An announcement is flashed: 'This is the Flubub Photoplay theatre; seating capacity 600,000; built at a cost of \$10,000,000. Then another curtain peels back: 'Only photoplays deluxe used in this theatre.' Another, 'A. J. Slingus Hukom production, directed by J. Rufus Thinknot.' Then, like as not, 'The remainder of this picture will be shown in this theatre next week.' Here we have been a quarter of an hour, and 'ain't heard nothing yet,' as Al Jolson says.

"What if every time one went to a regular theatre, a quarter of an hour were devoted to showing a bit of next week's bill or to rehearsing the merits of Mr. Shubert's or Mr. Erlanger's chief office boy?"

Carpenter Adapting Kyne Story

Los Angeles, Oct. 12. Grant Carpenter, playwright and novelist, has been engaged by Abraham Lehr for the Goldwyn scenario department. He will adapt the Peter B. Kyne story, "Brothers Under Their Skins," for the screen.

ARBUCKLE CERTAIN

Comedian Has Faith in Acquittal—
Al Stein Dies From "Booze"

Lou Anger, general manager for Joseph Schenck on the Pacific Coast, spent the first three days of the current week in New York, leaving for Los Angeles again Wednesday. Mr. Anger was here to confer with his employer on the status of the Arbuckle case.

Anger stated the comedian feels certain that when his matter comes to trial in San Francisco he will be vindicated totally of all of the charges brought against him.

The entire Arbuckle case received an additional jolt this week, when Al Stein, assistant to Fred Fishback at the Century Comedy studios, Los Angeles, met his death in the apartment of two women following a "booze party." Stein died from acute alcoholism, according to the report by the surgeon performing the autopsy. The two women, Mrs. Joanne Munroe and Mildred Frances Bellwin, were held on a "suspicion of murder" charge.

TWO TRIES

Mae Marsh and Bessie Barriscale
on Legitimate Stage.

Mae Marsh began this week her career as an actress on the speaking stage in a piece called "Brittle." It is being tried out in a few small towns adjacent to the metropolis.

Another screen star trying out in a legitimate piece is Bessie Barriscale. She brought her season in "The Skirt" to a temporary close a couple of weeks ago, to make changes in the script. After some changes in the cast it will resume.

Distribution for 'Pardon My French'

Messmore Kendall has returned after a two months' stay abroad and is making plans for the release of two of the Messmore Kendall-Robert W. Chambers productions.

"Pardon My French," a comedy by Edward Childs Carpenter, is to be distributed by Goldwyn. "Cardigan" is now being fitted, preparatory to an early release.

English Picture People Sailing

London, Oct. 12. Cecil Hepworth, of Hepworth pictures, and Alma Taylor, the Hepworth star, sailed Oct. 8 on the Berengaria to study American picture conditions with great thoroughness.

Charles Chaplin, aboard the same boat, got a good send-off.

STATE RIGHTS FILM
REPORTED BOOMINGCut Down in Productions Gives
Independents a Chance

The State rights film market is fast edging toward a rise. In a condition of suspended animation for many months, the opening of hundreds of the country's list of screen theatres has been the first influence revealing improved conditions.

The great numbers of lookers-in that made last season disappointing to many dealers in features of the worth-while stripe have dwindled, with this season offering instead a compact body of buyers with money and an anxiety to get it down. The trend is for big film things only, with but about three at present visible.

New York gives a top notcher as high as two hundred thousand, and the rest of the country a scale proportionate to that figure.

Conservative observers of the market predict a decisive boom in the field within the next four weeks. The cut-down in production in all film lines a year ago with curtailed productions since, corporate and independent, has narrowed the purchasing field and increased prices.

The conditions a year ago where a seller with a feature couldn't get an audience with buyers for the big circulating firms, has turned about face. Within the week one of the most active of the corporate producing firms sent out auxiliary agents to scour the field for all available material that might fit into their programs. The middle ground State right material is also getting its innings.

Within the week a feature of this grade brought \$17,000 for New York State, \$10,000 for Ohio, Kentucky and Michigan, and \$7,000 for Illinois. One buyer of miscellaneous features of the average quality last week bought 17 pictures for Louisiana and Mississippi.

Bill Hart Changes His Mind

William S. Hart now says he isn't going to retire.

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VARIETY

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BOOMERANG FOR EQUITY

QUIT HAMMERING CENSOR, HINT FROM POLITICIANS TO INDUSTRY

Intimation Comes in Round-About Way to National Association That Change of Attitude on Part of Trade Press Would Be "Desirable"

The film industry has received in a round-about way a broad hint from New York State politicians that unless criticism of the picture censor commission in the trade press is brought to an end, or at least greatly modified, there will be reprisals.

The intimation is said to have been delivered to the National Association by means of certain underground communication that for one thing the censor's office would be removed from New York to Albany which would entail an extra expense to the producer. Every film submitted to the commission would have to be carried to Albany by a special messenger, which, in the course of a few months, would pile up a bill of \$100,000.

"BUY YOUR THEATRE IF YOU DON'T LIKE IT"

Sensoring Chairman Gives Advice to Churches—Cites Milton, N. Y. Case.

Watertown, N. Y., Oct. 19. "If you don't like the character of picture entertainments the movie house in your neighborhood is offering, purchase the house and run it yourself."

That's the advice of George H. Cobb, chairman of the New York State Movie Censors, to churches which complained against pictures.

Here at his home Mr. Cobb recited a concrete example.—Milton, on the Hudson. Folks there didn't fancy the lure of the Newburgh, N. Y. picture houses, which were attracting Milton youngsters. As a remedy he churches of Milton headed to gether and purchased the Milton theatre and operated it through a board composed of representatives of the churches. Cobb declares the picture house is making money. "It provides a way for other small communities to control their moving pictures," he asserts.

LOUIS MANN RECASTING UNDER BRADY'S WING

New Players in "Man of the Mountains" Will Have P. M. A. Protection

Through placing his new play, "The Man of the Mountains," under the direction of William A. Brady, Louis Mann will, after recasting, start out once again with the piece. It originally appeared announced as a non-Equity show, with a mixed assemblage of players belonging to Equity, Fidelity and Independent. When opening, criticism was directed toward mis-cast actors. Mann had selected the company and directed the rehearsals, also appearing in the principal role.

The piece was written by Clara Lipman and Samuel Shipman. It was reported in Variety Shipman had insisted upon a change in the personnel with the inference Equity members would have to be engaged. This was later denied by Mann, who stated he intended no compromise, and by Shipman who denied the Equity portion of the report.

What position the former Equity members in the Mann play, automatically expelled from Equity through going out with a non-Equity piece, will have in the Equity in the future is unknown.

Through the Brady direction the Mann show now comes under the protection of the Producing Managers' Association and Equity agreement governing plays and players. Brady is a P. M. A. member; Mann is vice-president of the Actors Fidelity League.

PICTURES FOR INDIANS

Saranac Lake, N. Y., Oct. 19. James Deer, chief of the St. Regis tribe, whose daughter, Princess White Deer, is a vaudeville dancer, has (also) entered the theatrical field. He has opened a picture theatre on the reservation, with Redskins as patrons.

A. E. A. LOSES IN TOMBES-O'BRIEN GIRL CASE

Run of Play Contract Held Regular and Not Ambiguous — Insures Show Against Equity Interference.

TOMBES CASE WEAK

The run of the play contract held by Andrew Tombes for his engagement in "The O'Brien Girl" now at the Liberty, New York, was declared Monday to be regular and not ambiguous by the arbitration committee of three selected to decide the matter by the Actors' Equity and George M. Cohan. The decision in favor of Cohan eliminates the final "prop" whereby the Equity can interfere with the Cohan show company.

That the decision may arouse feeling against Equity by players who withdrew from "The O'Brien Girl" in Boston is believed probable by those who have followed the case and are on the inside of the conditions leading up to Monday's action. (Continued on page 4)

NEW ORLEANS REPORTS BUSINESS NORMAL

"Mutt and Jeff" Opens to Capacity at Tulane—"Horsemen" Film Turning 'Em Away

New Orleans, Oct. 19. Local showmen are jubilant because of signs denoting theatrical business here is almost back to normal.

"Mutt and Jeff" opened to capacity this week at the Tulane. "The Four Horsemen" now is turning them away at the Shubert St. Charles.

Other houses are doing splendidly in patronage.

EXPENSE CHOPPING MOVEMENT STARTED IN SHUBERT THEATRES

Saving to Be Effected in Theatre's Staffs and Fronts—Electric Signs Conserved—A Number of Shifts in New York Theatres

SHOWS WITH STARS BEST OUT OF TOWN

Indications Road Closings Are Over—Countryside Shying Off 2d and 3d Companies

It is the general opinion of the bookers of the big legitimate attractions that the flurry of closings is about over and that all of the attractions that are now on tour will continue to play. During the past week business reports indicate the road situation is lightening up a little. The one night stands are getting better business than earlier in the season.

This indication is taken to mean that the shows now out may remain out. It is a proven fact on the road this season that the populace of the outlying towns want stars rather than the second and third companies of successes.

The closing Saturday of the White "Scandals of 1920" in Louisville after six weeks on the road is one of the proofs. The show from all reports and the notices that it received was a good one but that the organization did not have Ann Pennington and White with it kept down the box office.

Another instance is that "The Old Homestead," a perennial favorite, was forced to close and come in a couple of weeks ago, while under the same management May Robson and Fiske O'Hara are cleaning up.

WANTS TO SELL FLOTILLA

Commissioner Harris' "Flotilla" or "Ship" restaurant on Sixth avenue this week had rumors current an effort was being made to sell the establishment if not the entire building.

COHAN BUYING PHILLIES

George M. Cohan will purchase the Philadelphia National League Baseball Club.

The Shuberts have started on a "campaign" of retrenchment in the operation of all theatres under their control. At a meeting of executives last week theatrical business data from all sections was gone over. The conclusions arrived at were that the outlook for this season was distinctly unfavorable. It was then decided theatre costs (Continued on page 5)

MANAGERS BLAMED BY FLORENCE REED

Public Fooled Too Long—"Mirage's" Bad Business in Kansas City

Kansas City, Oct. 19. In an interview regarding the business situation, Florence Reed, who gave such admirable performances to so many empty seats at the Shubert last week, said: "It's all the fault of the New York managers. They have killed the goose with the golden egg. There's no use denying it—and they've got to realize it and admit it. People are tired of the managers' old tricks."

"They sent out inferior plays and players so long that now, when first class attractions are traveling, too few people are willing to take the managers' word for them. It is the manager-producer who has failed to see the handwriting on the wall. Now he's going to have no end of trouble winning people back to the theatre and keeping open his theatres on the road."

VIOLET HEMING'S

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CHARLOT'S NEW REVUE A SMASH; CAIRO BALLET CALLED LUSTFUL

Magnificent Harem Scene Dance from "Mecca" May Be Censored in London—Trix Sisters Score—Cochran's "Fun of the Fayre" a Hit

London, Oct. 19.

Andre Charlott's new revue at the Prince of Wales called "A to Z" opened Oct. 11, beautifully produced and developed as an all round show full of sparkle and originality. Helen and Josephine Trix are the stars and got a big reception. The cast included Jack Buchanan, Betty Pollock, Gerlie Lawrence, Frederick Ross and George Hester. Dion Tith-erage and Ronald Jeans are the authors. There was an interpolated sketch called "Wong Fo" by Thomas Burke, author of "Limehouse Nights."

The new series at the Grande Guignol Oct. 12 was less gruesome than usual and Sybil Thorndike scored.

The British Ballet at the Kings-way Oct. 13 was no good at all. "Cairo" at His Majesty's (called "Mecca" in America) Oct. 15 is a gorgeous spectacle, brilliantly played throughout, and had a magnificent reception, but the Lord Chamberlain is expected to take action against the harem orgie scene, which is unbridled sensuality and lust.

Oscar Asche is getting great publicity out of the press attacks on "Cairo." Argie says nudity and abandon is art, not indecency and also defends his own semi-nakedness. There is no sign yet of the Lord Chamberlain moving to delete the harem ballet scene.

"Fun of the Fayre" Also Hit

"The Fun of the Fayre" at the London Pavilion Oct. 17, was another enormous success received with enthusiasm by a huge audience. The production is very beautiful and Cochran's best. There is much originality in the items and all are splendidly acted.

Trini, billed as the "most beautiful woman in the world," is disappointing. Her talents are ordinary and there is nothing exciting about her looks.

The big hits were made by Germa-lie Mitty and Tillio June, Alfred Lester, Evelyn Laye, Parish and Peru and Clifton Webb. The Dolly Sisters, in the last scene as a surprise, had an enormous reception. Fratellini Bros. flopped badly with a very poor, old fashioned clowning turn which drew derisive applause that resolved itself into hissing and booing. This act was the only defect in a perfect show.

The dressing was gorgeous, color scheme beautiful, some costumes greatly daring. In cases the complete female figure was shown with no other covering than altogether tights and thin meshed veiling.

"Araminta" arrived at the Comedy Oct. 11. It proved a weak comedy with good individual performances. A big success is unlikely.

"BOCCACE" REVIVED

Popular "Poet and Peasant" Re-frained Used for Ballet Music

Paris, Oct. 19.

"Boccace," an almost forgotten musical work by Suppe, was re-mounted at the Gaite Oct. 14. It is a farce built around the character of the Italian Boccaccio and pleased the music of "Poet and Peasant" being introduced as a novelty ballet into the third act.

The cast includes Girier and Foix, Mmes. Mary Hett and Ferrare. Mme. Panthess replaced Mme. Chenal after the fourth performance.

"WAY DOWN EAST" FIRST

London, Oct. 19.

"Way Down East" is now in its seventh week at the Empire, and seems to be in for a long run.

If it is, it will be the first big picture to get by in England in a legitimate theatre.

PEGGY O'NEIL

SAVOY THEATRE
LONDON
2nd YEAR

GILLESPIE'S TALK

Explains Triumph of Booking Modern American Turns

R. H. Gillespie, managing director of Moss Empires, England, has been several times criticized at home for booking American artists for his circuit. On his return to London recently, from the United States, he was interviewed, and said among other things:

"The American acts which I booked on a previous visit to the States and those I have booked on this trip were selected by virtue of the personality of the performers, because by reason of some special feature or trick in presentation they constituted drawing acts. The incursion of these new American acts, with their new way of handling material, has, in a way, provided a filip to variety artists on this side and there has been an added anxiety on the part of many artists to reshape and change their material."

"An artist in this country (England) obtains a contract over a long period of years and settles down with the material booked until the contract is up. We have on our tours artists who have been assiduous in keeping their acts up to date and these have found Moss Empires not reluctant to compensate them, even outside the terms of their contracts."

"The introduction of noteworthy American acts has certainly had good effect in this respect."

INVITES REQUESTS

Sir Martin Harvey Ask Public for Revival Suggestions

London, Oct. 19.

"Abraham Lincoln" finished at the Lyceum Oct. 22, and Sir Martin Harvey will revive "The Only Way" there Oct. 24, playing "The Burgomaster of Stillemonde" at matinees. He has a letter in the day press asking the public what other productions would be worth while reviving.

This will be his first appearance since his knighthood.

FUTURE STARS

Hip Benefit's New Style of Billing

London, Oct. 19.

The King and Queen will be present at the benefit Nov. 25 for the Variety Artists' Benevolent Fund at the Hippodrome.

The usual all-star benefit program has been done away with. The management will bill those artists whom they consider to be the stars of the future.

BURTON-COURTNEIDGE

London, Oct. 19.

Percy Burton has gone into partnership with Robert Courtneidge for the production here of "The Thing That Matters." He will not divulge the theatre, but has an exceptionally strong cast. The show will be ready in about a month.

Burton has also acquired a play in which he intends to star Willette Kershaw here when she is free from "Woman to Woman."

BERLIN HITS IN LONDON

London, Oct. 19.

Laurillard has bought two Berlin successes for London, "Cousin from Nowhere" and "When Love Awakens." The price paid is stated to be 1,500 pounds.

STOLL BOOKS ROBEY

London, Oct. 19.

George Robey has been booked by Stoll for 500 pounds weekly for 18 months. He refused a six months Canadian tour at 1,200 pounds weekly owing to his Hippodrome pantomime engagement.

Norman's "Angel Face"

London, Oct. 19.

Norman J. Norman has acquired "Angel Face" for London.



Me siss Van Oyen, she no come in now yet. oh yes Miss er Wan Oyen she sit wit her seester she say you werry late. Alright bring too sweat a big pot of the cold coffee. we, we, miss er wan oven it come rite way. Oh say mons sewer wikie barr he come yet you know the tall man leetle girl. oh no he no come yet, you no how I mean oh we, wee meester wan I know im to sweet. I tell im wen he come you wait werry much, I can be awful brave in Cleveland but I wouldn't pull this Wingo in front of Dag. for a million. If I did the merry old Yandievictrola on the place where the hat should ride. De haft dollar he go rite true de glass dat wan hoven guy he werry clever kid. Back Back to brussels carpet on de floor, down the fire escape oh bill shoot im its not me its him. clardige where should be but wake up in turkish bath no home nothing but the walk and all the people looking at it, viv too-sick to even know its a walk.

FRANK VAN HOVEN

Next week (Oct. 24), State-Lake, Chicago; Memphis, New Orleans, vacant, Majestic, Chicago; Orpheum, St. Louis; Majestic, Milwaukee; Rialto, St. Louis; Palace, Milwaukee; Palace, Chicago.

Eddie Keller for further news. I can't tell you everything; alive and let live.

P. S. Gee, nearly forgot to mention the Oakland Sisters. You know the Sisters Oakland. That work as the Oakland Sisters and the Oakland Sisters. Don't let me forget the chocolate, alright.

SIN MAKES NO HIT

Paris Cold to Maurice Magre's Poetical Drama with Germaine Webb

Paris, Oct. 19.

Maurice Magre's poetical three act, ten tableaux, comedy entitled "Sin," was produced at the Theatre Femina Oct. 18, but failed to attract. The music is by Andre Galliard, son of the former manager of the Paris opera. The cast includes Gemier as the wicked spirit disguised as a camel driver, Alcover as the Emperor, Mme. Germaine Webb as Sin, Suzanna Paris as Amandier, also Madeleine Guitty and Cabanal as the Empress.

The plot shows Sin, son of the Moon, visiting the earth every thousand years to pass the night with the purest subject of the celestial empire. On this occasion Sin chooses the beautiful Amandier after spotting an imposter.

SAILINGS

Oct. 19 (Cherbourg for New York), Richard Strauss (Adriatic).



RICE and WERNER

COMMERCIAL INDICATIONS

(Wall Street insists the business tide has turned and the many reporting agencies are furnishing a flood of data to prove the worst of commercial depression is over and the country is on the eve of an at least partial and gradual recovery. Showmen argue that the theatre's recovery ought to move space with business progress. Here are a few items gathered in the ordinary course of the day's news, indicating the sort of tendencies upon which the optimists base their hopes.)

All constructive business developments are strictly contingent upon the development of the railroad strike, now set for Nov. 1 and around, when about 2,000,000 railroad operatives are scheduled to walk out. The stock market declined to be stampeded upon the strike edict, obeying the ancient trading dictum, "Never sell stocks on strike news." The strike move is one phase of the effort to get freight and passenger rates down. The roads declare they cannot cut fares and freight rates while high war wages prevail. The men refuse to entertain a proposition to submit to a cut in wages.

While the roads and the men fight it out there is likely to be a period of stress in general business and at least partial collapse in theatrical movements. There is an undercurrent of belief in big business the railway executives favor a prompt joining of the issue at this time. They argue that wages must be cut sooner or later as an economic necessity and they think that the unions are in a bad strategic position at this time to make a fight. The roads don't want a compromise which might defer the finish fight to a future time when the unions would hold a better position than now when there is already a good deal of unemployment.

Trying to figure the strike as a forward or backward factor in business recovery as applied to the theatre is complex and difficult. Depending upon the outcome, it might work an advantage or an impediment to show business. So far the development has had small effect upon prices for stocks. The rails have suffered minor declines, but have maintained a level well above that of mid-August. The same is true of industrials.

Although raw cotton has reacted from 22 to 19 cents a pound, it is still well above the recent low of 11 cents. In consequence of its betterment the south is reported an active buyer in many lines. Reports to the Credit Clearing House from the cotton States show a decided jump in demand from local merchants, with exceptional activity in Florida, Georgia, Texas, Oklahoma, South Carolina and Tennessee. In all these centers purchasing runs well ahead of figures for March; the previous high mark. The Dallas district reports 80 per cent. increase in value of orders and 132 per cent. in number of orders.

Retail chain store figures continue to be encouraging. During September the Schulte cigar store organization had gross sales of \$1,668,000, an increase of \$124,000 over the gross for September, 1920. This is in spite of substantial reductions in many descriptions of goods. Cuts in prices probably would account for a trifling decrease in cash turnover for the McCrory five and ten-cent chain, while it would indicate a probable increase in actual purchases of goods. The McCrory figures for September were sales of \$1,080,751, compared to \$1,114,965 the previous September, a difference of less than \$50,000. In the first nine months of 1921 sales amounted to \$9,480,000, compared to \$9,551,000 for the same period of last year, a difference of less than \$75,000 infinitesimal in view of price reductions.

The New York State Department of Labor in a report dated Oct. 18 disclosed "the most pronounced gain in manufacturing activity in New York State that has been reported since the close of 1919 occurred from August to September. Notwithstanding the fact that substantial reductions in employment by a number of factories, the total number of factory workers employed in September was approximately 3 1/2 per cent. greater than the number employed in August as shown by the results of the tabulations of 1,550 reports from representative manufacturers. The present tendencies are in marked contrast with those of a year ago, when manufacturing activity not only failed to show the usual fall revival, but declined steadily." The greatest increase in the textile group appeared in the cotton and woolen knit goods industries in which several large plants reopened. In September for the first time since 1920 the metal products industry showed an increase in employment over the preceding month. A less important increase appeared in the machinery group. There was betterment in the typewriter and meter factories, while this was partially offset by a decline in the camera and optical goods industry.

The American Woolen Co. is operating more machinery than at any time in its history, according to President William M. Wood. About 96 per cent. of the company's total loomage is busy, and while various plant units have before been operated at 100 per cent, the average has never been so high as at present.

The Pierce-Arrow Co. has orders on hands to keep it running until Dec. 30, with 4,300 workers on full time. Charles Clifton, chairman of the board, is quoted in Buffalo dispatches: "Our situation indicates decided improvement. Our orders represent healthy day to day increases, which show no signs of letting up. We are confident Jan. 1 will find the company with sufficient orders to operate 60 to 90 days ahead. In September we shipped double the number of trucks of any other month this year." Banking interests connected with the Lee Tire & Rubber Co. report business for September slightly ahead of a year ago in actual money involved and 30 per cent. better in number of units sold.

Bankers everywhere are extending help to big business enterprises in the form of credit accommodation, such as renewing notes. When bankers begin to extend liberal aid to distressed business it is commonly understood careful financial lookouts see improvement ahead. Investors appear to be in a receptive frame of mind as well. There has been a considerable volume of new financing. A sample is the offering of \$5,500,000 ten-year 7 per cent. gold notes of the Shawshens Mills by a New York banking syndicate. The offering was made last week and the books had to be closed at 9.30 a. m. the same day. The issue was oversubscribed nearly three times, tenders having been received for \$15,000,000.

JOHN MARTIN DEAD

John Martin, known to any number of burlesquers who played the Columbia, New York, died Oct. 15 of stomach and heart trouble. He had been ailing for some time.

Mr. Martin for years, conducted the cafe at the corner of Seventh avenue and Forty-eighth street, converting it into a restaurant with the advent of prohibition.

CARL ROSA SEASON BEGINS

London, Oct. 19.

The Carl Rosa opera season opened brilliantly at Covent Garden with "Samson and Delilah."

Two Want Theatre

London, Oct. 19.

Messrs. Yearsley and DeGroot have opened negotiations for a production of "The Little Girl in Red" at the Shaftesbury.

Gallen, through Randean, has taken the theatre over and will produce there Clemence Dane's "WILL Shakespeare."

Tommy Gordon and Al Lloyd Team

Tommy Gordon is about to blossom forth in a new two-act accompanied by Al Lloyd (Ayling and Lloyd). Lloyd, at present of Lloyd and Christie, will separate from his present partner at the conclusion of the current week's engagement.

BIG SUCCESS IN EUROPE

ELKINS FAY and ELKINS

"MINSTREL SATIRISTS"

PLAYING MOSS, STOLL and Principal Circuits
Direction, W. A. HENNESSEY

PRODUCERS NOW FORESEE FORSAKING OF RAILROADS FOR SHOW TRANSPORTATION

If Strike Were Prolonged, Theatrical Business Would Develop Motor Truck—Fear No Difficulty in Hauling East of Pittsburgh—Preparations and Plans Discussed—Burlesque and Vaudeville

GROUP 1	GROUP 2	GROUP 3
Strike 6 A. M., Oct. 30. Kansas City Southern. Missouri Pacific. St. Louis Southwestern. International and Great Northern, Texas & Pacific. Southern Pacific System. San Diego & Arizona. Chicago & Northwestern. Chicago, Milwaukee & St. Paul (except Chicago, Terre Haute & Southeastern). Northern Pacific. Southern Railway. Seaboard Air Line. Virginian Railroad. Chicago Great Western. Chicago, Rock Island & Pacific.	Strike 6 A. M., Nov. 1. New York, New Haven & Hartford. Delaware & Hudson. Chicago & Eastern Illinois. St. Louis & San Francisco (entire system). Louisville and Nashville. Nickel Plate. Erie Railway System. Atchafalaya, Topeka & Santa Fe (entire system). Atlantic Coast Line. Buffalo, Rochester & Pittsburgh. Delaware, Lackawanna & Western. Leligh Valley. Chicago, Rock Island & Nashville, Chattanooga & St. Louis.	Strike 6 A. M., Nov. 3. Minneapolis & St. Louis. Burlington System. Chesapeake & Ohio. New York Central Lines. (East and West). Boston & Albany. Baltimore & Ohio. Western Pacific. Denver & Rio Grande. Chicago & Alton. Illinois Central. Yazoo & Mississippi Valley. Soo Line. Great Northern. Lake Erie & Western. Cleveland, Cincinnati, Chicago & St. Louis (Big Four).

Group 4, on which the men will walk out at 6 A. M., Nov. 5, comprises all the other railroads of the country, and includes specifically the entire Pennsylvania Railroad System, the Boston & Maine and its subsidiaries and the Rutland Railroad.

The progressive railroad strike scheduled for Oct. 30 at 6 A. M., and for the first and second of November is being met by certain preparations in all branches of the theatrical field. In the legitimate it is believed if the strike is of an enduring nature it will mean the passing of the railroads as a means of transportation for theatrical attractions. In burlesque the jumps are for the majority rather short. In vaudeville the belief is that there is no danger of a strike and that in the event that it does occur the vaudeville bills for the week will either have made their jumps or be well under way and there will be a full week to make adequate preparation for the jumps to be made Nov. 5th and 6th.

The Wall Street feeling is that the heads of the rail systems are in the position of welcoming a strike at this time with the feeling the Brotherhood of Railway Engineers and Trainmen will wreck themselves. Therefore the heads are sitting tight and not talking of a compromise. The men on the other hand it is felt would be willing to compromise and avoid an outright clash.

In the legitimate field of theatricals there is no fear there will be any trouble in hauling shows between any of the points east of Pittsburgh. Motor truck transportation will be available between Washington, Baltimore, Philadelphia, New York, Boston and Buffalo and intermediate points for all of the attractions that will be compelled to move during the strike period.

The situation west of Pittsburgh, when placed in groups is also being cared for through the medium of the interurban electric lines and motor trucking companies. The one jump that might cause difficulty is that from Cleveland to Buffalo and further west the jump from Chicago (Continued on page 39)

NON-FRIARS ALLOWED

Lauder Dinner at Commodore Makes Precedent

For the first time in its history the Friars' Club is inviting outsiders, not immediate guests of members, to attend one of its formal dinners. Sunday night, at the Commodore Hotel, Sir Harry Lauder will be the guest of honor of the club, marking his initiation as a Friar.

In the program at the Lexington opera house, William Morris is carrying an announcement that a limited number of outsiders may procure table-seats at the dinner on application to the secretary of the club. This is a departure from a time-honored custom of the organization, as heretofore non-Friars could get in to the famous Friars' dinners only as the personal guests of members.

AMBASSADOR'S SUNDAYS

The Shuberts this week were considering placing an extra Sunday concert house on their list, in the Ambassador.

The plan was to have Maurice and Lenore Hughes as the permanent Sunday night attraction there, with a surrounding vaudeville bill.

WILL ROGERS' \$3,000 WEEKLY WITH SHUBERTS

Lariat - Monologist Returning to Vaudeville After Long Term in Pictures

The Shuberts have virtually engaged, through Max Hart, for the vaudeville reappearance of Will Rogers at \$3,000 weekly. The engagement, said to be a limited one, will shortly start, with the lariat-monologist opening the tour in a Shubert New York vaudeville theatre.

It is several seasons since Rogers left Ziegfeld's "Follies," where he was receiving \$1,000 a week, to appear in pictures under Goldwyn. He has been making pictures since then. One of the Rogers features is due on Broadway next or the following week.

When Rogers left Ziegfeld he gave the latter a verbal promise to return to the Ziegfeld roof, if then open, when coming back to the stage. Ziegfeld has lately announced the reopening of the roof. There may be an adjustment of this condition in order that Rogers can keep his word, if the roof opens while the westerner is appearing for the Shuberts.

Rogers is the second high-salaried single turn engaged by the Shuberts. They have at present Nora Bayes under contract at \$3,500 weekly.

N. V. A. WARNING

Agent Told Not to Solicit Acts for Shuberts in Club

A Shubert vaudeville agent, formerly an artist, was warned not to solicit acts for Shubert vaudeville in the N. V. A. Club by the club's secretary.

The agent in question is a member of the club in good standing and is now associated with a former Keith agent.

MR. AND MRS. COBURN

Legit Stars Preparing Playlet for Vaudeville

Mr. and Mrs. Charles Coburn, who have appeared in their own plays as Broadway stars within the past two or three seasons, are reported having in preparation a playlet they will do in vaudeville.

The Coburns are said to have been approached by the Keith circuit agents.

TANGUY IN PICTURE HOUSE

Chicago, Oct. 19. Eric Tanguy, who is completing her tour of the Pantheas Circuit, has been booked to appear at Asher's Roosevelt, a picture house in the "loop" commencing Sunday.

This house in the past has had picture stars make personal appearances, but this is the first time a vaudeville star has been engaged.

SHUBERT-FOX DEAL STILL HANGING FIRE

Report Amalgamation of Vaudeville Interests Closed Up Wednesday

The Shuberts' deal on their vaudeville with William Fox was still hanging fire Wednesday. On that day, however, it was reported late in the afternoon the negotiations had been closed through signatures on the papers, and that the Fox vaudeville staff would take over the operation of the Shubert houses within the next two weeks. No confirmation of the report could be obtained.

Contrary rumors were being circulated early in the week, with no foundation for any of them. The Shubert-Fox forces were in almost constant consultation. Each had agreed upon the amount of money (said to be \$300,000) Fox was to invest in the Shubert end, and only details were left to be arranged.

The Shubert folks disclaimed the Fox operation is coming in there, but this disclaimer did not issue from any Shubert executive. Neither Lee nor J. J. Shubert nor William Fox commented upon their proposed vaudeville amalgamation.

It was claimed that notwithstanding any deal the Shuberts might enter into in conjunction with their vaudeville, the position of Arthur Klein as general manager of their vaudeville, and its chief booker, was secure.

ARDELLS' DIVORCE

Wife of Comedian Seeking \$250 Weekly Alimony

The Ardells, Franklyn and his wife, Marguerite, appeared in the New York Supreme Court this week before Justice Hotchkiss to argue about alimony demanded by the wife as a preliminary to her divorce action that names an unknown woman.

Mrs. Ardell wants her husband to pay her \$250 weekly pending the trial and allow her counsel fee.

Mr. Buzzell was the attorney for Ardell, Mr. Brownell appearing for his wife.

The Ardells were married in 1914. Mrs. Ardell had no previous stage experience, but appeared with her husband immediately after marriage in Ardell's "Wife Saver," comedy playlet, evoking praise for herself as a novice. Mr. Ardell is now the star of the vaudeville production, "King Solomon, Jr."

SURATT'S OFFER

Shuberts Tender Two-Year Contract, with Play to Follow

The Shuberts this week offered Valeska Suratt a contract to cover the remainder of this season and 25 weeks guaranteed next season at \$3,000 weekly. A condition of the offer was the Shuberts the following season will star Miss Suratt in a legitimate play, giving her a salary of \$1,500 weekly.

Wednesday Miss Suratt said the contract had been drawn and would be submitted that evening to her attorney, Dennis F. O'Brien, when she intended to sign it if Mr. O'Brien approved of the form.

Miss Suratt has two vaudeville playlets, one "The Jade," lately played and withdrawn to be rewritten, while the other is "Through the Keyhole," by Jack Lait.

HARRY FOX'S COUNTERCLAIM

Harry Fox has filed answer to F. Ray Comstock's claim for \$3,500 on a note dated a year ago January, maturing in two months, counterclaiming for \$8,400. Fox sets forth that the amount was an advance for Fox's services as star of the ill-fated "Zip! Goes a Million" musical comedy, which played only three weeks out of town.

Fox's answer filed through Kender & Goldstein continues he was guaranteed 20 weeks at \$700 per week and discounting those three weeks had \$11,200 coming to him from which he deducts the \$3,500 advance and wants the \$4,400 balance due.

MONTH'S SIX BEST SELLERS IN MUSIC

COLUMBIA RECORDS	VICTOR RECORDS
"All By Myself" and "One Kiss"	"Ho" and "Mimi"
"Learn to Smile" and "Paper Doll"	"A Baby in Love" and "The Last Waltz"
"Listening" and "Crooning"	"In a Boat" and "Sweetheart"
"Ho" and "You're the Sweetest Girl"	"Bring Back My Blushing Rose" and "Stolen Kisses"
"Peggy O'Neill" and "If Shamrocks Grew"	"Baltimore Buzz" and "Bandanna Days"
"Oh! They're Such Nice People!" and "Ma!"	"Who'll Dry Your Tears" and "Heart of Dear Old Italy"
Q. R. S. WORD ROLLS	SHEET MUSIC
"Anna in Indiana"	"Tuck Me In to Sleep in My Old Kentucky Home"
"Carolina Lullaby"	"Sunny Tennessee"
"Gypsy Blues" (from "Shuffle Along")	"Ma"
"Ma"	"All By Myself"
"Stolen Kisses"	"Sweetheart"
"Sweet Lady" ("Tangerine")	"Yoo Hoo" (from "Bombo")

This month again there's an improvement in the sheet music sales. It is proving one of the big local jobber's perpetual axioms with which he explained the slump of the past few months, "All we need is cold weather and the people will buy music."

Not only are people buying more sheet music, but the roll and record people report daily increases in their output.

There are several good sheet music sellers besides those mentioned, including "Just Like a Rainbow" (a coming hit), "Why Dear," "I Want My Mammy," "On a Little Side Street," "When Frances Dances With Me," "Down by the Old Swimming Pool," "Who'll Be the Next One to Cry Over You," "Ten Little Fingers," "Dapper Dan," "Stolen Kisses," "Down Yonder," "Bimini Bay" and several others.

Production music has "Sweet Lady" ("Tangerine") leading, with "Say It With Music" ("Music Box Revue") a close second. Al. Jolson's new show, besides "Yoo Hoo," has three big sellers—"It's You," "April Showers" and "In Old Grenada." "Song of Love" ("Blossom Time") will develop into a whistling hit shortly. The "Follies" music has good sellers in "Strut Miss Lizzie," "Mon Homme," "Wang Wang Blues" and "Second Hand Rose."



EARL MOSSMAN and RAY VANCE

LATE OF NORA BAYES' "HER FAMILY TREE"
Now Playing SHUBERT VAUDEVILLE, THIS WEEK (Oct. 17)
WINTER GARDEN, NEW YORK
Direction: JENIE JACOBS

NEW HIGH OF FAMOUS AT 61 FIGURED AS POOL MOVE

Advance Comes in Face of Rail Strike Scare—Orpheum a Mystery—Loew's Good Showing—Situation on Orpheum

Famous Players touched a new high on the movement of 60% on Wednesday on sales of nearly 17,000 shares representing about \$1,000,000 in one day, near the record.

This sudden upturn came as a complete surprise and was presumed to be a consequence of new pool operations whose plan had been obscure and the subject of much guessing on the part of speculators. The upward trend and the volume of turnover would argue a powerful influence on the bull side. The question was, was it the pool? Everybody believed it was.

Up to Wednesday noon speculation on the probable intention of the Famous Players pool practically monopolized trading gossip. The questions were: Was it waiting for a lower price to begin operations, had it withdrawn from the situation for the time being or was it maintaining the price? These were the matters under discussion. No light came into the pool's status as a market factor and opinion was fairly evenly divided between the contingencies, depending as always upon the state of mind of the speculators in relation to his own market position. This much, however, seemed to find all parties in agreement, the stock

is still on the books for an advance, which might mean nothing more than a preponderance of long accounts anxious for an upturn. One shrewd observer prophesied that Famous would not drop below 56, while another faction argued that the big advance would not come until there had been a reaction to 53 to 54 at which the pool could load up for the "blow off."

How About Orpheum? There was brisk trading in Orpheum for a few days around 17%, a straight drop of a point and a half. Orpheum officers were silent on the reasons and nothing came to the surface to interpret it. It would seem a fair presumption that the upturn in Orpheum from 16 1/2 (its August low) to around 20 was based on the conviction that September business, as indicating the probable tendency of the new season, would be favorable. If the price declines sharply on relatively large sales to lower levels, it would appear that this expectation has disappointed traders, who may or may not be in touch with the actual situation on the Orpheum books. The whole market—the amusement as well as the general list—is in a state of guessing, with transactions (Continued on page 38)

CHAPLIN'S VAUDEVILLE OFFERS ARE FABULOUS—AND DECLINED

Shuberts Offered \$15,000 Weekly—London, \$10,000 and More—Keith Agent Also—Not Returning to Stage Via Twice Daily

Charlie Chaplin returned to this country from his six weeks' trip abroad on the "Berengaria" Monday morning and left for the Coast after turning down propositions for vaudeville from both the Keith and Shuberts (circuits) to complete his two final pictures for First National, before starting on film productions for United Artists or the Big Four (comprised of Griffith, Fairbanks, Pickford and Chaplin).

Before leaving New York early last month, Chaplin received an offer from the Shuberts to appear at their 44th Street theatre for two weeks, stipulating the salary at \$15,000 weekly, and requiring only that the screen comedian appear, to do anything he so desired. The circuit was willing to stand the financial loss, due to the salary, for the sake of getting Chaplin to establish the house, it was said. This proposition was turned down along with others for vaudeville received while on the other side. The outstanding one in London was two weeks at the Coliseum for a stupendous amount.

According to Caryl Robinson, Chaplin's personal representative, engagements offering \$10,000 as a weekly stipend for the comic's appearance in person were too numerous to count. Most of these were proffered by independent agents on the other side.

While at Sea

While still at sea, on the return passage, Chaplin received a wireless from Jimmy Dunedin, a Keith office agent, as to his accessibility for vaudeville, and to name the length, place and salary. This suggestion received the like verdict of the former offer. Dunedin (who secured Babe Ruth for an act), unable to secure Chaplin's signature, is attempting to procure for vaudeville the playlet produced some years ago with Chaplin at the head of the Karno cast, "A Night in an English Music Hall," the Canadian and American rights of which are held by Alf Reeves, Chaplin's studio manager on the Coast, and then Karno's managers.

Chaplin's sightseeing while abroad was mostly done between the hours of nine in the evening and six the following morning. It was impossible for the world-known artist to venture forth in daylight without having a crowd following. On that daily 9-6 tour the Paris episodes had the women in the cafes putting their dresses on the table for Chaplin to autograph.

The McClure syndicate sent a special correspondent with a stenographer aboard the 20th Century as far as Chicago with Chaplin, to secure his story of the foreign trip.

At the time that the Arbuckle case "broke" here, Chaplin was besieged by reporters on the other side. They told him the picture industry would be cleaned up through it, and asked for statements from him on the situation. He replied the banking business had not been cleaned up due to the Stillman case, mentioning other instances and different national industries.

While in Paris Chaplin was decorated at a dinner given in his honor following a benefit performance for devastated France under the supervision of Anne Morgan, which had a Chaplin film ("The Kid") and his personal appearance as the main draw. At the time of the decoration those present waited for a long-winded and flowery speech from the comedian, but Chaplin simply said: "Ladies and gentlemen, the motion picture industry of America is only too glad to know that it can be of some service to devastated France."

Reported rumors to the effect of Chaplin appearing in vaudeville seem to be put at rest with the statement which followed his offer of a contract on the Keith time, which said that if he (Chaplin) were at any future time prepared to return to the speaking stage, it would not be through the medium of the twice daily.

On the Coast Chaplin intends

makings a picture to be called "The Three Profiteers," in a travestied manner on Fairbank's "Three Musketeers." Fairbanks has consented to the burlesque.

VAUDEVILLIAN DIVORCES

Albany, Oct. 19.

Carl Andrew Peterson, of this city, an employee of the New York Central railroad, and his wife, pretty Nancy Adeline Peterson, 21 years old, formerly of 758 Montgomery street, Syracuse, have come to the parting of the ways. Last week the husband brought an action for divorce against the former vaudeville performer. Miss Adeline charmed her way into footlight favor over the vaudeville circuits when she was only 16, and, according to Peterson's pleadings filed with Referee Howard V. Rullison at Syracuse, "returned to the same tactics to attract other men after she had forsworn the stage for a domestic career."

The contested issues in the action brought by the husband has been referred to the Syracuse lawyer by Supreme Court Justice Irving R. Devendorf. The accused wife has filed a denial of the charges. She has interposed an answer through William Seidel, and announced her intention to fight.

The Petersons were married at Syracuse, March 25, 1915, and have no children.

SUNSHINE'S LOST NECKLACE

Marion Sunshine has sued the H. Robert Law Scenic Studios, Inc., Mr. Law individually and Herbert Ward alleging conversation of a \$2,500 pearl and diamond necklace which she deposited as collateral with the defendants in lieu of a \$1,250 half payment on an order for scenery for the "Tempest and Sunshine" act. Miss Sunshine sets forth through O'Brien, Malevinaky & Driscoll she paid the \$1,250 in cash, but did not receive her necklace back, to her damage of \$2,500.

HOYT'S ACT

Famous Minstrel and Youthful Ball-playing Son in Loew's Vaudeville

The famous minstrel, Ad Hoyt, and his famous ball-playing son, Walte Hoyt, are at Loew's Metropolitan, Brooklyn, this week, in an act framed by the father, which Loew is paying \$1,000 weekly for. The engagement was made jointly by Frank Joyce, who induced young Hoyt to appear, and Arthur Lyons, who booked it.

Nightly the couple are also in the vaudeville program at Reisenweber's and said to be receiving \$700 for this week's engagement there. Next week the turn is billed for Fox's Albemarle, Brooklyn, as an extra attraction for the pictures, with Loew's State, Broadway, to follow.

Ad Hoyt made his reputation years ago, and was identified with Hoyt's Minstrels on the stage. His son was the young hero of the world's series, winning two out of the three games he pitched for the Yanks against the Giants. The boy is but 22 and will shortly wed.

ANOTHER STATE

Loew Opens House at Buffalo—Noisy Ballyhoo.

Buffalo, Oct. 19.

The opening of Loew's new State here Monday by Marcus Loew and a contingent of screen celebrities developed into one of the noisiest ballyhoos ever perpetrated upon this town. The program consisted of parades, luncheons, receptions, shopping tours and publicity devised by personal press agents. It lasted all day Monday and Tuesday. The opening bill included Grace Cameron, "Futuristic Review," Kibel and Kan, Baldwin and Nap with "Mother o' Mine" featured.

The house is scaled at 20-40, somewhat under the anticipated figure, throwing some of the pop-price houses into a price reduction panic. The first of the week found the Shea houses ("Three Musketeers" at Hipp and vaudeville) at Court street) going to capacity despite the opposition.

Contract Suit Against Plimmer

Billy Inman has started an action against the Walter Plimmer Booking Agency and Nat Ferber, alleging violation of contract in canceling the Inman and Lyons act, after it had played three weeks of a five-week contract.

CENSORING EVERYTHING IN HOUSTON THEATRES

Local Puritans Find Fault With Travesty Classical Dance—Call It 'Cavorting'

Houston, Texas, Oct. 19.

Censors of Houston are on the warpath again but public sentiment seems to reflect doom for the censors. Two weeks ago they ordered out a pair of tights worn by Myrtle Vall in a Filipino dance at the Majestic. Next the censors told Manager Van Demark, of the Princess theatre, his girl ushers were indecently attired—they were dressed in white sport pants and waists. Attempts were made to have Van Demark put dresses on the girls when City Manager Belke stopped them.

Last week William Gaxton, of "Klases," was the target. The censors objected to Gaxton appearing in the Cameron Sisters' act with his facetious dialog. At the close of the Cameron Sisters' act Gaxton strolls on the stage. They do some dancing and talking. It was one of the surprises of this local vaudeville season. The reason for censoring the added bit was, as announced: "Could not see why he came back on the stage—the girls did not wear any clothes on their backs—that fellow (meaning Gaxton) talks in an undertone a whole lot and I could not catch everything he said. I think it should be cut out—the act is vulgar in places where he does that cavorting with that woman."

In "cavorting"—Neblett, of the censor board, refers to a closing scene where Madeline Cameron and Gaxton do a burlesque on classical dancing.

The censoring by the censor board has in turn brought plenty of censoring of the censor board.

KEANE'S SKETCH AND SINGLE

Robert Emmet Keane has been routed for a tour of the Orpheum Circuit. Keane, in addition to his sketch (which he plays with Claire Whitney), is to do his single turn earlier on the bill. Keane's dual acts commence Jan. 31.

Harry Fitzgerald arranged the double bookings.

ACT GIVEN PERMIT

Three-Year Old Allowed to Appear with Parents

The vaudeville act of Rogers, Bennett and Traps, including a boy three years old, was granted a permit this week by Mayor Hylan to play the local vaudeville houses.

The act experienced considerable difficulty, due to the age of the child. The parents were taken into custody on two occasions.

The permit was granted when Paul Allen, the agent for the act, pointed out to the Mayor the child was still under the school age and was appearing in the act with his parents.

ANOTHER BALLPLAYING ACT

The ballplaying act composed of Nick Altrock and Al Schacht is to open for a break-in next week around New York. Tommy Gray wrote the turn for the diamond coaches.

Altrock and Schacht will play for the Keith office, it is said, with the Shuberts having made a bid for their services.

Sillward in Dog Impersonation

Max Marcin and Guy Bolton have written a sketch around the animal impersonation work of Edward Sillward, the English artist who was brought to America by George Broadhurst to play the ape in his production of "Tarzan."

In the act Sillward will impersonate a dog.

BOOMERANG FOR EQUITY

(Continued from page 1)

bitration. It is charged that members of the company, who left the show were "guaranteed" it would not play New York, or if it did the Equity members would not be in the cast. It is now reported Equity based its "guarantee" on the arbitration of the Tombes contract which, if decided ambiguous as claimed by Equity, the players holding run of the play contracts from Cohan might then be "pulled" out of the show.

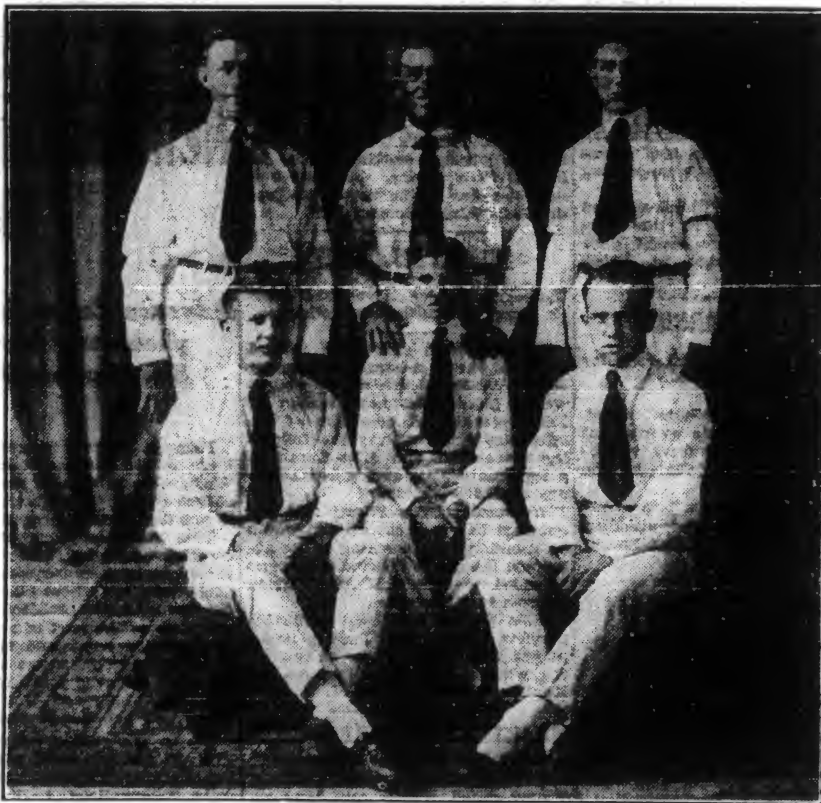
The probabilities of a throw-back as the result of the decision are further strengthened by the request of Paul Dulzell, Equity's representative, who at the conclusion of the arbitration, asked no publicity be given it.

Augustus Thomas, acting as umpire, quickly decided the contract was proper and is said to have commented he saw no reason why it should have been brought up for arbitration. Alfred W. McCann, acting as arbitrator for Cohan, is reported merely to have submitted the contract. Dulzell, technically arbitrator for Tombes, is said to have stated at the end of the arbitration that Tombes had a weak case.

The contention by Equity was that the contract read for the seasons of 1921 and 1922 and was therefore ambiguous, the show actually opening in March last, considered the tail end of the season of 1920-1921. The show has been running over twenty-two weeks, which weakened the case, together with the more weighty fact that the responsibility and standing of the actor-manager had never been questioned.

It is alleged several members of "The O'Brien Girl" cast were persuaded to leave the show in Boston last summer, because of the "operation" of closed shop which was dated to make casts of independent managers 100 per cent. Equity. It was found out that four important cast members held run of the play contracts, and those players continued. The matter of the contracts being "ambiguous" came up at the time, but the four players are said to have received legal advice in Boston to the effect that they could hold the management and the management could hold or recover damages from them for breach.

The test of the allegation of ambiguity finally fell on Tombes, though no attempt was made to arbitrate until the show reached New York. Tombes is said to have remarked the matter of arbitration was not his idea. Reports are that he received a letter from Equity to submit his contract to arbitration. This put it up to the actor to submit to arbitration or enter into an argument with Equity. Tombes is reported to have been luke warm in the belief the contract might not be proper and never displayed any indication of wishing to withdraw from the engagement other than being reported to have said he did not much care who paid his salary so long as he got it.



SIX AMERICAN BELFORDS

What Sims, Variety, said about us while at the Colonial, New York

That "American" in the title of the Six American Belfords, sticks out much farther than the enunciator of the program, after the Belfords get into their acrobatic-Risley work. . . . Now come the Belfords, an old vaudeville name, multiplied in numbers, now the best acrobatic act in the world. They have outdone the others at Risley. It's new, it's fine; it's performed with ease and grace, and it's fast. The act was staged at the Colonial, opening the show Monday night, but at that the house made the half dozen athletes return for four curtains, probably a Colonial record for a "dumb" turn. The act should be sent to the body of any bill and featured, because they are super-acrobats—and Americans.

FIRST APPEARANCE IN NEW YORK AFTER SEVEN YEARS IN AN ENTIRELY NEW AND ORIGINAL IDEA OF RISLEY

WEEKLY SHUBERT REPORTS FAIL TO SHOW INCREASES

**Boston and Washington Best Towns Last Week—
Chicago Notably Off—New York Houses Open-
ing This Week, Good and Bad**

The reports from Shubert vaudeville cities reaching Variety this week, reporting business conditions at those Shubert theatres within the past 10 days and at the commencement of the current term, fail to indicate increases of patronage anywhere, other than at the Shubert theatres in Boston and Washington.

Boston is reported to have stood up nobly for the Shuberts since opening. The Belasco, Washington, received its spurt last week through the presence of Nora Bayes, while Baltimore, without a headliner, encountered a decided slump.

A more marked decline came out at the Apollo, Chicago, last week, a Shubert vaudeville stand. The gross there fell to \$11,600 as against \$14,500 the week before.

The absence of drawing attractions is evident all along the Shubert vaudeville line where business declines. That this is realized by the Shubert booking office is made known through their continual search for name acts of box office power. This search goes forward, according to report, to the exclusion almost of the remainder of their bills, with the body of the Shubert shows, according to their observers, requiring almost as much attention.

This week in New York Shubert vaudeville divided its start, the 44th Street securing much the better of the Winter Garden in attendance. While the 44th Street was playing to nearly capacity the early part of the week, the Winter Garden was having a struggle to make a showing, either afternoon or night. Close Shubert connections say the Shuberts refuse to paper any house. Another report is that the Ohio, Cleveland, under the Robert McLaughlin management (with McLaughlin also managing the Shuberts' Euclid Avenue), is giving one Shubert vaudeville ticket with every Ohio (legit) ticket sold. It's the Shuberts' two-for-one ticket plan in a new way.

The falling business at the Winter Garden this week was attributed to the first appearance there of the Lowells revue as the headline, and at the Garden's \$1.50 scale, (Continued on page 38)

EXPENSE CHOPPING

(Continued from page 15)

must be reduced wherever possible, the cutting of salaries being counted as the big item, although there can be no reduction in the wages of stage hands and musicians whose scale for the season is presumed to have been set.

A plan for pulling down costs is now being worked out and will be sent out to all house managers with instructions implicitly to be followed. One important item of saving will be in the electric light used, lights to be curtailed whenever possible. That takes in the extravagant electric light sign displays which are usually kept running throughout the evening. The Shuberts are said to have ordered \$10,000 worth of electric signs for their vaudeville, but they are not included in the chopping.

Employees in the front of the house will feel the pay cutting. Although the amount to be lopped off does not count large individually, it was conceded by a Shubert executive that "thousands would be saved this season." The houses included in the Shubert retrenchment order are 40 in number. There are 15 theatres in New York owned or directly controlled by the Shuberts, and 25 out of town.

The plan for saving may have an angle to the number of house staff changes contemplated. Leo Leavitt has been switched from the Central to the Nora Bayes, Robert Marshall having the post. Frank Halligan has been assigned the Central and William Nitschke takes charge of the Comedy. Several box office changes also impend. Jimmy Pappard, formerly of the 29th St., will be in charge of the 44th St. William Kurtz resigning to be treasurer of the Criterion. Jim Kenny goes to the Johnson box office, which was in charge of Rose Rosenbaum, who returns to the Century.

ADDITIONAL THEATRES FOR THE SHUBERTS

Bay City and Erie for Vaudeville—Second House in Detroit Playing Big Time

Chicago, Oct. 19. The Regent, Bay City, is to play Shubert vaudeville, according to a report here, with the idea of breaking the jump for the Shubert bills from Chicago to Detroit.

The Majestic, Detroit, it is said, now leased by the Shuberts from the Famous Players, will start a big time Shubert policy Oct. 31. The first report was the Shuberts intended playing pop vaudeville at the Majestic.

It is also rumored the Shuberts have located a house in Erie, Pa., that will shortly open with their bookings.

BEE PALMER, CAUSE

Husband Suing Jack Dempsey—Dempsey and Miss Palmer on Pantages Bills

Alienation of affection is the grounds set forth by Al Siegal for \$100,000 damages from champion Jack Dempsey, with Bee Palmer, Siegal's wife, the third party.

Dempsey was served here with a summons issued by Edward J. Ader, Mr. Siegal's attorney. Dempsey denied he had gone out with Miss Palmer in New York and elsewhere, saying she was not his type. The champion admitted he and Miss Palmer would appear on the same Pantages bill in Minneapolis.

They have been booked over the Pan time as separate acts. The publicity attending the alienation case will do the houses they jointly appear in no harm at the box office. Were the facts not generally known in cabaret circles, it would have been suspected the thing was a press plant but it is not.

Bee Palmer was appearing in the Salvin restaurants, New York, at a salary of \$600 weekly, when suddenly disappearing without notice. It was then reported she and Jack Dempsey had grown friendly. This seemed to be confirmed when her husband, Al Siegal, a piano player and formerly his wife's vaudeville pianist, openly stated his convictions and intention to sue.

Dempsey is starting a return engagement over the Pantages time.

Close on the heels of the \$250,000 suit which Al Siegal has begun against Jack Dempsey for alleged alienation of the affections of his wife, Bee Palmer, the song-writer-actor, this week retained Kendler & Goldstein to begin separation proceedings against Miss Palmer on the grounds of desertion. Siegal now has retained two sets of counsel.

O'Brien, Malevinsky & Driscoll have filed a notice of appearance in the alienation suit, acting for Dempsey.

LOEW'S PRODUCTION ACT

A production act is being framed for Loew's State on Broadway by Arthur Lyons. It will be composed of Le Roy Smith's colored orchestra now at Reisenweber's; Emilia Lea, the legomania dancer; Wesley Pearce, and Maxine, the colored dancer.

TREATING BEN WELCH

Boston, Oct. 19. While playing the Keith house here Ben Welch started treatment for his eyes with Dr. Harris, a Boston eye specialist, who has received considerable publicity lately because engaged by the blind Senator Gore for treatment.

Pictures at Putnam, Brooklyn

The Putnam, Brooklyn, formerly a colored vaudeville house, has been purchased by the B. R. H. Corporation, a local realty concern, which will conduct it for pictures.



ANOTHER CORTELYOU SCOPPI
BLANCHE
FRANKLYN
AND
NAT
VINCENT

who are following their guiding star, Burt Cortelyou, which means a long tour over the B. F. Keith and W. V. M. A. circuits.

4 FIGHTING AGENTS IN 2 QUICK BOUTS

Edelman and Peyton—Bernstein and Rose—One Follows the Other

Four independent agents mixed up in two separate fist fights Saturday. The first fracas was between Lew Edelman and Lew Peyton, with the former winning cased up.

The second affair was a one-punch victory for Freeman Bernstein, with Dave Rose on the receiving end. The second altercation arose in an argument resulting over the Edelman-Peyton mix-up.

Edelman tendered Peyton a check for a small amount in payment of an obligation. It was not Edelman's personal check, and was returned to Peyton by the bank. The latter is alleged to have sought Edelman, who is an ex-amateur boxing champion.

Peyton demanded payment and Edelman demanded the disputed paper which Peyton didn't have. Peyton is said to have insisted upon payment or satisfaction, with Edelman obliging on both counts.

POOL WILKESBARRE

Penna. Agreement of Miles and Comerford Costs Amalgamated One House

The Capitol, Wilkesbarre, owned by the Comerford Amusement Co., playing vaudeville booked through the Amalgamated, will switch its bookings commencing Nov. 7 to the Miles-Pantages office, with the bills to be laid out by Fred Curtis.

The booking charge is the result of a pooling arrangement entered into between M. J. Comerford and C. H. Miles governing the booking of their respective houses in Wilkesbarre and Scranton. The new Miles, Scranton, will open about the same time that the Wilkesbarre house is taken from the Amalgamated books, the pooling agreement being that with the Miles-Pantages office supplying the bills for the Capitol C. H. Miles will not erect a new theatre in Wilkesbarre, which he contemplated doing prior to the agreement with Comerford, which also stipulates that the latter must not install vaudeville in any of his present Scranton picture houses.

BUTTERFIELD'S AGENT?

Detroit, Oct. 19. It is reported the W. S. Butterfield houses, Bijou, Bay City and Majestic, Pt. Huron, Mich., are to be booked with vaudeville by Fred Zebadie, an independent booker of this city.

Sunday Concerts in Montauk

The Montauk, Brooklyn, will install Sunday concerts commencing Oct. 30, booked in connection with the Kenney houses.

Proctor Buys Plainfield House

Plainfield, N. J., Oct. 19. F. E. Proctor has bought the Proctor theatre from the Stillman Estate, paying, according to report, \$225,000 for the property.

SING SING SHOWS

Two Performances on Holiday—Another Friday Night

Sing Sing, Oct. 17.

Last Wednesday (Oct. 12) the inmates of Sing Sing Prison had the pleasure of greeting Sir Harry Lauder. The Lauder party were the guests of Warden Lewis E. Lawes and Leon Weinstock, vice-president of the Prison Commission. A luncheon was served in the warden's house and then Sir Harry entertained the men for over an hour in the prison auditorium.

Oliver Moroso also addressed the inmates and promised to present his Broadway success, "Wait Till We're Married," at this institution in the very near future.

In the evening we had a vaudeville show from the Victoria, Ossining. The first act was Mildred Parker, violinist. Miss Parker played exceptionally and was well received. The second act was The Five Pioneers in a minstrel act. All had splendid voices and presented a fine turn.

The last act was Delea and Orma, with original gags which kept the audience in an uproar. Friday evening (Oct. 14) three more acts from the Victoria.

First, Kelly and Brown in a singing and dancing act; have personality and "pep" and put over a real good act.

Jackie and Billie, Jackie, the talking parrot, is very unusual.

Jack Adams and the Thompson Sisters in a musical act finished with a jazz number with miniature toy cornets and slide trombones. The act was extremely enjoyable.

MONT. MOSES RESIGNS

Montgomery Moses has retired from the management of the Walter Reade theatrical enterprises in Trenton, after 17 years' management of theatres in that city.

SPORTS

The most representative program of football games ever seen around these parts is scheduled to be staged this fall at the Polo Grounds beginning Oct. 22. None of the contests is liable to decide a mythical title allotted to some particular eleven each season, but it will give the gridiron fans a chance to watch quite a few of the top-notch teams of the East, Middle West and South in action. More than one game promises to leave the fur about in either and you direction on the strength of the rivalry that exists between the two contending institutions.

Beginning this coming Saturday with the Lafayette-Fordham affair, the schedule reads:

Oct. 29—Penn State vs. Georgia Tech.

Nov. 5—Columbia vs. Cornell.

Nov. 8—Rutgers vs. Notre Dame.

Nov. 12—Dartmouth vs. University of Pennsylvania.

Nov. 19—Dartmouth vs. Syracuse.

Nov. 26—Army vs. Navy.

All the above mentioned games are due to take place on successive Saturdays except the Rutgers-Notre Dame engagement which falls on Tuesday, the same day Mayor Hylan and Curran go to the mat.

Arnold Rothstein has sold all his horses in training, five in number, to Mrs. Wilfred Vlau, owner of the Foreign Stable. The Rothstein horses raced under the nom de course of the Redstone Stable. They were Gladiator, George, Billy McLaughlin, Monastery and Vice Regal.

A boxing carnival for the benefit of the Jewish Hospital of the Bronx will be held at Madison Square Garden Nov. 27. The principal contestant (Continued on page 38)



JANE and KATHERINE LEE

The kid movie star vaudeville headliners are now trying their hand at golf to show up some of the managers in the next Keith-Orpheum Tournament. The box office men at the Orpheum, Winnipeg, last week saw more people than they thought were in the town, because "The Baby Granda" headlined. Edmonton and Calgary is the post office address of Jane and Katherine this week (Oct. 17).

NEW ACTS

James B. Carson in a new monologue.

Daphne Lee and Company, songs and talk.

Roland Young (last with "Rollo's Wild Oats") in a sketch.

Al Sanders and Dorothy Cambell in A-1 Real Comedy.

Roland Young in sketch by Clare Kummer. Miss Kummer wrote "Rollo's Wild Oats," in which Mr. Young starred at the Punch and Judy, New York, last season.

"Trene, Sally and Mary," musical, with Edward Dowling and five people.

Joe Taylor and May Francis, skit, by Johnny Hyman.

Harriet Burt in comedy sketch with two men.

Mme. Quintette and Co., four people.

James Bradbury, comedy sketch, three people.

Matty White, single.

Sam Ross and Billy Allen, black-face.

Jack Norton (Santley and Norton), with three people.

Paul Morton and Flo Lewis in new Carroll-Hoagland act.

The Beaumont Sisters (Rose and Nellie) are in vaudeville. It will be Rose's first time on the stage in three years, and Nellie's first vaudeville since the dissolution of Billy B. Van and Beaumont Sisters.

Hildegard Lachman (formerly Lachman Sisters) with Joseph Mann at the piano.

Master Gabriel in "Captain Kid," by Jack Lail.

Martha Throop, assisted at the piano by Pauline.

ILL AND INJURED

Scotty Parsley, wife of L. H. Parsley, in Dr. Leighton's private hospital, Portland, Me., with appendicitis, peritonitis and complications. Mr. Parsley will continue the act as a single.

Eddie Leonard resumed his Keith route Monday at the Royal, Bronx. Leonard has been suffering from a throat affliction for several weeks, during which time he was forced to rest.

William Jennings, steward of the Burlesque Club of America, underwent an operation for double hernia Friday at the Jewish Memorial Hospital.

Frances Clare (Rawson and Clare) was operated on last Thursday for appendicitis at the Flushing, L. I. Hospital. Miss Clare was reported recovering nicely Wednesday, this week.

Pat Woods, of the B. F. Keith Exchange, returned to his desk Tuesday. A heavy cold confined him home for 10 days.

May Wirth in collision with a horse in the Wirth Family turn sustained a fractured elbow, the act playing its final fair date without her. The turn cancelled the State-Lake, Chicago, this week, but will begin an Orpheum Circuit route Monday, the Majestic, Chicago, being the first date.

Edward Roine, member of the Broadway Saxo Harmonists, at Bloom's Mid Nite Frolics, in Chicago, was seriously hurt when a Government truck struck him. Roine suffered a lacerated scalp, a broken shoulder bone, and other minor bruises. Roine is recuperating slowly at his home, and will return to work in a few weeks.

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Oct. 19. The Orpheum bill this week is a winner, each act fitting perfectly. The presence of Helen Keller is a powerful magnet, the press giving her presence here first page publicity. Miss Keller cleverly injected some laughs through comedy answers.

Harry J. Conley in "Rice and Old Shoes," with Naomi Ray, was a howling success, sharing honors with the headliner from an entertainment standpoint. Conley's original mannerisms as the wise rube made him a strong favorite from the start and had the audience in an uproar.

Mel Klee did big next to closing, following Miss Keller. The black-face comic has acquired an individuality of his own since last here, introducing much new material and new business in his talk about preceding acts. Klee dresses neatly and his winning personality, which protrudes through the cork, banged over a big hit.

Bob La Salle displayed much pep with songs and did well with familiar gags, but it remained for his dancing impressions to win him hit honors. Marjorie Barrack Belliveau, offering classical selections in second spot, is a finished violinist, but did not arouse much with her present routine. The Gellis, a couple of men and a midget with boyish appearance, closed the show to an astonishing hit with a brand of varied acrobatics that easily placed them at the top of the heap. The house seemed reluctant to leave.

George and May Le Fevre, backed with flashy settings and costumes, gave the show a nifty start with nicely executed dances. The man put over a knitting number in nifty style, and their cakewalk got them away to good applause. The Caninos, the only holdover, were the applause winners of the entire show. Josephs.

PANTAGES, FRISCO

San Francisco, Oct. 19. The Pantages bill this week is below the offering of recent weeks, with good comedy lacking.

The Royal Pekin Troupe in closing position went through Chinese magic tricks and followed with good boomerang throwing, which held most of the interest. The youngest member showed up well with contortions.

"Tale of Three Cities" is a neatly arranged turn in which some good dancing specialties by the El Rey Sisters and Stone and Manning are the features. Grace Moy and Grace Chester interpolate some singing, the former displaying a nice personality and a good voice. The atmospheric settings of the cities represented are nicely carried out. Amores and Jeanette as the Frenchman and American girl provided practically the only comedy of the bill by cutting up with nonsensical capers in which they show to good advantage, their Scotch travesty rousing good returns.

Garry Owen displayed ability, but because of lack of material in both songs and talk, didn't arouse much enthusiasm next to closing. His business with the guitar brought laughs.

"Edge of the World" in opening spot made a most pleasing sight turn, revealing beautiful color schemes and some good interpretive pantomiming by Mlle. La Lucy, Gilbert and Saul, a couple of men with violin and piano-accompaniment, possessing more ability than appearance, knocked out a hit. Josephs.

HIP, FRISCO

San Francisco, Oct. 19. The Hippodrome bill for the first half passed over pleasantly, with comedy predominating and dancing, singing and music interwoven.

Kress and Avers opened the vaudeville following the picture. They are a mixed couple on roller skates and displayed the usual stunts, getting a nice hand, the male's twirl outstanding.

Reyna's Juvenile Rural Jazz Band, added locally to replace Charles Reeder, had the closing spot and gave entertaining individual solos as well as scoring with their ensemble work.

"The Messenger Boy" with Lew Leonard in the title role and Rose Green and Wesley Bald assisting, brought laughs with a comedy skit. Leonard's uniform, representing both telegraph companies, is the principal comedy asset.

Worth and Willing, a couple of clever blackface artists, landed heavily next to closing. With stronger material, they could hold a spot in the better houses.

Faye and Thomas, a mixed couple, danced their way into favor with a nifty arrangement. Josephs.

CASINO

San Francisco, Oct. 19.

It remained for the Will King revue to make the punch in the program which was given a poor start by vaudeville below the usual type of the past few weeks. Business at the second show Monday night was off. The audience was scattered over the downstairs. Vacancies were numerous.

The revue offering "Marry My Husband" supplied plenty of laughs in the closing spot. Lew Dunbar is responsible for the good humor in the play, which has a book suited to his style. Aided by Madeline Rowe, the character woman who played the part of a love-lorn country woman, Dunbar registered a genuine hit as the much desired husband. The settings, too, were exceptionally good. Little Clara Lavelle from the chorus line pulled the surprise of the evening, being forced to give three encores for a specialty number.

Edythe Sterling, formerly in pictures, returned to vaudeville with a singing and light dancing act in which she is featured, and the Dancing O'Neill Brothers assist. The act is in "one" and opened the vaudeville, following a Harold Lloyd comedy. The boys are seated on the floor at the opening, attired in cowboy outfits under a colored spot, singing a duo. They are joined by Miss Sterling, who displays beautiful gowns and is strong on appearance, making a fine impression with her opening number of a lively nature. The boys do a little soft shoe dancing while Miss Sterling makes a change. The trio then offer more songs, but the harmony is missing. The men change to tuxedos and return for more singing, which makes entirely too much singing, especially as they are billed as dancers and lack singing ability, and they should do more dancing. The few soft-shoe steps in the cowboy number, which comprises the sum total of their dancing is hardly enough to get a line on their terpsichorean ability, as they fail to give sufficient evidence in that line to justify their claim as dancers. Miss Sterling is not seen at her best in the present routine, which has her doing serious numbers, although she seems better fitted for lighter numbers and needs good lyrical selections in addition to the prestige she gained in the movies to make a successful vaudeville tour. The present arrangement will not do.

Prince and Brown, two colored men billed as the valet and the butler, open their act firing gags at each other, and finally work into a little dancing which brought enough encouragement for a few songs. One plays the piano while the other sings. The fellow at the piano fails to impress with his voice as a single, but when he joins in for harmony the applause is forthcoming. Their gags are old and haggard, and their dancing is only fair.

The Neapolitan quartet are singers who harmonize well with Italian and English songs. The bass has an exceptionally fine voice and went big with a solo. The act copped what honors there were in the vaudeville section.

LONDON-LOS ANGELES JUMP

San Francisco, Oct. 19.

The Beggar Opera Company, which has been appearing in London for the past four years, makes a direct jump to Los Angeles next month, where it opens at the Mason Opera House, Monday, Nov. 7.

Following the Los Angeles engagement the company will play up the coast into Canada.

FRISCO NOTES

San Francisco, Oct. 19. George Boyer is now manager of the San Jose Hippodrome.

A girl show in which George X. White is featured opened Sunday at the Crescent in the north beach district. Fred Weiss is business manager for the company, which is sponsored by Benjamin Jellison. Besides a chorus of ten girls the cast includes Willis West, Phil and Marion Sleeman and Charlotte Creed.

Jimmy Hanlon, Western theatrical insurance man, leaves for the East shortly on business. Hanlon has gained unnumbered friends through his kindness in carrying neglected policies and standing the cost until the client could pay. Because of the numerous policies he is now shouldering for performers he has found it necessary to leave for the East in an effort to get in touch with his clients.

LEGIT BOOKINGS JAM SCHEDULE ON COAST

Record Number of Attractions in Fight for Nov. and Dec. Dates

San Francisco, Oct. 19. November and December will bring a general influx of Eastern shows to the Coast. So many companies are scheduled for these parts that it is evident an oversupply will result. It is almost a certainty that the one night stands will not be able to give bookings to all. Competition for bookings in the bigger cities will be keen. A fight for dates is in store. The following are scheduled for appearances out this way starting next month:

"East is West," "Angel Face," Harvey's Minstrels, Georgia Minstrels, Robert Mantell, the Beggar Opera Company, Dunbar English Opera Co., "Robin Hood," Fanchon & Marco's "Sunkist," W. P. Patton in "Chasing Sally," "Bird of Paradise," "The Bat," Nance O'Neill, and several local productions.

It will be the first time in years that so many big productions will be bunched here. The Harvey Minstrels are booked for Los Angeles a week in advance of the Georgia company.

Thanksgiving week promises to be a record-breaker for theatre business in this city. At that time a fleet review from San Francisco will bring 180 warships into the harbor and bay region. It will be the first time in the city's history that such an aggregation of ships has gathered here. The Marcus show will be at the Savoy, the Fanchon & Marco "Sunkist" company at the Century and Robert Mantell at the Columbia during the week.

SCALPERS LOSE FIGHT

Courts Rule Theatres May Refuse to Honor Speculator Tickets

San Francisco, Oct. 19. The Orpheum Theatre won the first round in the legal "battle" over scalpers' tickets last week when the lower court rendered a judgment in favor of the theatre over two customers of Richard Quarg, theatre ticket broker. It was the contention of the court that the Orpheum had the right to refuse to honor tickets which have been resold.

The decision upholds the theatre's determination to refuse scalpers' tickets at the door. These two cases have been considered test cases selected from about 40, which customers filed last year. It is also the first action in the matter, the courts having set initial hearings back in January.

IN AND OUT

Hal Skelly and Co. could not open at Keith's, Philadelphia, Monday, due to an injury sustained by Middle Miller while the act was playing Boston last week.

Margaret Padula replaced Plantadosi and Abbot at the Bushwick Monday.

Carl Randall left the bill at the Orpheum, Brooklyn, after Monday, due to the illness of one of the girls in his act. Harry Fox doubled into the vacancy from the Riverside. Plantadosi and Walton failed to open at the Bushwick, Brooklyn, Monday on account of throat trouble. Margaret Padula took the vacant spot.

INCORPORATIONS

American Film Alliance, Manhattan; \$100,000; A. E. Rousseau, J. E. Donohue, C. A. Conlon.

Ted Lewis Club, Manhattan; restaurant and theatre; \$50,000; J. Lenigan, M. M. Hayward, R. Ludwig.

New York Concert League, Manhattan; manage artists and performers; \$10,000; V. E. E. Fuller, H. Kraft.

NEW JERSEY CHARTERS Crystal Amusement Co., Union Hill; \$100,000; David Lisnow, Newark; Samuel Janock, Samuel Crystal, New York.

DELAWARE CHARTERS Allied Enterprises; picture cameras; \$750,000.

QUESTION PROJECT

Argue T. & D. Wouldn't Use Fourth and Market Street Plot for Theatre

San Francisco, Oct. 19. Announcement that a theatre to be the largest in the west would be built by the T. & D. Circuit on the parcel of land in the rear of the California Theatre (Fourth and Market streets) and fronting on Fourth street was made last week in the daily newspapers.

However, as the block was purchased more than a year ago and not recently, possibilities of the T. & D. people constructing a house seems remote, as the property, although centrally located, is a block off Market street, and with the erection of four new houses further up Market street by other organizations, would be a bit off the "avenue." The T. & D. operates the Tivoli on Eddy street.

SUIT OVER HIPPI

WON BY LOEW

Ramish Loses Contest to Annul Lease to Joint Partners

San Francisco, Oct. 19. Adolph Ramish, landlord and half owner of the Los Angeles Hippodrome, brought suit to cancel the lease, claiming the fact that receiver had been appointed was violation of its terms, but the judges held that Loew's Inc., and Ackerman Harris, who own the other half of the Hippodrome, could not be ousted because the receiver was, by reason of Ramish employing the company's funds for personal use, made necessary.

By the court's decision Loew-Ackerman-Harris lease will be in force for seven years more.

OBITUARY

WILLIAM H. GIBBS

William H. Gibbs of Syracuse, Irish comedian, recently at the head of his own company on the road, died at Albany Oct. 15 after a three days' illness in a hospital there. He

MRS. MAY FLEMEN

Mrs. May Flemen, 32 years old, wife of Wm. Flemen, vaudeville agent, died at the Ravenswood Hospital, Chicago, Oct. 13, as a result of injuries she sustained that day by

IN MEMORY OF
The Sweetest Pal and the Dearest
Friend We Have Ever Had
JESSIE WHITELAW
WHO DIED OCTOBER 15th, 1921.
Until the Master calls us our prayers
shall be for the repose of her soul
and God's comfort to her heart-
broken husband.
Dick and Alice McAvoy

was a native of Utica, and 52 years old. Surviving are his widow, Mrs. Mae Gibbs, two daughters, Mrs. George D. Stewart and Mrs. E. J. Boulton, both of Syracuse, and two brothers, Albert B. Gibbs of Utica, and Myron A. Gibbs of Syracuse.

JESSIE FRANCIS WHITELAW

The wife of Arthur Whitelaw was instantly killed in New York Oct. 15 by an Eighth avenue trolley car. Mr. Whitelaw was playing Proctor's 58th Street and upon returning home was informed his wife had gone to a picture show. Later an officer reported the accident. Mrs. Whitelaw was identified by an Elks card found in her bag. She was formerly of the Merrick Sisters, a team which appeared in "Hanon's Superba," with Harry Kernell, Gus Williams' "Oh, What a Night," and Hoyt's "A Trip to Chinatown."

IN LOVING MEMORY
OF OUR DEAR
MOTHER
Who Died October 23d, 1918
JOE and AL ROME

Charles W. (Paddy) Jones died Oct. 14, following an operation at the Peck Memorial Hospital, Brooklyn. He was for three years flyman

IN LOVING MEMORY
OF
James Tracey Chapman
Who Departed This Life October 21st, 1918
HIS AFFECTIONATE WIFE
JESSIE BLAIRE STIRLING

at Fox's Ridgewood and was a charter member of I.A.T.S.E. No. 4, Brooklyn.

Angele Gril, operetta actress, died in France, Oct. 10, following two operations.

MARRIAGES

Lee White, music publisher and song writer, to Florence Worthington of the Century Roof.

Dolly Williams, vaudeville, to Walter A. Rankin (Variety Four), at Geneva, N. Y., July 5.

Leighton Stark ("Beware of Dogs") to Mrs. Jessie Messinger, in Newark, Oct. 15.

Leighton Stark, of William Dodge's company, to Mrs. Jennie Messinger, of Newark, N. J., where the ceremony was performed Oct. 17.

THEY NEEDED SUNSHINE WHERE
HE HAS GONE—THAT IS WHY
THEY SENT FOR—
MIKE COSCIA
HIS FRIENDSHIP WAS MORE
RARE THAN
PUREST GOLD
We Mourn With, and Offer Heartfelt
Sympathy to His Bereaved Partner
and True Pal, ALVIN VERDE.
JOHNSON BROS. and JOHNSON

being struck by an automobile Prior to becoming an agent, Mr. Flemen appeared with his wife in

We loved her in life and we will never forget
her in death.
JESSIE WHITELAW
Who answered the Master's call Oct. 15, 1921
She was God's administering angel on earth.
Her smile was infectious, and to know her
was to love her. Our hearts go out in sympathy
to her poor husband who loved her
dearly. "Blessed are they that mourn for
they shall be comforted."
Agnes, Sadie and Margaret Cullen.

vaudeville in sketches, "Between the Lines" and "Back to Boston."

Dr. W. Rhys-Herbert
Dr. W. Rhys-Herbert, composer
and former conductor of the Minneapolis Elks Glee Club, died in the

In Memory of My Beloved Wife
MAY FLEMEN
Who Departed This Earth October 13th, 1921
— GOD NEEDS ANOTHER ANGEL —
WM. FLEMEN

West Side Hospital, Chicago, last week. Dr. Herbert was a native of Minneapolis and earned considerable

IN MEMORY OF
One of the most lovable women I
have ever known
MRS. ARTHUR WHITELAW
A faithful, charitable worker whose
smile was like God's sunshine.
Eternal rest grant unto her, O Lord,
and ease the aching heart of her
lonely husband
REV. JOHN FERGUSON
St. Bernard's Parish, Mount Hope.

able reputation as a composer of "standard" songs. J. Fischer & Co. were his New York publishers.

Fabrice Carre, author of numerous French librettos, died in Paris aged 66.

Harry Bernstein, manager for Jake Wells at Richmond, Va., at Washington, D. C., to Ruth Massey, non-professional.

BIRTHS

Mr. and Mrs. Ernest J. Clarke, at their home in New York City, Oct. 17, daughter. The mother was Elizabeth Hanneford — Hanneford Family.

Mr. and Mrs. Max Ford, Oct. 7, at the Misericordia Hospital, New York, son.

A SHOW IN ITSELF

COFFEE DAN'S

SAN FRANCISCO'S FAMOUS MIDNIGHT PLAYGROUND

EDWIN H. FLAGG STUDIOS

SELLS-FLOTO CIRCUS ADDING BUFFALO BILL'S WILD WEST

Rough Riders Again for First Time in Years—Combined Shows Under Muggivan-Ballard Direction Next Season—Sells-Floto Owns Title

Through an advertisement in this week's issue of Variety, advertising for cow-boys and cow-girls, the Muggivan-Ballard combination, operating the Sells-Floto Circus, confirms the recent report it will next season give a revival of Buffalo Bill's Wild West and Congress of Rough Riders of the World with the Sells-Floto Circus.

The Buffalo Bill name has not been on the billboards in several years. Also for several seasons there has been no wild west exhibition playing during the summer as a traveling organization. In connection with the Sells-Floto announcement, it is reliably reported it is unlikely the Miller Brothers of Miller Brothers' 101 Ranch fame will send out another troupe under their name in the immediate future, if over. While the Millers like the open air show business, they have made no preparation to resume touring the cow-boy exhibition, and their close friends are authority for the report concerning their inclination at present.

As far as the forecast is just now, the Sells-Floto combined show will be the only one on next summer's horizon.

The Sells-Floto Circus owns the show right to the use of the late Col. William F. Cody's professional cognomen. With the years intervening since the American scout's title was borne to the breezes and the new generation growing up since then, the Sells-Floto people believe that with the ever current interest in everything pertaining to the wild west, aided by the picturization in the interim, that the time is ripe for the revival.

Whether a nationally known name will be called to the mast-head of the Wild West portion of the tent entertainment has not yet been decided upon.

BIG LEGION EVENT

150,000 Visitors Expected for American Legion Convention

Kansas City, Oct. 19. The annual convention of the American Legion, which opens here Oct. 31, will undoubtedly be the largest attended meeting of any kind ever held in the West. Those in charge of the arrangements are planning on caring for 150,000 visitors, and the amusement managers are looking forward to the event with interest.

At the Shubert Eddie Cantor and his "Midnight Rounders" will be the attraction, and "The Champion" will be at the Grand. Many outside attractions have been arranged for by the different local posts. In addition to the huge parade, with something like 100 bands scheduled, there will be a "Flying Circus," with many of the leading aviators of the country present. At the Association ball park a genuine Wild Western "rodeo" will be staged, with cash prizes for riding, roping, bull-dogging and other Western sports. One post will have a down-town picture house at its disposal and will offer a feature film.

The flying circus is the big event, and the management expects to handle at least 100,000 admissions.

As a precaution against loss by bad weather the management has taken out \$30,000 insurance; \$10,000 a day.

Only the threatened rail strike provides the slightest gloom for the event.

CIRCUS HOMEWARD BOUND

The Ringling Bros.-Barnum & Bailey circus finished its season in Richmond, Va., Tuesday (Oct. 18). Its train was scheduled to start the long pull to winter quarters in Bridgeport, Conn., around 2 a. m. Wednesday.

The big show has traveled 11,000 miles and gave 362 performances. Lester Thompson, of the press staff, has ahead of a John Golden show. Dexter Ellows will appear at his home in New Britain, Conn.

MUSICIANS' SCALE SET IN NEW YORK

\$52 Weekly in Vaudeville Theatres—Retrospective to Sept. 26

The scale for musicians in vaudeville theatres of New York has been finally agreed on, the men to get \$52 weekly. That is a reduction from \$54 weekly, the agreement being retrospective to Sept. 26, musicians receiving \$12 less than \$52 this week to balance up the three weeks paid at the old scale. The agreement was signed by the managers and the new No. 802 local of the A. F. M. Originally musicians in vaudeville and picture houses were asked to take a 20 per cent cut by the managers, the final settlement fixing the reduction at about seven and one-half per cent.

Overtime by musicians and stage hands at the Winter Garden and Palace has been asked because of the length of the shows since the Shuberts opened their vaudeville. Last week an effort was made by both houses to exit by 11:15 after which overtime may be claimed. Last week both houses were out before the time limit Monday night, the Garden making it by abruptly chopping a 'revue. Later the revue was ordered to play through. The added costs are reported running as high as \$500 weekly for overtime. The 44th Street has had no overtime claims, the show being arranged for exit within the prescribed hours after the first week.

At the expiration of the first week of Shubert vaudeville at the Winter Garden it was said the stage crew presented a bill of \$720 for overtime. It was not allowed, and according to last report was still outstanding.

REVUE TAKEN OFF

Moran-Wiser Production Relegated—Two-Act Continues

As soon as practicable the Shuberts will shelve the revues they are using in their vaudeville programs. The Moran-Wiser Revue, playing the Shubert vaudeville circuit, was closed Saturday at the Chestnut St. opera house, Philadelphia, and will be abandoned.

Moran and Wiser, it is understood, will continue playing out the balance of their contracts for the Shuberts, offering their "boomerang" hat specialty.

The revues are mostly comedy scenes and condensed bits of former Shubert legitimate pieces and have not caught on as expected. While the original intent was to use the members of the regular vaudeville bills in the revues it has been found impractical. The revues have in most instances carried a special cast with a chorus making for considerable expense and not proving of any particular value as a portion of a regular vaudeville entertainment.

"OPPOSITION" OUT?

Acts Reported Playing Around New York Regardless

The advent of Shubert vaudeville has evidently wiped out barriers and "opposition" houses. During the past two weeks several acts have appeared at the Astoria, Long Island, and the Central Jersey City, both formerly on the "poison" list of the Keith and Loew offices, and followed those engagements with appearances in Keith houses.

As both the Keith and Loew forces keep close tabs on the two houses, the "appearances" have circulated the report among acts that the houses had been taken down.

NO SUCH THING AS A SET-UP

Tomato and Con Earned Every Quarter They Got

Syracuse, Oct. 26.

Dear Chick:

Tomato and I have just returned from a barnstorming trip up through the sticks, and, believe me, we earned every quarter we picked up. All this gab in the paper about so and so being a set-up is fish-cakes, you can take it from me.

There ain't no such thing as a set-up, and don't let nobody tell you any different. Any guy who can hold up two hands with gloves tied to the end of them is liable to knock any one's brains out, and no fight is over until your back in the box office couffin' up the winner's end of the takings.

I'm sick and tired of matchmakers writin' me askin' me what'll I'll be willin' to cut to let Tomato knock over some set-up, and then after you chop off a couple hundred berries from your regular price, runnin' into a guy that's as tough as Kid Broad was when they used to pay off in shin plasters.

We hop up to Canada last week to fight one of these here set-ups. He's a kid named Young Toronto, and his manager cum to me in the dressin' room and asked me to have a little mercy on this bird, as he was the sole support of a large family and couldn't fight a lick.

In the first round Tomato cums back to the corner after pastin' this baby all over the place, and says the guy wants to take a dive, for he's whisperrin' in Tomato's ear. "Give it to me on the chin and I'll dive."

I heave a sigh of relief, figurin' at last we have grabbed an onion, and start packin' up the Colloidean and the rest of the junk. I get everythin' ready for a dash to the rooms when the bell rings endin' the second round.

Tomato is bustin' this bird on the chin, but he may as well be hittin' an armored tank for all the effect it is havin' on him, and in every clinch the egg is whisperrin': "Give it to me on the chin and I'll dive."

How Toronto could take it! Joe Grimm in his palmest days was an invalid compared to this bird. He should have been named Westing-house, for he was the best shock absorber we ever rode with.

At the end of the tenth round he was still takin' it and still askin' to be knocked out. Tomato was nearly in from bustin' him and was hangin' on like a Monday wash.

I was kickin' myself all over that I hadn't used the team lead, for the referee never give the bandages a tumble when we climbed into the ring, and I don't think Toronto's handlers would have barred black-jacks.

Tomato done everything to this sap that the Dominion law would stand for, but at the final bell he was still in there and nothin' was gettin' past him. As a catcher he made Wally Schang, Ray Schalk and the rest of the big leaguers look like entries from the Epworth League.

We found out later that he was a pipe fiend, and that the gang used to load him full of Li Yung and then go and bet he would go the distance. He would get a skin full of junk and tell everybody he met to drop him quick, and then go back to his corner and complain that they couldn't hit hard enough.

So there's your set-ups for you. Tomato entered the ring a lightweight, but after workin' on this guy all night at the end of the fight he could have made the feather-weight limit without tippin' the scales.

I am thinkin' of takin' over a club up here and runnin' bouts this winter, as Tomato has got to be a big card. I can hop into New York and get some of those smackers that Joe Jacobs and Eddie Mead are handlin' to cum up here and fight for spearmint their first time out, for if they make any kind of a fight with my animal they can cum back in a return match and grab plenty.

If the kid keeps improv'in' I'll have to take him to New York. All I want is one shot with him at the Garden, and if we ain't made from then on I'll punch you in the nose at 3 o'clock any afternoon in front of Macy's window. Take care of yourself and believe me.

Yours old pal, Tomato

COURT ORDERS ELECTION OF MUSICIANS' UNION ON NOV. 10

Indications Point to Landslide for Conservatives—M. M. P. U. Board Decree Permitting Former No. 310 Members to Join New Local 802

By virtue of a mandamus issued by Justice Hotchkiss of the Supreme Court last week, Mutual Musical Protective Union must hold its annual election of officers and directors Nov. 10. The election was originally scheduled for Oct. 12, but the faction opposed to the recently reinstated conservatives ordered a postponement. The adoption of a resolution last week by the M. M. P. U. board of directors permitting members of former No. 310 to join the new No. 802 musicians' local is a move that practically makes the coming election a "push over" for the conservatives, inasmuch as the so-called radical faction had previously passed another resolution expelling all M. M. P. U. members joining the rival 802, the latter being affiliated with the American Federation of Musicians, having replaced 310 as the New York local. The later resolution naturally nullified the former one.

Had the so-called radical element

Angelo Matera, Henry V. Donnelly, Arthur Kasse, George Shapiro, F. J. Etzel and Alfred G. Shara. This gives the conservatives a majority of two.

If the conservatives are elected, and it is a foregone conclusion they will be, it is understood immediate steps will be taken to dissolve the M. M. P. U. as a union and make it a holding corporation. The M. M. P. U. owns the \$1,000,000 building at 864th street and Third avenue. It is likely that Local 802, which now has small quarters on the same floor with the former 310 offices, will occupy the entire 86th street building under a leasing arrangement if the dissolution of 310 comes to pass, as expected. Most of the 9,000 members of 802 are paying dues in both organizations, the conservatives holding on to their membership for the present because of the coming election.

Rehearings for all of the M. M. P. U. members who were fined during the war between the two fac-



**MR. AND MRS. GUIDO CICCOLINI
AND BABY ROMA
CICCOLINI**

Late leading tenor of Grand Opera, Milan; Covent Garden, London; Grand Opera, Paris; Imperial Opera, Petrograd; Boston Grand Opera Co., and Chicago Grand Opera, specially engaged as a Star for the Messrs. Shubert for the entire tour in the United States.

remained in power, it would have been impossible to have put through the resolution permitting membership of M. M. P. U. members in the 802 local. This would have meant that as most of the M. M. P. U. men belonged to 802, they would have lost their vote in former 310, with a small minority left in good standing in the M. M. P. U. electing a ticket made up completely of their own factionists.

As matters stand now the conservatives have won a complete victory, having returned to office through a court decision. Sam Finkelstein, president; William Dooley, secretary, and Anthony Mullieri, board member, which gave the conservatives a majority in the board, with the consequent power to adopt resolutions favorable to the conservatives, which means control of the situation.

The conservatives were further strengthened this week with the switch of Harry Rosenthal and Arnold Spink over from the opposition. This gives the conservatives eight members in the board of directors—Sam Finkelstein, William Dooley, Isaac Rosenberg, Morris Bueyevitch, Harry Kuntor, Anthony Mullieri, Harry Rosenthal and Arnold Spink. The opposing forces in the board lists six members.

tions have been ordered. It is probable that most of the fines, which total about \$1,000, running from individual amounts from \$10 to \$250, will be remitted, inasmuch as it is claimed by the conservatives that most of the fining was of a political nature and unjustified.

The conservative ticket, which appears to be sure of election, has Anthony Mullieri for President, Wm. Roche, Vice-President; Sig Pollatshok, Secretary; Isaac Rosenberg, Treasurer, and Cole C. Hall, Financial Secretary.

K. C. Jr. Opens Oct. 30

The Main Street, Kansas City, new junior Orpheum opens Oct. 30. The initial bill includes Rae Samuels, Nat Nazarro, Cliff Nazarro and Darling Sisters. The house will play the "State-Lake" policy, eight acts, four shows a day, at pop prices. It seats 3,000, and cost approximately \$900,000.

Aldene, Wilmington, Vaudeville

Wilmington, Del., Oct. 19. The Aldene recently completed by the Dupont interests will open with vaudeville Monday booked through the Shubert office.

The house, which was built at a cost of \$1,000,000, is the largest local theatre.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO

Chicago, Oct. 19.

A vaudeville show that registered 100 per cent. from the first to the last act and back again. There were a lot of names not at this house for a long time. It seemed to find its answer in absolute capacity business, which took in the very last row on every floor. The two upper boxes had one or two vacant seats that were not even noticeable. It's hard telling just who drew them in, as there were six names that received extra large type and lights, with Horace Goldin getting a banner around the canopy of the theater. Another novelty was electric stars opposite each name in lights.

The names in lights were Paul Bliese and his Columbia Recording Orchestra, William H. Crane, Vaughn Comfort, Miss Juliet, Walter C. Kelly and Horace Goldin, "Sawing a Woman in Half."

The opening wedge in taking the shiekles from the Majestic boosters was Sealo, an aquatic marvel, who wiggled to a rousing hand. Jack Benny, "to place," found the going a little muddy and the track heavy. What Ben Bernie is to New York Jack Benny is to Chicago, although no confliction. Benny has his own style and original material, with an easy personality that seemed to take everyone into his confidence.

Paul Bliese, with his orchestra, is another Chicago institution. Mr. Bliese replaced Isham Jones, who was billed to appear, but Jones, working a local cafe, was forced to live up to an exclusive contract, giving Bliese his first crack at the two-a-day. Bliese took full advantage of the opportunity and knocked out the first heavy applause hit, taking eight curtains, with four encores thrown in to appease his applauding admirers. There are nine in Bliese's orchestra, with everything concentrated to sell dance music for ballroom consumption, with Bliese alternating between the saxo and the violin. He has a combination that can step into vaudeville and get away on merit.

Krass and White were in fine voice and found the going made to order after the preceding act. William H. Crane in "George Ade's" "The Mayor and the Manicure" has been played by several lesser lights than Mr. Crane, but this veteran puts a touch to it that makes the bewhiskered playlet sound almost new. Capably supported by Paul Willis as the son, Marie Eline as the ingenue and Grace Goodall as the manicurist.

Vaughn Comfort, who followed, using strong billing, which sounds a trifle egotistical. Mr. Comfort's billing calls him "America's most natural tenor," with Jay West Jones, his accompanist, "the marvel of the piano." Rufining through a repertoire mostly devoted to the green fields of Erin, he easily convinced the folks.

Miss Juliet rightfully bills herself as "A One-Girl Revue," and in an extravagant gray cyp puts over her restaurant bit and her impression of America's leading artists to hearty acclaim. She ran the gauntlet from Eddie Foy to Maude Adams, and begged off from a dozen more calls.

Walter C. Kelly came back after a lengthy absence and was welcomed like a conquering hero. Kelly is using several English jokes with his last "a pip" of a show story that could almost be made into a regular act by itself. Mr. Kelly easily held the laugh honors, dividing the applause honors with Paul Bliese.

There has been much talk and ado about "Sawing a Woman in Half." The attention it drew, the interest

aroused and the almost impossible feat of holding an audience intact at 11 o'clock makes it appear the idea is well worth fighting about. There was not one walkout during Goldin's presentation. It looked like a two-to-one bet and an easy get-away for the crowd to strike for the street on the introduction, but no one stirred. The trick film that introduces the subject worked them up to a point until the actual sawing, when there were gasps and even a shriek or two from the audience. When the act had had its run the outgoing crowd talked of nothing but the mystifying sawed woman, which means money for any house.

Loop.

APOLLO, CHICAGO

Chicago, Oct. 19.

Business Monday was way off from the average which the house has held in the past. At the evening performance there were about five empty rows on the lower floor, with vacancies too numerous to count in the upper portion. The light attendance can best be blamed on the Indian summer weather which Chicago underwent Monday, with folks preferring to remain on the outside instead of sweltering in a theatre. The light attendance here was mostly responsible for the first part of the show making no impression whatever. Even though this portion is not altogether of the sure-fire variety, there were two acts—Callahan and Bliss and the Barr Twins—deserving of approbation, but received very little of it. However, the last half woke up the house and all of the acts in that section went over big, even the closing turn, with the audience all remaining seated until the finish of the turn.

Belle Storey was accorded the headline and lived up to it. Her repertoire, of the classical order, gives this coloratura soprano unlimited opportunity vocally. Charles T. Aldrich, with his quick-change character portrayals and feats of illusion, ran Miss Storey a close second. Aldrich has an offering which is new to the patrons of vaudeville houses here, and his speedy changes mystified. His humorous characterizations in grotesque and burlesque fashion in the first part brought forth many solid laughs, while the characterizations in the second portion, especially when he was seated at a table with his hands clasping a newspaper, held the audience spellbound, with the third portion again bringing forth much merriment.

Lucy Gillett, with a man assistant, opened the show with her novelty juggling offering. Miss Gillett has some remarkable feats which she executes with simplicity and ease, especially the two closing tricks, when she balances about a dozen different articles on her chin, hands and toe at the same time. For her efforts and work she was deserving of a much better reception than she received. On the "deuce" spot was Fred Rogers, billed as "The Go Get 'Em Kid." Rogers failed to get 'em with his songs, talk and dance even though he tried mightily hard. His offering is just a passable one and hardly of big time calibre.

Aileen Bronson, assisted by Margaret Hoffman, was on next with her comedy school skit, "Late Again." Miss Bronson did not live up to the standard she formerly set with this offering in the Keith houses. The work of herself and assistant was listless and indifferent, and one having seen the act during its early presentation would hardly believe Miss Bronson was the same person who had appeared in it. The turn went flat with hardly a ripple of applause.

"Chuck" Callahan and Bobby Bliss were in the cream spot of the first section with their grotesque singing, talking and dancing novelty "Atta Boy Petey." The grotesque make-up and costuming of the boys drew much laughter on their entrance, and their unique manner of work easily acclaimed them the hit of this section of the bill. Callahan and Bliss are capital dancers as

they showed in the Jimmy Hussey show and were they to utilize their ability in the terpsichorean art a bit more than they do, it is likely that the value of the act would be considerably enhanced.

The Barr Twins, with Dave Franklin at the piano, have a refreshing song and dance novelty. The girls work hard and execute their dances in a most impressive manner. But Monday night, through the fact that Franklin was self-concentrated and drew the attention of the audience to his clowning at the piano when the girls were working, instead of allowing the folks to give their attention to those whom they paid to see, they did not do so well.

Through these stunts of Franklin's the audience was not able to relish the Spanish number and the closing number of the girls as they should have.

Garron, Dolan and Leo, billed as the "Three Chums," started off the second portion at a rapid gait with their novel harmony singing. The majority of the material used by the boys is not hackneyed, and as a result it carried them over to a substantial hit. In the next to closing spot was Walter Weems. Following Miss Storey the path was none too rosy for him. But when he started to pull a few of his gags in his droll manner, he had 'em started and they just trailed along until the conclusion of the turn. Making his offering immensely. Maria Leo and Company, three models, held the audience in their seats until the conclusion of their novel posing offering with their imitation of famous Chinese creations.

PALACE, CHICAGO

Chicago, Oct. 19.

The entire Palace show was a succession of hits Monday from the first act to the closer. Each found the ever reliable matinee audience present, with hands in action. In some cases the hand exercise grew quite noisy, particularly with Joseph E. Howard and Ethlyn Clark. They encored, bowed and encored, but that was not enough for those out front. They had to give a curtain speech.

Zarrell Brothers grabbed off a good portion of approbation. The hand to hand tricks are all individual and very neatly performed. Peeping behind the "brother" angle, it really is a case of Zarrell breaking in a youngster, who fits in perfectly.

George Yeoman, monologuing it, had John P. Medbury dig up some of his wit, which fits into his "Liz-zie" character. Medbury is writing for the Chicago Evening American. Yeoman had a little grind of it in getting attention, but when he did he found healthy laughs.

Dave Harris, with his seven syncopators, went like wildfire. Harris sang his many songs, encoring with a piece of business showing versatility by playing the instrument of each member of his band. Harris is neat appearing, quite a showman, and a pleasure to listen to. His band does not do a specialty and only accompanies his singing.

Sylvia Clark, absent from Chicago for quite some time, returned with her individual mannerisms and, as usual, restricted numbers. Her first is that of the praise of the spotlight and what a fizzle everyone would be if there weren't any. Then she clowns about and measures up to her billing, "artistic buffoonery." Miss Clark worked with zeal and pepperness, and is ready to enter the world series of her type of entertainment.

"Summertime," a come-y sketch, has been parking around this town for the past few weeks. It struck a lively pace with this audience.

Billy B. Van and James J. Corbett put a stop to proceedings. They sold their material for high applause. Then came Howard and Clark. Howard was in first class working condition and Miss Clark was in good trim. They sang their songs to willing ears and responsive hands. Jack King, formerly of many tris, was at the piano, besides doing a specialty, a burlesque of Kitty Gordon.

Lydeil and Macey felt the effects of their time worn act by a scattered walkout. By the time they finished the homeward bound crowd had grown. An unusual number remained to see the singing, dancing and wire walking of Nellie and Josephine Jordan. The sisters worked snappily and suffered the usual closing spot handicaps of general exiting by the crowd.

Loop.

STATE-LAKE, CHICAGO

Chicago, Oct. 19.

What is advertised as an all-star program is in actuality an all-star bill. Names there are aplenty. The show offered here for 50 cents is more than the equal of the bills presented in some of the big time houses for twice the amount, and then, again, a feature picture is given here in addition. The house was crowded to capacity on the third show Monday, with a big "hold-out" line waiting for an opportunity to get in at 6 p. m.

Marion Harris, a Chicago girl, who deserted vaudeville about two years to sing for the phonograph, records, made her first reappearance here and was endowed with the headline position. Miss Harris has been gone probably a bit too

long to determine the exact type of repertoire she should use. Several of her numbers of the syncopated order met with favor a long time ago and should be replaced with fresher ones, and then the sentimental ballad she sings should be cast aside for another number of the syncopated order. Miss Harris is noted for her rendition of syncopated melodies, and any other type does not enable her to do justice to herself. Miss Harris is a prime favorite, demonstrated by the reception accorded her both at her entrance and finish, and she will maintain this popularity if she has a more suitable repertoire of melodies.

Elizabeth Brice, assisted by Gattison Jones, in the singing, talking and dancing skit, "Love Letters," was next in line for stellar honors. The skit is a big flash offering presented in wholesome style and manner by Miss Brice and her male aids. One of the boys is not much of a factor vocally, but when it comes to dancing he more than atones. The other chap can pound the ivories, and use his pipes to good advantage, which he does, while Miss Brice as usual gives a sterling performance.

Joe Browning, with his "Timely Sermon," is entitled to second honors on this bill. His droll rendition of his sermon brought forth spontaneous laughter and his recitation about the boy who was "Yellow," just about brought the house down with applause. With his song effusion about "Love," brought his turn to a most successful close as far as the audience was concerned.

Rose, Ellis and Rose, two men and a woman, with a barrel jumping and acrobatic novelty, started off the show at a fast gait. Rodero and Marconi, with a musical offering on the piano, accordion and violin, were next. These boys have a good catalog of numbers of the classical and popular order, and sell their act in showman-like fashion. Their work is somewhat reminiscent of Bernie and Baker, in their early vaudeville career.

Tempest and Sunshine in the "trey" spot cut their act short, doing about 10 minutes. The numbers they eliminated, which were seen recently at the Palace, are essential ones and as a result this duo did not register as they should or usually do.

Beth Berri, assisted by Gil Squires and Wm. McLeod, in a pretentious song and dance offering, closed the show and scored very good.

Demarest and Colette and Josephson's Icelanders not seen at this performance.

McVICKER'S, CHICAGO

Chicago, Oct. 19.

S. R. O. greeted the first show. From the vaudeville angle it was possible that a few acts on the bill may have contributed to a sell out, but the drawing card and feature was Ruth Stonehouse, who has been the heroine in many a serial. Others on the bill had a better act than she, but with her reputation she did less work and got more from the "appearing in person." Miss Stonehouse took up ten minutes, working before a velvet drop in "one."

She first entered and did a monologue of her impressions of a girl at the movies, who thinks she knows every one in the pictures. Perhaps the people were so interested in her personal appearance that they did not pay so much attention to her attempt to entertain and so the monologue got a few scattered laughs. If strengthened in spots it would be a good card. Then Miss Stonehouse removed her beautiful cloak and did a dance nearer to a ballroom step than anything else. After which she did a very bold shimmy. In all Miss Stonehouse's offering is different than what most picture people have been presenting and she went much better.

Sinclair and Gray, two women, opened the show with bicycle riding. They wear abbreviated gowns and have a routine usually seen in their type of act. Both of the girls wear their hair in braids, and in some of

their stunts their heads are close to the spokes of the wheel.

Wheeler and Mack sang, danced and talked in the ducing spot. The man is a good dancer and helped with a voice of no consequence in the vocal portion of the routine. The woman works more on burlesque order and handles the larger amount of talk. In their case it seemed the combination is not of the best. As a closer the man did a fast dance that brought the team back for bows.

Robinson, McCab Trio came next and added life. Talk and harmony round out a good act. The straight man could wear a tux or evening dress as a matter of appearance besides acting as a contrast for the woman appearing in evening gown. The comic is the mainstay of the turn.

Lella Shaw and Co. came through with her old vehicle, of opening before a transparent drop, which shows a letter addressed to her. The drop goes up to an interior act. Miss Shaw had vamped a fellow, even though she is married (which makes her third trip). The vamped fellow comes to her house and so does her husband. The result is that both men fake dead. She yells with glee and calls up a third man and makes an engagement for a dance. The sketch went very well.

Gordon and Healy returned to this town with their same act, line for line, and the only addition is a blue drop. The act has usually made a touchdown and this trip was no exception. Miss Healy looks as sweet as ever, and Gordon hasn't changed a bit. Miss Stonehouse followed.

Walmesley and Keating appeared minus their drop and a little material. They hit the target. They worked before a house drop, but this did not phase the results of their capital acting and material. "Dance Surprise" closed the show. They have wonderful drops and hangings set in three. The back drop has slits in it, through which the dancers appear. Two girls enter first with a man and do a Russian number. Then a female impersonator does a number. Each of the four do some specialties very graceful. The surprise seemed to be in the impersonator removing his wig. Vera Clayton and Burns and Lorraine not seen.

KEDZIE, CHICAGO

Chicago, Oct. 19.

Patronage at this house seems always to be to capacity. It must be on account of the standard of vaudeville submitted. For the bill last week is far superior to the average run of shows presented in the neighborhood houses. It is unusually well blended and arranged in a manner as to build it up to the point of being excellent entertainment.

Kenny Mann and School, delegated to start with their roller skating novelty, gave the show an unusually fast turn. Their difficult skating feats and acrobatic stunts are arranged and presented in showmanlike fashion. The Nifty Trio—Earl Sheehan, Bertha Startzman and Carl De Lorto—recently recruited from burlesque, are a versatile group and present their songs, dialog, dances and instrumental selections in a most capable way.

Karl Kary presented his "Musical Cartoons" and piano accompaniment in the third position. Kary is imbued with personality, has good songs as well as being able to pound the ivories to good advantage. Carlisle and Lamal, man and woman, have a comedy skit, with the dialog crisp and smart, and the woman a comedienne of no mean ability. The man is an exceptional feeder

(Continued on page 9)

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Friday, October 21, 1921

INSIDE STUFF

ON VAUDEVILLE

The Keith offices recently signed Harry Jolson to a vaudeville contract for two years. In Cleveland last week Harry played Keith's Hippodrome. Archie Bell, in the Cleveland "News," had a column story about Harry and Al. The story said Harry had sponsored Al and could sing circles around him. It also related an incident in the Jolson family when Al went to "jail" for a week "to teach Harry a lesson." The interview brings up other theatrical brothers and sisters. The Farnums are mentioned, with William claiming to have outshone Dustin and Marshall; Wilton Lackaye, with a brother and sister on the stage; Olive Wyndham and Janet Beecher (sisters); Willie and Eugene Howard, and it is even mentioned Lee Shubert has come to more prominence than J. J. Mr. Bell gives Mrs. Harry Jolson quite a meed of credit, saying: "Mrs. Jolson appears in her husband's act but her name is not on the program. I have met hundreds of theatrical wives, but Mrs. Jolson is the first I have known who was willing to submerge her talents as an actress to the glory of hubby."

The Mrs. Kift who figured as the central feminine figure in the sensational case of E. Breitung, the multi-millionaire banker recently arrested for vagrancy after detectives testified to shadowing him into what the court ruled, was a disorderly house, turns out to be Nellie La Pearl, of the famous La Pearl circus and vaudeville family.

Mrs. Kift was the lessee of the apartment in which, the officers testified, Breitung was seen in an unconventional attitude. The women were fined and Breitung was freed at the time. Later he was arrested in an unprecedented case of vagrancy, the law holding him on the charge despite his proof that he was worth upward of \$20,000,000.

La Pearl and his wife were divorced several years ago, after the circus owner had sued Adrian C. Honore, brother of Mrs. Potter Palmer, for \$100,000 on a charge of alienating her affections. The suit was settled out of court. She later married Kift, a sea captain. She was at one time manager of the La Pearl Circus, and, for many years, was a black-face comedienne in stock and repertoire.

The plan of the Keith agency to change the policy at the Royal in the Bronx, also the Hamilton on upper Broadway, has been changed, it is said. Both houses have picked up in business within the past two weeks. They will be continued to be booked by I. R. Samuels of the Keith office, along with the Colonial and Alhambra. The Hamilton particularly has had big bills for the past two weeks; though the actual reason for the altered plan is the possibility, it is said, of Shubert vaudeville going into the Audubon, through the pending deal between the Shuberts and Fox. In that case, however, the Keith people would have the Coliseum at 181st Street, now a split week house, to combat the Audubon. The Coliseum has the more logical location. However, the Audubon lies between the Hamilton and Coliseum, about an equal distance from both, and all on Broadway.

The arrest of Florence Tempest at five in the morning recently at Minneapolis, with the subsequent fine imposed upon her of \$25 for disorderly conduct, happened through Miss Tempest "sassing back," according to the story, the house detective of the Hotel Radisson in that city. Following the appearance of Tempest and Sunshine the evening before at the Orpheum, one of the principals of the Shubert stock company in Minneapolis met Miss Tempest. They were both stopping at the hotel. When the house man inquired as to the noise he alleged to have heard in the room, Miss Tempest protested so volubly, a police officer was called in. The man's name was not divulged, though that he was of the Shubert stock seemed quite evident to the local newspaper men.

The Shubert opposition in vaudeville appears to have had no more effect upon Keith vaudeville theatres than to increase business in those houses opposed, and given up the Keith booking office force. There appears to be no doubt but that the Palace, New York, is now doing the record continuous business of its career through the huge vaudeville shows displayed there weekly. According to report, the added cost over the normal average of the past of those bills is more than offset by the increased attendance. The same condition exists elsewhere, according to the Keith people.

A "vaudeville theatre" near New York that plays as a day stand at a top scale for act's salary of \$9 will only permit the turns to appear in "one." Whether skit or sketch, it must be "one." When asked why, the "stage manager" answered the theatre had nothing to set a stage with excepting a drop. An act playing there last week called for the ringing of a phone bell. The cue wasn't taken. The stage manager alibied the bell had not been rung in two years and he didn't think it would work.

TURPIN'S RETURN

Goos to State-Lake at \$2,000 per Week After Playing Other Chicago Houses

Chicago, Oct. 19. Ben Turpin, the picture comedian, played his third return engagement in Chicago last week at the State-Lake theatre. On his original appearance at McVickers, six weeks ago, he received \$1,500 for the week, his second week at the Rialto brought him \$1,200, it is said, and last week he returned to head line the State-Lake at \$2,000 for the week.

Turpin headlined the bills at both the Rialto and McVickers, and during the two weeks he was at these houses business was very big. At the conclusion of the engagements he had no further bookings. A number of small-time agents were delegated to offer him to the various picture houses here at a salary said to range from \$1,200 to \$1,500 a week. There were no bidders for his services and he was booked to play two picture houses by one of the independent agents. The houses located in Detroit and Cincinnati paid each \$1,500 for one week.

Then Turpin was booked into the Capitol, New York, by S. L. Rothafel, at a salary said to be about the Rialto figure, when the bookers of the Orpheum, Jr., circuit thought he might be a good buy for them. Arrangements were made to have him make his re-appearance in Chicago at their house, the State-Lake.

After the opening performance Monday the management was dissatisfied with his performance and wanted to cancel his act at once and pay him for the week. On second thought, it was decided on account of the large and extensive advertising announcements and billing they had given Turpin, it might be better to retain him and revise his act. Turpin was then told to cut out all of his talk and simply lead the orchestra for his own offering with an added bit with De Haven and Nice called "The Flying Gimbals." This failed to register, but Turpin was allowed to finish the week.

Akin Play for Jobyna Howland

Chicago, Oct. 19. Jobyna Howland, now appearing in "The Gold Diggers" at the Powers, is to have a starring vehicle, "Greatness," provided for her next season by Zoe Akin.

It will be produced according to report by David Belasco.

CHICAGO SHOWS

(Continued from page 8) and makes grotesque appearance in his athletic costume. This skit is wholesome and pleasing. Next to closing were Bensee and Balrd. They were the usual sure-fire hit with their songs and Miss Balrd's comedy efforts. Closing the show and Her Ficks submitted a corking good entertainment.

HARPER, CHICAGO

Chicago, Oct. 19. The clientele of the Harper, located in the exclusive neighborhood of the south side, seems to demand a better class of entertainment than the patrons of the average neighborhood house. The top price here during the week is 40 cents, for which a feature picture and three better quality vaudeville acts are given. Sunday 60 cents is charged, and then five acts and a picture are shown. The three acts used in this house during the week cost the management as much as five or six acts do in other neighborhood houses.

The feature picture, "Anatol," was probably calculated on more to bring the crowd in than the vaudeville, even though Virginia Lee Corbin, the child film star appeared in person. Frank and Milt Britton, musical, led off the vaudeville. The boys, regardless of their position on this bill, have gained the reputation about Chicago and lived up to it. Next was Virginia Lee Corbin, a cute little youngster and perhaps better equipped for the speaking stage, as far as ability is concerned, than the average movie recruit. But as in many cases of the disciples of the silent drama that have come to the speaking stage, error has been committed in the selection of routine. This youngster is compelled to attempt to go through a routine of character songs which are out of her line. The youngster can recite, and she should be given an opportunity in this direction instead of the melody field. Closing the show were Radlin's Monkeys, very amusing.

ORCHESTRA DATES CLASH

College Inn Objects to Isham Jones Playing Majestic Engagement.

Chicago, Oct. 19. Isham Jones, with his orchestra, was booked this week to appear at the Majestic. The booking was obtained by Ernie Young after Jones had told him that Ed. Benson, under whose auspices he was playing, had assured him that the management of the College Inn, at the Hotel Sherman where he is now appearing, would not have any objection to his playing the date.

However, when the Majestic announcement came out in the papers the management of the College Inn notified Benson and Jones that they would not agree to any vaudeville engagement for the Jones organization. Benson stated in cancelling the engagement that he had not given Jones permission to play the date.

In the place of Jones another Benson orchestra was substituted on the bill—Paul Biese and his orchestra.

AT AMERICAN HOSPITAL

Chicago, Oct. 19. At the American Theatrical Hospital the theatrical patients are: Billie Newton (chorus girl, "Girls from Joyland"), operated for tumor. Mae Moore (Allen and Moore), vaudeville, operated for appendicitis.

Peggy Creed, chorus girl at the State-Congress, burlesque stock, receiving treatment for intestinal trouble.

Martha Sahera, mind-reading act, receiving medical treatment.

Hazel Brand ("Midnight Rounders"), operated for appendicitis.

B. Jordan ("Tip Top"), receiving treatment for three broken ribs sustained through accidental fall.

JOE BRENNAN ARRESTED

Chicago, Oct. 19. Joe Brennan, tramp comedian, was arrested last week on a charge of assault preferred against him by Bruce Godshaw, manager of the Gaiety, South Chicago. After Brennan was taken into the police station, Godshaw bailed him out. The next morning in police court Godshaw withdrew his complaint.

The trouble came about when Godshaw entered Brennan's dressing room and requested him to give five performances instead of four on Columbus Day. The pair immediately started to argue. As a result Godshaw alleged Brennan ejected him from the dressing room by using force, with the subsequent arrest.

ENTERTAIN DELYSIA

Chicago, Oct. 19. The Cliff Dwellers, an organization of dramatic critics and students of the drama, gave a reception in honor of Alice Delysia, star of "Afgar," at their club rooms last Saturday night. Practically all the stars playing in Chicago attended.

APPEAL CABARET RULE

Corporation Counsel Asks to Reconsider All-Night Opening Decision

Chicago, Oct. 19. Efforts will be made by Corporation Counsel Samuel Ettelson to have the Appellate Court reconsider its ruling permitting cabarets to remain open all night.

A brief prepared in the office of the Corporation Counsel asserts it seems unreasonable the Legislature intended to, authorize the City Council to license only such restaurants as serve meals "table d'hote." The brief declares that if the city's power to license restaurants is void great injury may be caused to the health, comfort and welfare of the citizens.

In the meantime all of the restaurants which cater to the "after midnight" crowd are running at full blast until the early hours of the morning.

CHICAGO'S LITTLE CLUB

Chicago, Oct. 19. Will H. Harris opened the Little Club, at the Randolph Hotel, October 15. More than 150 persons were present at the opening session. The club is patterned after the New York institution of the same name. The club does not convene until after the theatre and its meetings last until the small hours of the morning after.

Following an investigation conducted by the local coroner into the death of William Fagan, electrician, connected with the Gayety, Montreal, who was found dead in the rear of the stage, Oct. 3, all evidence of murder or suicide have been abolished. The conclusion of the investigation showed the deceased was on good terms with everybody, and reported to work in perfect physical condition. The theory arrived at was that he inadvertently had come in contact with a live wire. He is survived by a wife and family.

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NEW SHARING TERMS ACCEPTED BY ALL BUT ST. LOUIS GAYETY

**St. Louis House Stands on 3-Year 50-50 Division
Contract—List of Columbia Houses with Old
and New Terms**

All but one of the thirty-five odd houses of the Columbia Wheel affected by the increased sharing terms plan, instituted by the Columbia Amusement Co. last week, with a retroactive arrangement to Sept. 5, have agreed to the higher percentages ordered for the shows. The exception is the Gayety, St. Louis, controlled by O. M. Crawford, and playing the Columbia shows on a booking arrangement calling for a 50-50 split.

The new terms promulgated by the Columbia people would have had the St. Louis house playing the shows on a 50-50 basis up to \$6,000, and when the gross reached above that, the show was to receive 60 per cent. and the house 40 per cent. Crawford's refusal to fall into line and accede to the increased percentage plan is based on a contract entered into with the Columbia, which calls for the 50-50 division for three years.

The table below shows a complete list of the Columbia houses with new sharing terms effective Sept. 5, 1921, as compared with the former sharing arrangements.

OLD TERMS	NEW TERMS
Columbia, New York, 45-55 to \$5,000, over that 50-50.	Columbia, New York, 50-50.
Gayety, Pittsburgh, 45-55 to \$5,000, over that 50-50.	Gayety, Pittsburgh, 50-50.
Star and Garter, Chicago, 45-55 to \$5,000, over that 50-50.	Star and Garter, Chicago, 50-50.
Hurtig & Seamon's, New York, 45-55 to \$5,000, over that 50-50.	Hurtig & Seamon's, New York, 50-50 to \$6,000, over that 60-40.
Empire, Brooklyn, 50-50.	Empire, Brooklyn, 50-50 to \$5,000, over that 60-40.
Casino, Brooklyn, 50-50.	Casino, Brooklyn, 50-50 to \$5,000, over that 60-40.
Casino, Boston, 50-50.	Casino, Boston, 50-50 to \$5,000, over that 60-40.
Empire, Newark, 50-50.	Empire, Newark, 50-50 to \$5,000, over that 60-40.
Casino, Philadelphia, 50-50.	Casino, Philadelphia, 50-50 to \$5,000, over that 60-40.
Miner's, Bronx, 50-50.	Miner's, Bronx, 50-50 to \$6,000, over that 60-40.
Gayety, Washington, 50-50.	Gayety, Washington, 50-50 to \$5,000, over that 60-40.
Star, Cleveland, 50-50.	Star, Cleveland, 50-50 to \$5,000, over that 60-40.
Olympic, Cincinnati, 50-50.	Olympic, Cincinnati, 50-50 to \$5,000, over that 60-40.
Gayety, Kansas City, 50-50.	Gayety, Kansas City, 50-50 to \$5,000, over that 60-40.
Gayety, Detroit, 50-50.	Gayety, Detroit, 50-50 to \$5,000, over that 60-40.
Gayety, Buffalo, 50-50.	Gayety, Buffalo, 50-50 to \$5,000, over that 60-40.
Gayety, Montreal, 50-50.	Gayety, Montreal, 50-50 to \$5,000, over that 60-40.
Majestic, Jersey City, 55-45 to \$3,500, over that 50-50.	Majestic, Jersey City, 55-45.
Empire, Providence, 50-50.	Empire, Providence, 55-45.
Gayety, Boston, 50-50.	Gayety, Boston, 50-50 to \$6,000, over that 60-40.
Palace, Baltimore, 50-50.	Palace, Baltimore, 50-50 to \$6,000, over that 60-40.
Columbia, Chicago, 50-50.	Columbia, Chicago, 50-50 to \$6,000, over that 60-40.
Gayety, St. Louis, 50-50.	Gayety, St. Louis, 50-50.
Hyperion, New Haven (not played last season).	Hyperion, New Haven, 60-40.
Grand, Hartford, 60-40.	Grand, Hartford, 60-40.
Empire, Toledo, 55-45.	Empire, Toledo, 60-40.
Empire, Dayton, 60-40.	Empire, Dayton, 60-40.
Gayety, Omaha, 60-40 to \$5,000, over that 50-50.	Gayety, Omaha, 60-40.
Gayety, Toronto, 50-50.	Gayety, Toronto, 60-40.
Gayety, Rochester, 50-50.	Gayety, Rochester, 60-40.
Empire, Albany, 60-40.	Empire, Albany, 60-40.
Orpheum, Paterson, 60-40.	Orpheum, Paterson, 60-40.
Bastable, Syracuse, 60-40.	Bastable, Syracuse, 60-40.
Gayety, Utica, 60-40.	Gayety, Utica, 60-40.
Burchell, Des Moines, 60-40.	Burchell, Des Moines, 65-35.

ADVANCE STUFF CRITICIZED

The Columbia Amusement Co. sent out a general letter to producers last week calling attention to a letter received from one of the dramatic editors along the wheel route, which severely criticized the press publicity matter of the average show.

The newspaper man's letter scored the general run of burlesque shows' press stuff for its lack of ideas and sameness year after year.

The Columbia letter to its producers suggested they make an effort to profit by the criticisms of the newspaper man.

BACK TO "GOLDEN CROOKS"

Jacobs & Jermon's "Strolling Players" on the Columbia wheel will resume its old title of "Golden Crooks" in November.

The show had previously used "Golden Crooks" for upwards of 20 years, it being one of the oldest show names in burlesque.

CLAMAGE & IRONS 'JAZZ REVUE' OFF WHEEL

**Loss of St. Paul One Reason—
Show a Weak Sister Another
Ground for Move**

"The All Jazz Revue," an American Circuit attraction operated by Clamage & Irons, will be dissolved the week of Oct. 31.

Clamage & Irons are the owners of the Haymarket, Chicago, and the Avenue, Detroit. In addition they operate the Columbia Circuit attractions "Town Scandals," "Whirl of Gayety" and "Garden of Frodo."

No reason was given for the decision to withdraw except the dropping of the New Liberty, St. Paul. Reports around burlesque circles attributed poor business as the reason it being stated that the attraction was a weak sister since the beginning of the present season.

AMER. SHOW ARTISTS SAID TO AGREE TO CUT

**Several Attractions, Responding
to Appeal, Said to Have
Reduced Salaries**

The recent appeal of the American burlesque wheel to its travelling attractions, asking managers to induce artists to cut salaries, was nearly universally complied with, according to an official statement made this week in New York.

The cuts are said to have run from 10 to 15 per cent. of the gross weekly salary of the shows, with the top total amount lessened through agreement reported at \$180 weekly.

The principals only are said to have contributed to the deductions. Unexpectedly light business along the line of the American wheel brought about the appeal from American's headquarters. American producers were being hard pressed through the drooping business. It is presumed they requested the American officials to take action to lessen their burden.

The American wheel season is about 34 weeks.

AFTER CHINKS

**Jaffe Show Distributing Bills printed
in Chinese**

Burlesque shows have been advertised in the past in a variety of languages, with a view to seeking patronage from different nationalities.

TEATRO OLYMPIC SETTIMANA A DATARE DA LUNEDÌ 17 OTTOBRE MATINEE OGNI GIORNO



"CHICK CHICK"
SCOVATA DALL'INCUBATRICE DELL'ALLEGRIA
CON HARRY (HELLO JAKE) FIELDS
Il Minuto Massimo di Allegria
Anche da una soffice carezza, della quale basterà parlarne
Chas. Collins Billy Robertson Anita Shaffer
E una serie di canzoni d'ogni stile da divertire e commuovere

ties. For the first time, on record, however, a burlesque troupe, George Jaffe's "Chick Chick," at the Olympic this week is making a bid for Chinese business, the accompanying cut shows a "throw-a-round" in the Chink language distributed ahead of the show and during the week in the Oriental quarter of New York.

Hughey Bernhard, manager of "Chick Chick," said the show had a

OLYMPIC THEATRE

開場三近街四十五
九樓一演國號七十月十



Chinese scene in the first part and that was the reason for the Chink handbills. The drive for the laundry and chop suey trade brought quite a few Chinese customers Monday night at the Olympic.

In addition to the Chinese bills Bernhard is also using one in Italian detailing the merits of the show, the cut appearing in this column.

BURLESQUE REVIEWS

SUGAR PLUMS

Rip Van Winkle.....Chas. Brown
Jack Hanley.....Harry Rose
Mrs. Tom White.....Dolly Rayfield
Mrs. Buddy Black.....Nita Rose
Head Nurse Sally.....May Newman
Dr. Plantain Goose.....Leo Nadell
Dr. Goose.....Tom Duffy
Fl. Fl.....Folly Follies
Buddy Black.....Joe Freed
Tom White.....Artie Leening

This is an all new show for the Columbia wheel. It's Dan Dody's, and his first as a burlesque producer on his own. For years Mr. Dody has staged burlesque productions for others.

The Dody show is said to be under the former George Beifrage franchise. Beifrage had the "Hip Hip Hurray Girls"; never a good show, so Dody didn't have much to beat. The burlesque managers appear to believe Dody has partners in his present enterprise. They remain unnamed.

"Sugar Plums" carries a book by Addison Burkhardt, with the subtitle of "Let 'Er Rip." Music is by Jerome Stanford, with Dody putting on his show. The performance runs in two acts and ten scenes.

As a new production it has everything in looks and very little in anything else. The looks extend to the mounting, the 18 chorus girls and the costuming. The "Art Gallery" scene is well set and gowned, and other settings with dressing keep pace, other than the horrid pink tights and black webbing over them worn for the first 30 minutes by 10 of the girls.

The book is bad and should be chopped up to permit of more comedy scenes. Anything in the comedy way will do. The first part is nearly barren of laughs. The only real giggle is the table scene of the Tea Room set in the second part. That is made laughable from the old drunk business by Joe Freed and Dolly Rayfield, Miss Rayfield doing particularly well.

In fact the two best of the principals are women, May Newman and Miss Rayfield, with Miss Newman way in the lead. That may explain the mediocrity of the remainder of the company. Freed's companion comedian, Artie Leening, has an eccentric style of dancing during which he does a split that seems to be all he has in that dancing line, though Dody claims for him that his hand and knee were bandaged, holding down his dancing. It seems quite possible, and if so, it's too bad Mr. Leening had to enter the Columbia handcapped.

A drop of the Columbia theatre's front is employed twice in "one" scenes. The drop has the name of "A. Schulte" heavily featured. Schulte's has a cigar store on the Columbia's corner. It should have paid for the drop for the ad.

There are specialties, more or less, usually less. One number has the girls in bare legs after a Quakerish commencement. Then there is the "mosquito business" for comedy, the old "passion flower" stuff. And also there is the "doctor and servant" story that should go out. An east side number has two of the choristers exchanging flouts, (business) with the girls permitted to take a bow and hold up the action. Out, too.

Mr. Dody has made a good effort, doing his part well, from production to staging. That he fell down in talent and dialog can not be too heavily blamed upon him. There is plenty of time to insert comedy bits and they should be immediately inserted; anything to break up that book and make the comedians make the audience laugh. Old bits, if necessary—but bits.

When this show gets to Kansas City Hughes, you catch it for another review and tell exactly how it is then running.

OLYMPIC BETTER

The Olympic on 14th street playing the American wheel shows took an immediate jump in attendance with the closing of B. F. Kahn's Union Square burlesque stock last Saturday. The Olympic did \$100 better on the day Monday than it did the previous Monday, when Jack Johnson was an added attraction.

BURLESQUE CHANGES

Alpha Giles with "Knick Knicks" (Columbia).

Lottie Mayers Diving Girls added attraction for Rube Bernstein's "Bathing Beauties."

Lewis and Masetti and Lydia Jospy leaving "Harvest Time" (Columbia).

Herk's Mother Dangerously Ill

The mother of I. H. Herk is dangerously ill at her home in Dayton, Ohio. Mr. Herk left New York Tuesday to be at her bedside. He expected to return early next week.

Kelly's Musical Tabs

Minneapolis, Oct. 19.
Perry J. Kelly will produce musical tabs at the New Grand, beginning this week.

CHICK CHICK

One Lung.....George Wood
Patsy.....Willy Mack
Phil Mc Upp.....Bob Robertson
Dixie.....Dixie Mason
Abie Moxie.....Harry (Hello Jake) Fields
Judd Slocum.....Charles Collins
Vera Nyce.....Annetta Stone
Jama Bell.....Betty Gordon
Officer Sharp.....Eddie Shafer
Perceval Fitz James.....George Wood
Carolina.....Dixie Mason

The Olympic, on 14th street, has been packing them in since the passing of Kahn's Union Square a few days ago, which closed its doors after harboring stock burlesque for seasons.

Tuesday night they were standing two deep all over the Olympic. The amateurs accounted for some of the standees, but the house is ahead of last week's receipts for the first two days of the current week. Last week Jack Johnson was an added attraction.

They seemed to like George Jaffe's "Chick Chick," applauding most of the numbers and laughing heartily at Harry (Hello Jake) Fields' New brew character. Fields also landed with a couple of parodies sung in a horribly raucous voice, which he alighted as due to a cold. His speaking voice is hoarse and throaty. He is an experienced burlesque comic who knows when to cross the line and when to adhere to the non-blue trail.

The principal women are Annetta Stone, one of the best looking primas on either wheel; Dixie Mason, a peppery soubrette, also easy on the optics, and Betty Gordon, a smooth-moving ingenue. No voices are among them, but they whip over their numbers regardless and are long on wardrobe and changes.

The 15 choristers are an average bunch, costumed atrociously, making about eight changes. The ensemble sinking will never break any wheel records and the dances are slurred through by one or two girls who may be new.

A conservative production has been given the attraction, the show being in three full-stage sets, one consisting of a back drop with two visible spaces to allow for the peering of three women in a model number. The girls arrayed in short skirts showed illuminated hearts on a darkened stage. This and another number where the choristers produced shimmying mechanical dolls were the novelties.

Willy Mack did a red-wigged Patsy Bolivar in both acts, also contributing half of a singing and dancing specialty in "one." Woods tied up the proceedings on this occasion with a Jolson imitation, getting a ballad over strongly in good voice. He also scored in a double song with Dixie Mason. Mack had monized a shrill whistle to Miss Mason's voice. The latter made two appearances in tights, looking shapely and personable on each occasion.

George Wood contributed two character bits—a Chinaman and an English fop. The first was by far his best. As One Lung, a proprietor of a "joint" in Chinatown, he had a good scene with Fields, in which the latter got a "load" on and dreamed himself a millionaire. An unprogrammed muscle dancer was part of the dream.

Eddie Shafer did a goateed sheriff, reviving a character that has almost become extinct in burlesque. Shafer handled his lines satisfactorily and hoofed acceptably all through.

Bob Robertson was a mild straight in a role that didn't allow much scope.

The comedy scenes followed the familiar, most of the bits being old reliable from burlesque scripts. The funniest business in the entire piece is a twisted version of Burns and Freda's "balloons." Fields carries the magic balloons which will burst at the first sign of infidelity from a married man. The women principals appear individually and work on the susceptible Hebrew, each fall being accompanied by the loud pop. It is a funny idea and well worked up.

The old "sharp-shooting" bit, with the comic breaking a bulb way out of range; "love candy," a table bit, with Fields and Wood playing checkers with a bottle and a drink, Fields finally jumping and winning the drink, and one or two other veterans, comprised the "book."

"Chick Chick" isn't the best show on the wheel, but it is a standard American attraction and strong enough to make it a profitable journey.

Con.

LIBERTY, ST. PAUL, STOPS

Minneapolis, Oct. 19.
Burlesque quit at the Liberty, St. Paul, Oct. 14, though Minneapolis continues and "Special Nights" here are being inaugurated to bolster up business.

The New Liberty was an American burlesque house, one of the chain in the Northwest controlled by Finkelstein & Rubin. Poor business was the reason attributed at New York headquarters.

American wheel shows will now jump direct from Minneapolis to Milwaukee.

BURLESQUE ROUTES

Will Be Found on Page Twenty-eight in This Issue

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CABARETS

The arrest last Monday of two couples using offices in the Times Square belt for immoral purposes, the hushing up of the apprehensions and dismissal of the offenders through the solicitation of the owners of the office buildings involved was one of the small agitations of the week in the executive alleys of New Street. The couples in the cases were unacquainted, and were in no sense theatrical, though each pair were taken in office buildings devoted largely to film and theatrical life.

The landlords in the instances explained their desire for no arrests through the certain loss to the character and profit of their holdings they foresaw if publicity ensued to their buildings through their unsavory use. The non-professional malfeasants explained their appearance in the theatrical offices after hours by references to the leases of the offices involved. This development resulted in the discovery that the offices in both instances had been borrowed. The lessees, reputable men of theatrical activities, proved themselves wholly innocent of any contemplated wrong-doing by the men to whom they had loaned their premises.

An explanation by one of the men borrowers that certain papers exigent to a court case in the morning necessitating the temporary use of a stenographer and a typewriter brought about the loan. The other lessee was of the same sort save that in this case the man borrowing the office said he would be alone and merely use the office appointments for a hurried bit of transcription necessary for quick special delivery transport in the first westbound night mail.

The state of things the news reveals will come as no surprise to night habitués of Times square and its environs. The misuse of office buildings through the connivance of tipped elevator runners is no new thing along the Great Way. With the tighter surveillance of the police and vice sleuths over the haunts used as afterthoughts of cabarets when that type of hostelry flourished in boozie times, the square's better run hotels have exacted more than baggage checks from prospective couples desirous of registering. Bona fide baggage, not violin cases or fido carriers, is now demanded from couples professing to be just arrived in town from precincts outside.

In wartime orgie times, it is in the records that one solid looking suitcase of normal weight was passed into and out of the parcel room of the Pennsylvania R. R. station no less than 17 times in 23 days, each time by a different man, who evidently belonged to some tacit order whose members were given the appearance of real visitors to the city when they presented themselves with partners at the desks hosteleries nearby.

The files of the N. Y. Society for the Suppression of Vice team with records of subterfuges adopted to slip through the conventional barriers made by the law. Office after office in the Wall Street district during wartime's hectic days and nights was dismantled by order of the precinct police because of the real use they were put to by their lessees or their friends after hours under the assuring canopy of "pressing work for the war that had to be stuck at until finished."

To-night's the night when Gil Boag expects to hand the base restaurant going public of New York a new thrill with the opening of his new dine and dance establishment, "The Rendez-Vous" at 121 West 45th street. Boag expects the thrill to be provided by the "Arearea," a dance of the South Sea aboriginals and Gilda Gray is to perform it. Frederick O'Brien, author of "White Shadows of the South Seas," and Jerome Blum, the noted artist, who have recently returned from the South Sea Isles, are responsible for Miss Gray having deserted the

"REGARDS TO B'WAY" FROM "OVER THERE"

The fine irony of poetic paradox was never more guttingly exemplified than in the emigration and probable expatriation of George M. Cohan. Cohan "dramatized the Stars and Stripes"; Cohan popularized "The American Idea"; Cohan had his many jests over the British; Cohan was the laureate of Broadway, the protagonist of the great U. S. A., George Washington, Jr., the Yankee Doodle Dandy—typical of and indigenous to America.

Those who brought eventualities to the end that prompted this man to turn his back on his beloved and famously sung native shores, and, perhaps, sigh with the relief of surcease as the Statue of Liberty faded out with the shore line of the United States, may make what terms they can with their own conscience; they may chuckle with victory if they can raise a chuckle.

But there are those who cannot reconcile their sentiments—no matter what their views on actors' unions or managers' associations—with any situation that could make this gentle spokesman of the average American, this buoyantly patriotic good fellow, an Englishman.

Should Cohan seriously attempt producing in London, he will, of course, be an overnight rage there. He is faster than all the rest of England put together, and as soon as he gets the feel of the British pulse he will hand that phlegmatic nation a few high-class laughs. But it is doubtful whether he will ever give England another smelter as memorable as the original one that will come when England realizes that America has driven its pet American to England.

FOUL BALL

America is becoming too thickly beset with governments within governments; there are too many people and combinations of people arrogating to themselves the presumption of saying what others may or may not do. For example:

High Commissioner Landis of the Dynasty of Baseball is fuming because Babe Ruth is making a living. It is against the rules—and Landis, who never followed any rules in his life, is agast at the daring of the brilliant batter in defying certain regulations made by the powers of the greatest money-making sport or amusement in the world.

If recollection is trustworthy, this same Landis uttered ear-splitting defiance when a Congressional committee officially found that his conduct in taking a high-priced baseball job when already a Federal judge was unethical. He wasn't so enthusiastic about the rules just then. He was working 52 weeks a year—or drawing pay for 52 weeks a year, while spending a good many of those weeks running on to see baseball games and attending baseball conclaves—but he took on an additional job that wasn't in his department at all.

Yet, when Babe Ruth, a star who works 23 weeks a year, wants to earn a few dollars at his own trade during the few remaining days when the weather still makes possible the practice of his profession, this same two-handed judge-commissioner views it with stern disapproval.

The life of a ball player is brief. He gives to the public his best years, when he might be laying the foundation for some business or profession that would take care of him in his later years. Only a few days ago a benefit was played for Christie Mathewson, the greatest of them all. As far as is publicly known, Landis did not contribute anything to this pitifully down-and-out example of what becomes of a great baseball player as soon as his physical heyday passes. Yet, he storms because Babe Ruth is trying to lay up a few dimes while his arms still remain vigorous and while his name still draws.

Babe Ruth's season closed when the Yanks, whom he gave the pennant, for whom he went gamely through at the risk of his health in the world series, disbanded. His contract, incidentally, ended, Oct. 15, though the Yanks hold an option on him. How can he put in the remaining 30 weeks of his year, except playing ball, which is his profession? Were he on any but a pennant-winning team, he would be allowed to play. But he is penalized, or there is an attempt to penalize him, because he is a star and because he batted his team into first place. The dubs aren't wanted, and the stars are barred.

But Judge Landis' two salaries go on all winter.

And the Judge might issue the same ruling about ball players going on the stage. If Christy Mathewson had been paid in baseball, according to his drawing power, as show professional stars are paid, Mathewson would not have needed a benefit. If Babe Ruth, the greatest and biggest drawing box office card this country has ever held to date, received for his services what his drawing power has been worth to the Yankees and all baseball, he could have a baseball circuit of his own. Wagner was another great baseball draw who never received a tithe of what he was worth. But evidently Judge Landis appraised his own services to baseball at \$50,000 a year, and is receiving that sum for this year, next year and up to the limit of his contract without regard to physical condition or the box office.

In the show business when an attempt is made to choke off a drawing card, they say that is building up an opposition. It is applicable to anything with a box office. The diamond, like the theatre, lives through its box office.

"shimmy" in favor of the "Arearea," which they have taught her. She will be assisted by a brunt quartet of New York beauties who will impersonate South Sea Island Sirens. The Joe Smith orchestra, until recently at the Plaza, will provide dance music. The new establishment will throw open its doors at 10:30 nightly and dancing will continue until the closing hour.

Fay Marbe assumed charge of the Paradise Room at Reisenweber's Monday night, as entertainer and one of the hostesses, with two other hostesses in attendance. They are May Leslie and Violet Bristow. Together they represent three distinct types. Miss Marbe is a handsome brunette; Miss Bristow is a striking titian haired girl and Miss Leslie, blonde. LeRoy Smith's Orchestra takes care of the dance music.

Miss Marbe at Reisenweber's bids fair to become a strong favorite. Monday evening she sang her "Kisses" song, also "Cherie" as her first floor turn. New to the restaurant and its work, Miss Marbe handled herself in a manner to indicate the intimacy of a restaurant floor will be accurately gauged by her when becoming familiarized with it. Annexing a dance to the "Kisses" number and despite proba-

ble nervousness, she made an unexpected impression upon the diners, who had not thought the girl would do so nicely on her first try. At close range Miss Marbe is even more attractive in face and form than when she was on the vaudeville stage.

The Misses Leslie and Bristow are gracious hostesses. Miss Leslie has been before at Reisenweber's. This is Miss Bristow's initial effort. She has a wide circle of friends, is a most agreeable as well as pretty girl and if Miss Violet finds the work engaging, will doubtlessly be successful at it.

The Paradise Room has its formal opening with the new staff during the week. Ben Bernie left there as principal entertainer last Saturday, at the conclusion of his fourth week. He will return to vaudeville, perhaps at the head of the musical organization he trained for his Reisenweber stay.

Peter Anselmo, the owner of Peter's on West 49th street, was successful last week in securing an order from Supreme Court Justice McAvoy for the return of five barrels and ten cases of various grades of wines and liquors. The anti-Volstead beverages were seized by the Police Department last April in one

POLITICS AND THE SCREEN

One of the exhibitor bodies recently entertained Mayor Hylan at luncheon. Soon thereafter the report got around a political deal was on to employ the screens of New York in the interest of the Democratic candidate's campaign. The reports went so far as to hint a definite tender had been made, or was in the making, to turn the influence of the picture houses over to advocacy of Mayor Hylan in an active and aggressive partisan campaign. The impulse comes, of course, from the resentment the industry feels against Republican Governor Miller's censors.

While the exhibitors appear to be fairly unanimous in their sentiment favoring Democratic home rule for New York, among the leaders of the industry the turning over of the screen is looked upon as dangerous. It is another case of business meddling disastrously in partisan politics. For a whole industry in New York City to take up arms against the Republican party, which controls the State Legislature, would be inviting reprisals, according to the dissenters from the reported purpose to turn the screens over to Hylan.

The picture men tried the experiment of partisan politics in the Smith-Miller campaign for the governorship. The screen got censorship. Whether the two things are related as cause and effect is a matter of opinion, but the record stands. There was no censorship before the screen got into State politics. There was onerous restriction after election. Any number of plans for new reprisals by the Republicans will suggest themselves, but one alone ought to be sufficient to prove the bad judgment of using the screen for political partisanship.

New York now enjoys a large asset in a liberal attitude of the authorities toward Sunday shows. If the picture trade lends itself to a partisan fight in favor of a city Democratic candidate, it will inevitably antagonize the Republican State machine, which has in its power to legislate the Sunday show out of existence from Albany.

It is an axiom in American politics that there is no such thing as a big group vote. Any political economist will say there is no such thing as a united "labor union vote" which is deliverable by any leader. Gompers fought for Wilson, and Harding was elected. There is no conceivable reason in the world why any individual exhibitor should not cater to the political preferences of his particular clientele, if he can determine it with any certainty (which he probably can't), but for a group of exhibitors to deliberately force one color of political propaganda upon their community by agreement is likely to meet bitter opposition, both from the public and the political parties as well.

TOMMY'S TATTLES

By THOMAS J. GRAY

World's series this year, besides hanging up new figures, also shattered the following records:

Six ball players going on the stage out of 26—(Previous record, three.)
Actors in press box, nine—(Previous record, five.)
Song pluggers in action, two—(Previous record, nine.)
Actresses attending with their own husbands, 39—new world's record.

Western newspaper is offering prizes for the best answer to the question, "What is wrong with the drama?" "Yes" or "No" will not be taken for an answer.

"Indian Guide" and "Home Brew" jokes can now be placed on the shelf next to the Ford gags and those terrible French dialects.

Grabaret News.

Joe Doakes, who vaudeville-goers will remember as the young man who said all the funny things he read and heard, will be the next host at Risenprice's.

Two surprises at Risenprice's last evening, Harry Grabags, the well-known comedian, while having supper with one of his wives, was called upon by Joe Doakes, the host, to do some of the ad lib gags he has been doing in his act for years. It was a big surprise to the other diners. The second surprise came when Mr. Grabags received his check, which contained, besides the Covert Charge, all the items for food the well-known comic ever heard of. He had really ordered two sandwiches and one pot of coffee with two cups.

Miss Singer Dancoffky has been engaged by the management to distract the customers' attention from the headwaiter. There was too much laughter.

Layoff and Holdout, the famous hair jugglers, have been engaged to annoy the diners at Snogema's Midnight Revue. Their contract calls for two meals to be paid for by the management, which they are to be called away from, by Harry Catnip, the host, who will announce them as "drop-ins." Layoff and Holdout are fast eaters and expect to be away ahead of Catnip at the end of the season.

There was great excitement at Snogema's Midnight Revue last evening. A waiter made a mistake and gave a vaudeville actor the right check. The actor wore a lot of diamonds and was taken for one of the bootleggers connected with the establishment.

Derby Felt, formerly that boy at the James Boys' Drop Inn, has opened up his own Radium Mine in Denmark. Brodwalkers will be glad to know Derby has gone so far.

Slim Talent, who had all his friends appear at Suckerspay Cafe, while he received money for asking them to come up, has now returned to the stage. The cheering will start as soon as this report is confirmed. It is not known, however, who will cheer.

Vaudeville artists dining out in New York restaurants are requested to have their orchestras in their pockets so they can do their act properly when called on by the funny fellow in charge. In case they wish to bring trunks or bags containing their costumes, a fair charge will be made for checking.

Owners of the Nicolett Lunch announce a big increase in business since they discharged Harry Ureeda, who has been the "Wise Cracker" there for the past three days.

Fewer companies are doing bad business on the road than ever before. The fact that fewer companies are out may have something to do with it.

Many acts are expected to wear heavy silk and satin costumes next season. They will have to do something with those drops.

This might or might not be the proper time to arise and announce that large type does not make headlines.

This is still a great season for disappointments.

of their "dry" crusades, but the court held that Anselmo lives on the premises and the police did wrong to invade his home. Leonard R. Hanover of Frederick Goldsmith's office acted for Anselmo.

One of the largest seizures of smuggled booze in northern New York was made last week at a farm outside Massena, N. Y. The bottom

of a brook flowing through the farm was covered for some distance with hundreds of bottles of whiskey and beer. The owner of the place denied any knowledge of the liquor.

Vincent Lopez and his orchestra will be at the Pennsylvania Hotel starting Oct. 24. Lopez was last with the Pat Rooney "Love Birds" show.

B'WAY MANAGERS WAIT IN HOPE OF TURN OF TIDE AT BOX OFFICES

Base Prediction of Better Business on Reports from
Mercantile Credit Sources—Some Hits Are Holding
Up But Mediocre Offerings Getting No Play

Broadway is in the condition of waiting for something to happen. In some quarters there is an expression of opinion the business tide will soon turn, based on the prediction of mercantile credit men, who claim not only better conditions but prosperity approximating that during the war. Granted the correctness of the opinion, managers are doubtful and are not confident theatres will rally as quickly as other business.

The impression New York is not possessed of hits is a fallacy. There are about a dozen attractions drawing important money. Some measure up to the gross of last season and others are comparatively as good, so the average of hits cannot be said to be altogether subnormal. There is, however, a gulf between the successes and the mediocre offerings which are being passed up so consistently the only answer is that theatregoers are picking the plays. That managers have selected plays easy of production is indicated by 300 stage hands of the New York local being idle. Some of the men may include the reduction of crew at the Hippodrome, the others probably thrown out of employment by the use of single sets for the new shows.

Admission prices afford a wide divergence of opinion. The management of the "Music Box Revue" is much exercised over the premiums charged in some ticket agencies which are getting \$8.50 each for the \$4 tickets (nightly scale) and \$11 for Saturday nights. It is argued that if such prices can be secured by brokers the box office might as well make the same charge. It is one of the few attractions getting fancy rates in the brokers and is the only show topped at \$4. It is not believed the Music Box scale will be raised, though all holiday night performances will be \$5. With that top last Wednesday (Columbus Day) last week's business went to \$28,000.

Carl Carleton on the other hand refuses to tamper with the Casino's scale for "Tangerine," not even for holidays. The Casino's \$2.50 top will attain throughout the fall, with \$3 Saturday nights, the only exception probably being for New Year's Eve. "Tangerine" appears set for a run, with last week's business better than \$21,000.

"The Bachelor's Dream," the first \$2 show, opened at the Park Monday.

In legitimate circles there was little mention of difficulties through the possibility of the railroad strike. With road business as bad as possible, it cannot be much worse, managers say. A plentitude of routes is reported, though many attractions are said to be sticking close to eastern territory.

Last Saturday was not without its sudden withdrawal. Arnold Daly removed "The Children's Tragedy" from the Greenwich Village, with funds reported lacking to finance a continuation of his proposed season. In face of the weak draw of the piece, Daly worked up some corking publicity prior to opening. He will play "The Van Dyck," which was part of the Village show, in vaudeville until later in the season.

"Pot Luck" will stop this week at the Comedy and will be succeeded by "The Right to Strike," an English drama produced here by Richard Walton Tully.

Next week's most important opening will be "The Wandering Jew," a Belasco-Erlanger production, which succeeds "The Merry Widow" at the Knickerbocker. A third premiere will be "The Six-Fifty," a comedy produced by Lee Kugel, which delights the Hudson. The house is under control of John McMan by arrangement whereby he opened "The Man in the Making" there. The Kugel piece will play the house on terms with McMan.

"The Last Waltz" has another week to go at the Century, Southern and Marlowe succeeding for a month of Shakespeare. The house will probably get "The Rose of Stamboul" early in December. "The Eastest Way" completes its revival period next week (10 weeks' stay).

(Continued on page 37)

SCHOOL OF ACTING RUN BY DITTRICHSTEIN

Announcement Made in Cincinnati—Players of His Company Associated

Cincinnati, Oct. 19.
Leo Dittrichstein, appearing at the Shubert this week in "Toto" announces he will start a school for acting of his own when returning to New York in March. It will be a post-graduate school, he explains. His idea is to invite advanced students from other schools and those who have learned the fundamentals of acting elsewhere to see his performances in "Toto," after which he will explain in detail his method of characterization. He will be assisted by players in his company.

OLD PHOTOS

Pittsburgh's Exhibition Carries Back Many Years

Pittsburgh, Oct. 19.
An exhibition of photos and programs featuring performers famous during the last 40 years is on display in one of the spacious Mellon Bank windows. Elsie Janis and Lillian Russell, both Pittsburghers, are shown in the modes of other years. The first theatre in Pittsburgh is presented in an oil painting, its origin dating back over 100 years. An interesting photo presents the Grand Opera House stock company, formed in 1898, with J. C. Huffman, stage director. Members of the cast included Joseph D. Woodburn, Alexander Kearney, Thomas W. Ross, Jessie Izett, Antoinette Ashton, Beaumont Smith, Lizzie Hudson, Collier James, E. Wilson, Alice Butler, Gertrude Anguard, Rose Ransome, Willis Martin and Harry Keenan.

WALKED OUT ON MAE MARSH

Elmira, N. Y., Oct. 19.
Folks who flocked to the Lyceum last week to see Mae Marsh in the flesh walked out on her new legit attraction, "Brittle."

J. Maxwell Beers, the veteran dramatic writer of the Elmira "Star-Gazette," chronicled that "Elmira did not like Miss Marsh, her company or the curious thing that Bob Dempster has thrown together." He added, "When an audience walks out on a performance, that's all there is to it. There isn't any more. There is no use hunting for bright spots. There aren't any."

Miss Marsh opened last week in Norristown, Pa., and then played Ringhamton before appearing here. "Brittle" had been scheduled for these parts earlier, but the dates were cancelled.

"LADY BILLY" STAYS OUT

The report that Mitzl would withdraw from "Lady Billy" and appear in a new show around the holidays is without basis, says Henry W. Savage's offices.

The Mitzl show has been one of the most successful attractions on tour. Its five-week run in Boston closed to a final gross of \$20,000 at the week. Last week in Springfield, Mass., "Lady Billy" drew \$18,000.

The show is due in Chicago in February and will complete its season there. Next season Mitzl will go to the coast with it.

"LILY DALE" WAS "CHICKENS"

The new Jimmy Montgomery show has been changed in name to "Lily Dale," taken from the principal character in the piece. The last title was "Chickens." "Lily Dale" opens at the Vanderbilt in three weeks.

GRAND OPERA'S BREAK; FIRST TIME IN 10 YEARS

Scotti Company Gets \$17,000 in Three Performances at Kansas City

Kansas City, Oct. 19.
For the first time in ten years grand opera has proved a paying proposition in Kansas City. The Scotti Opera Company finished a two-day engagement, giving three performances, at Convention Hall Saturday, and the Shrine committee, under whose auspices the event was handled, reported the receipts will pay all expenses.

The attendance reported is as follows: "Barber of Seville," Friday night, 2,600; "La Boheme," Saturday matinee, 2,550; "La Tosca," Saturday night, 4,100. The total gross was \$16,989.

EMPIRE STOCK STOPS

Syracuse Company, Playing Commonwealth This Week—Rumsey Withdraws Saturday

Syracuse, N. Y., Oct. 19.
The Empire Players will terminate their engagement at the Empire Saturday. Howard Rumsey severed his connection as manager with the Empire Players Saturday last. The company this week is presenting "Just Suppose" on the Commonwealth plan.

The entire Empire organization remain on a share and share alike basis. W. Snowdon Smith, owner of the Empire, has given the company the theatre rent free for this week.

The Empire's failure is an "artistic one." During the new fall repertoire season Mr. Rumsey has been offering heavy royalty plays, elaborately staged, and given by a cast of players far above the stock average.

A 12-piece orchestra, the largest in the city, was another innovation. The box office failed to respond.

The present company is headed by Nancy Fair and Fred Raymond, Jr., the latter having joined only this week.

Speculation as to the fate of the Empire is rife. It is understood picture interests may operate it.

FRENCH GOLD BRICK

Paris, Oct. 12.
George M. Bistany, described as a New York theatrical man, has had bitter experience in placing too much confidence in stray friends. While walking on the Rue Royale, where Maxim's holds out, a well-dressed stranger asked Bistany to indicate the way to the Hotel Continental, which service he rendered. Next day the stranger, who gave him the name of Allen of New Jersey, called at Bistany's hotel and insisted on paying for lunch. Here they sat at the same table as an Irish gentleman, Murphy, who confessed he knew no French and requested the two Americans to order his meal. Then he made the confession that he had inherited about \$200,000 and was on his way to Rome to make a gift to the Pope.

Allen suggested there was room for charity also in France, and Murphy begged Bistany and his "friend" to distribute a large sum for him during his absence. The business of proving mutual confidence ensued and Bistany went to his hotel to get £500. Murphy and Bistany first walked down the street with Allen's money; Murphy and Allen then went for a stroll with Bistany's money, but the latter quickly grew suspicious and, starting after them, saw the confederates entering an automobile.

Running up he grabbed the couple, claiming his money. A crowd gathered and Murphy, complaining of lack of confidence, handed back the pocketbook. Returning to his hotel Bistany discovered \$2,000 was missing. But the crooks had left Paris.

PLAYLETS AT PRINCESS

The East-West Players, under the management of Gustav Blum, will offer a program of four one-act plays at the Princess, week of Nov. 7.

They are: "Autumn Fires," by Gustav Weid; "The Potboiler," by Alice Gerstenberg; "Sweet and Twenty," by Floyd Dell; "The Eternal Judith," by J. L. Caragiale.

ADVANCES REFUSED

Equity Ruling Causes Managers to Withhold Making Advances

A number of professionals have been met with refusal when asking managers for an advance on their salaries for engagements which they had contracted for. The players were Equity members and the managers concerned belonged to the Producing Managers' Association.

The refusals followed a discussion among P. M. A. members with regard to the liability for such advances which is limited in the opinion of the Equity association. The latter has ruled that where an actor borrows from a manager prior to the start of an engagement, Equity cannot be held responsible for such moneys should the actor for some reason withdraw and fail to repay the advance. Equity regards such advances as entirely personal and no payments can be made on salaries until the engagement actually begins.

The P. M. A., according to its agreement with Equity, does not guarantee the payment of salaries due from its members. However, it has seen to it that all such salaries have been paid, failing managers several times being loaned funds for the purpose by the P. M. A.

B'WAY CHANGES

The Broadway, Long Branch, for several years a breaking point for New York productions, has discontinued its legitimate policy and has installed a split-week vaudeville policy. The lack of new attractions is given as the reason for the change of policy.

BIG NORFOLK DRAW FOR "CHU CHIN CHOW"

Southern Port's Business Good Generally—No Hard Times

Norfolk, Va., Oct. 19.
Norfolk apparently is feeling no "hard times." Its biggest week's business on the road is claimed for "Chu Chin Chow," oriental extravaganza, which played all week at the Colonial theatre. The Colonial was sold out every night and the two matinees were well patronized.

The Academy of Music, Norfolk's vaudeville house, also is doing good business. Princess Wahletka, topping the bill for the last half of the week, amazed her audiences three times a day, while the other acts took well.

The first half of this week, the split being with Richmond, has Billie Richmond's jazz revue, nine of the liveliest syncopators seen here this season. Three Kitaro Brothers, with novel aerial balancing and turning, and Bill, Genevieve and Walters, trick cyclists, made decided hits. Hallen and Gross, with patter and song, and Morgan and Moran, eccentric comedy, keep the crowds laughing.

Jazz is drawing good business to Colonial in the first three days. Mamie Little's revue and the Norfolk Jazz Quartet, an added feature, being the attraction. Mary Roberts Rinehart's "Bab" ends the week with three nights and Saturday matinee.

The week's feature picture offering at the Granby theatre is "Experience," a George Fitzmaurice production.

INSIDE STUFF

ON LEGIT

The Shuberts' newest theatre, which will probably be called the 49th Street, on which thoroughfare it is situated, near Eighth avenue, is being completed by the O'Day Construction Company, although Ed Margolles, who has built theatres for the Shuberts for the past ten years, started it. Inquiries as to whether there were differences between the managers and builder found a reply that "It is understood Margolles is retiring from business."

Joe Weber says "Honeydew" didn't have to call off a Wednesday matinee in Chicago because the show didn't give a mid-week matinee while there. Owing to the limit of eight performances a week and with a Sunday show allowed in Chicago, few legit attractions in the Western city offer any matinee other than on Saturday. The report that "Honeydew" is closing its season is correct, Mr. Weber states.

Early this week George M. Cohan was lunching with friends. In the party was J. J. Rosenthal, manager of "The O'Brien Girl," and, in his absence, Cohan's representative here, aside from his attorney, Dennis O'Brien. Someone turned to Rosenthal and said: "Well, Jake, if George puts on shows abroad, it looks like you might have to emigrate to England." J. J. said he was willing and that he'd sell out all his effects and sail anytime. Cohan eyed Jake, piped his regulation make-up and advised: "Don't sell that shirt, Jake. It's a pippin." Turning to the others, Cohan said: "Jake's shirt reminds me of the lobbies in the theatres he used to manage. When he was handling the Bronx Opera House, he hung a picture of me in the lobby. Under it was a sing reading, 'Don't worry, fellows, I knew him when he was poor.'"

"The Bat" typifies the "breaks" of the show business. Not so much because of the success of the drama itself, but its producers, Wagenhals & Kemper. That managerial firm retired on its laurels with a fortune after putting over "Paid in Full" and "Seven Days" over a decade ago. Last season they returned to the field, lining up three plays. One, "Seeing Things" was a flop; "Spanish Love" rated a fair success, but "The Bat" was a smash and is still running on Broadway. With five companies of the mystery play on the boards, the firm is assured of another fortune. Other managers shoot at productions season after season without uncovering anything within range of a success like "The Bat."

Oliver Morosco started a contest in the dailies for a new title for his show, "Wait Till We're Married," at the Playhouse. Prior to the opening of the attraction on Broadway the name, "Oh, Marlon" was considered and that label finally may be hung on the show. The reason for the change is given that the public understands the play to be a bedroom farce, the manager having received a number of letters to that effect from persons who bought tickets for it, under that impression.

With reports of small, nightly receipts in the legit playhouses, in New York and elsewhere, nothing seemed more surprising last week than the gross of the Monday night's opening of Barney Bernard in "Three Blocks Away" at Detroit. The show got a little over \$200.

The switch and co-bookings arrangement entered into by the Shuberts and Erlanger in Syracuse was either that or for Erlanger to give up the town. The Bastable he booked there for the dramatic plays was impossible for that policy. The house plays burlesque the first half, and has enough difficulty then to draw business. It's about the most ill-kept theatre anyone would want to visit and everything else goes with that. When Otis Skinner played the house this season, the rain came in on the stage. No legit could bring business at the high scale. The shift of all bookings to the Weiting gives Syracuse one legit playhouse, as the Empire there is now playing stock.

Obviously inspired by the Arbuckle affair, theatrical lawyers have been instructed by their musical comedy and picture clients to insert a "morality" clause in all new contracts with future stars and leading players. The clause calls for the person thus engaged to deport his or herself in private life in a moral and sane manner under penalty of being "dismissed from all obligations should a breach occur in their private conduct and reach the public ears."

EQUITY'S FOUR WEEKS' DEMAND KEEPS "GHOSTS" IN STOREHOUSE

Cast Agreeable to Waive Demands and Cut Salaries—Equity Says No, After Producer Is Persuaded to Resume—Company of 12 Thrown Out of Work—Possibly No. 2 Company as Well

"Three Live Ghosts" was permanently shelved Monday after Max Marcin, its producer, was informed by members of the all-Equity cast that Equity refused to permit its people to reappear in the performance unless Marcin guaranteed the company of 12 four weeks' work.

Marcin had discontinued the show following its final performance in Detroit, Oct. 8. Several of the "Ghosts" players came to him, asking that the tour be renewed. They said they would waive any claim for laying off until another route could be secured, and voluntarily offered to reduce salaries until the show might be found to be making a profit. The players inform Marcin it was their belief the warm streak of weather the play encountered until the Detroit week had held down business and they cited Marcin's own figure of \$2,000 profit for the show in Detroit as indicative of its possibilities.

Some of the players said they had a financial backer who would take out the show if Marcin was not inclined to do so. Marcin answered he would agree to that if the backer would deposit a bond of \$2,500 with the Producing Managers' Association to guarantee all salaries and expenses. The proposed backer failing to make the deposit, Marcin listened to the appeal he should again assume responsibility for the show and told the actors he would send it out, commencing Oct. 31, making a four weeks' lapse for non-playing.

When returned word of the Equity's stand he must guarantee the actors four weeks to again play, at the actors' request, if they were to waive salary, Marcin washed his hands of the affair.

It would not have been necessary for the proposed backer to have guaranteed if taking the show out after it had been closed.

Marcin anticipated that if the "Three Live Ghosts" lived up to the expectations of the company's members in the big cities, with cooler weather he would produce a No. 2.

"The Three Live Ghosts" was "hooked up" to play to a gross of \$4,200 and break even, with anything above that amount showing a profit. With the cuts offered by the players it could have played below \$4,200 on a week without a loss.

LOS ANGELES' RECEIPTS

Los Angeles, Oct. 19. Henry Miller and Blanche Bates opened Monday at the Mason in "The Famous Mrs. Fair," the premiere performance grossing \$2,345. Indications are for the attraction to draw \$40,000 in its two weeks here. The show played four weeks in San Francisco, averaging around \$18,000 weekly.

"ARTIST'S LIFE" STOPPED

"Artists' Life," a Shubert production starring Peggy Wood, closed Saturday after a brief road tour. The Shuberts contemplate reviving "Maytime" as a starring vehicle for Miss Wood. She appeared in the original production.

BERT WILLIAMS AGAIN

About Nov. 15 "The Pink Slip," with Bert Williams, will again take the boards. The piece that started early and closed shortly after opening this season is to be rewritten. It will be reproduced jointly by A. H. Woods, who has Williams under contract, and the Shuberts.

"Detour" on "Honeydew's" Route Chicago, Oct. 19.

"The Detour" closed its engagement at the Central Saturday and took to the road on the route allotted to "Honeydew," which closed at the Great Northern at the same time. "Honeydew" was to have played Cleveland and St. Louis, but Joe Weber ordered the attraction closed.

"HERO" PLAYERS CUT SALARIES ONE-THIRD

Show Continues Under Agreement Reached by Company

"The Hero" at the Belmont is operating under a reduced salary schedule which has been effective for several weeks. It was reported the company was informed that unless salaries were reduced the show would be forced to close. The management stated recently reports that the show was about to be withdrawn led to a meeting of the players, called together by Richard Bennett. It was then agreed the cast offered to take a cut of one-third in salaries.

Under that arrangement Sam H. Harris decided to continue the piece. "The Hero" has not hit a successful gait to date and is playing on a week-to-week basis. The reviewers regard the show as one of the best bits of writing this season.

10 FOR \$1

Municipal Series at Wichita, Kans., Sets Low Scale for Stars

Kansas City, Oct. 19. Probably the lowest scale of prices ever offered for such stars as Schumann-Heinke, Mrs. Fiske and others, is that now being offered by the management of the municipal series at Wichita, Kans. The series opens Oct. 22, and in addition to the two artists mentioned, has Will Irwin, war correspondent; Dr. S. Parks Cadman, and six other attractions.

Season tickets for the ten attractions are being sold for \$1, making the price of admission for each performance 10 cents.

COMBO ENTERTAINMENT

"The Rollickers," a musical comedy organization under the management of Frank Folsom, opened Wednesday in Farmingdale, L. I. The company is presenting three one-act musical pieces, which, when linked together, constitute a full-length show.

The pieces are written in such a manner that any one can be used separately as a tabloid for vaudeville houses.

MARC KLAW'S STATEMENT

Marc Klaw issued a statement Wednesday covering the several court actions which figure as a result of the dissolution of the Klaw & Erlanger partnership. Mr. Klaw touches on the "Follies" accounts and the contest over the sale of the New York theatre property, of which he was of the majority stockholders. In both matters he states there will be further action.

"DEARIE" AT THE GLOBE

The reports to Charles Dillingham coincide on the statement that the producer's "Good Morning, Dearie," opening last week at Atlantic City, has all the earmarks of a season's leading hit.

The production is dated to go into the Globe, New York, in about four weeks or sooner, succeeding "The Love Letter."

WAYBURN FREE LANCING

It was stated by New Wayburn this week he is a free lance producer. Mr. Wayburn denied the report he had signed a staging contract with any management.

Frazer Examination Motion Denied

The Appellate Division has refused the application of Mrs. H. H. Frazer's attorney, Nathan Burkan, to permit an examination before trial of the divorce suit.

The motion will be carried to the Court of Appeals.

PUBLICITY AGENT HAS PERCENTAGE OF GROSS

"Lilies" at Klaw, Giving Reichenbach 15% on Over \$7,000

A display advertising campaign of unusual angles was started Monday for "Lilies of the Field," now in its third week at the Klaw. About \$2,500 is being spent in the dailies for extra space this week.

Harry Reichenbach was engaged for the writing of the advertisements, under an arrangement whereby he is to be paid no salary, but is to share on a percentage of the gross. This is the first contract of the kind given a press agent. Leon Friedman is handling publicity for White's "Scandals" (1921) under a percentage plan, but is guaranteed a specific salary.

Reichenbach is to receive 15 per cent. of the "Lilies" gross in excess of \$7,000, so that a gross of \$10,000 would earn him around \$450 weekly. Last week the show went to \$8,000 or better. Monday and Tuesday business is said to have jumped as a result of the ads.

The "Lilies" is a "gold digger" drama, and the ad copy is not modest in bringing that out, the matter used arousing comment along Broadway. The show was written by William Hurlbut and produced by the Garrick Productions Co., a new firm, of which F. H. Stanton, a millionaire Wall Street man, is said to be the chief backer. Joseph Shea, the vaudeville agent, is also interested.

The piece stars Marie Doro, with Norman Trevor featured. The latter's name does not appear in the display ads. Miss Doro alone of the cast is mentioned.

COHAN SAILS

Left Wednesday for England—Wife and Edward Dunn Accompanying

George M. Cohan sailed for London aboard the Berengaria, formerly the Imperator, which weighed anchor Wednesday at midnight. His offices on West 45th street were locked, the few remaining furnishings being removed, as the building is for rent. In his party were his wife, his son, George Jerry Cohan; Mrs. Cohan's sister, Dorothy Nolan, of Brookline, Mass., and Edward W. Dunn, his personal representative.

Mr. Cohan's mother may later join him abroad, that depending on whether he will produce plays on the other side and remain there for an extended stay. Mr. Dunn's mother will live with a daughter.

A report was spread Monday there would be two companies of "The O'Brien Girl" sent out and two "Marrys." This led to a number of players inquiring for engagements at the Liberty, where "The O'Brien Girl" is playing. Mr. Cohan's sailing is the answer to the rumor.

WOOLCOTT'S PLAY PRIZE

Utica, N. Y., Oct. 19. To encourage the gentle art of playwriting, Alexander Woolcott, dramatic critic of the New York Times, has offered a \$75 prize for the best one-act play written by an undergraduate of Hamilton College at Clinton, and produced by the Charlatans, the college's dramatic society. There's only one restriction—the play must have Hamilton for its background. Woolcott is a Hamilton class grad., class of 1909.

LAY-OFF BEFORE XMAS

The members of the Producing Managers' Association received notification from the Equity Tuesday it would be permissible to lay off travelling attractions the week before Christmas without paying salaries.

The decision also governs the productions of independent managers which have full Equity casts.

REDUCING "LOVE LETTERS"

Charles Judel joined the cast of "Love Letters" at the Globe Monday night, replacing Will West. Four members of the company were given their notice Saturday night, the piece to be continued with a reduced cast.

"Scandals of 1920" Closed

Chicago, Oct. 19. White's "Scandals of 1920," which has been playing the week stands in the Middle West this season closed at Louisville, Saturday.

POOR BUSINESS BRINGS CUT IN YIDDISH THEATRES' SCALE

Yiddish Business Off, Like Other Theatres, Price Sags to \$2.50—Bertha Kalich Leading in Gross Takings

INJUNCTION SAVES ARTHUR VAN SHOW

Issued in Syracuse Prevents "Bringing Up Father" Closing

Syracuse, Oct. 19. County Judge William L. Bar-num came to the rescue of "Mr. Jiggs," Arthur Van, actor, of New York, Saturday at the close of the "Bringing Up Father" production at the Dastable, with an injunction which seeks to restrain the Hillok Amusement Co. of New York, Gus Hill, president, from closing the show.

When the curtain fell at 11 o'clock and while Jiggs and Maggie (Mrs. Arthur Van) were removing their make-up, Attorney Francis P. Welch, for Smith, Hayden & Set-right, served a restraining order on J. M. Pearsall, road manager of the Hillok Co. The injunction will be argued before Justice Irving R. Devendorf in special term here next Monday.

Gus Hill claims that the show has not been making money and two weeks ago gave everyone notice that it would close at Syracuse. Van, who claims an interest in the production, under an agreement made with Hill last May, insists Hill is trying to freeze him out.

According to the complaint, Van and company pledged themselves to produce the comedy during the 1921-22 season. Gus Hill's organization was to provide the bookings, libretto and music and Van and his wife (Goldie Van) were to find scenery, costumes and properties, engage the cast and receive \$150 weekly jointly for their stage services.

After payment of 2 1/2 per cent. royalty to George McManus, cartoonist, 5 per cent. royalty to the Hill organization, the profits were to be split 75 per cent. to the Hillok company and 25 per cent. to Van.

Van declares there is no reason for placing the show in a receiver-ship. The troupe left for Scranton, Pennsylvania.

Gus Hill stated Wednesday he had been dissatisfied with the "Bringing Up Father" cast, and had dismissed the company last week. The show was recast, according to Mr. Hill, and reopened at the Academy of Music, Scranton, Pa., Tuesday.

"WHIRL" GOING

Shubert Show Lasts Two Weeks at Great Northern Hip, Chicago

Chicago, Oct. 19. "The Whirl of New York" will leave the Great Northern Hippodrome next week, its second there. An effort is being made to induce Eddie Cantor and "The Midnight Rounders" to take the Hip, following the end of their run at the local Garrick.

"The Whirl" was put into the Hip by the Shuberts in an effort with their own show to bolster up that new legit house this season.

TEACHING AT UNIVERSITY

Burlington, Vt., Oct. 19. A course of public speaking and argumentation has been installed in the English department of the University of Vermont in this city.

L. L. Twinem has received a appointment of instructor. Mr. Twinem has been a Chautauque speaker, also an actor. He was with the Ben Greet Players and the Robert Mantell company.

Dillingham Agents Change

Chicago, Oct. 19. Dan Shays, formerly of the Cohan & Harris forces, is managing Barney Bernard in "Two Blocks Away" at the Olympic, in the stead of Gus McInnes. Fred Calvin, the advance agent of the company, is also a new acquisition to the Dillingham forces.

The Yiddish theatres in New York are having as tough a season as those on Broadway and out of town. Those in the know in Yiddish theatrical circles say the East Siders have no money or if they have, there is comparatively little spending. A reduction in scale is the first indication of bad business in the Yiddish houses. It is not generally known that last season most of those theatres played to a \$3 top. The scales have dropped to \$2.50 top and will probably fall to the old standard which had the lower floor at 75 cents, \$1 and \$1.50.

There are eight Yiddish theatres in New York. Five are located on the lower East Side, one in Madison Square Garden and two in the eastern section of Harlem. In those houses it was always a rule that the opening attraction of the season would continue until the end of the Jewish holidays (this week).

This season most of the houses have tried with at least three attractions, while one house has gone dark indefinitely. In two performances it played to a combined gross of \$60.

The stars as well as the others have felt the depression in Yiddish theatricals. Bertha Kalich only has been able to command capacity for a limited time, but her business has been also considerably under the usual.

KINGSTON WITH ZIEGFELD

Leaves Fox to Become General Manager for Follies Producer

Sam Kingston is leaving the William Fox organization this week. Mr. Kingston is returning to the Florenz Ziegfeld, Jr., office to become the general manager of that producer's organization. Francis X. Hope, according to the present plans, will remain with the Ziegfeld organization for the time being at least. William Ryan, who was the assistant to Kingston at the Fox studios, will also move to the Ziegfeld offices.

COLOR FINE OF \$25

Boston, Oct. 19. William H. Murphy, a ticket seller at the Tremont, appealed a fine of \$25 imposed by a judge in the Municipal Criminal Court last week when he was found guilty of discriminating against Mrs. Anna White, a negro, on account of her color.

The woman told in court how she had been offered two seats in the second balcony. When she asked for seats in the first balcony Murphy told her that he could not sell her tickets in that section of the house because of her color. Murphy denied he had refused to sell first balcony tickets because of the woman's color, stating that the first balcony was sold out at the time. Albert Sheehan, manager of the house, produced charts showing that the first balcony was sold some time before the woman tried to buy the tickets.

FRENCH FARCE BY HOLIDAYS

Arthur Hammerstein will produce a musical show in association with the Selwyns for display by holiday time. The book is being adapted from the French farce, "Chausseur From Maxlin's," the American rights of which were secured by Arch Selwyn while in Paris last spring. The piece is reported a hit there.

Several big names are listed for the show, with the leads probably being Joseph Cawthorne, Lillian Lorraine and Donald Brian.

Rudolph Friml is taking care of the score, and Otto Harbach is adapting the book and writing the lyrics.

FRANCES WHITE CLOSSES

"The Phil" a Shubert musical production starring Frances White, closed Saturday after two weeks' road tour.

Miss White may be sent out as a single in Shubert vaudeville.

SHOWS IN N. Y. AND COMMENT

"Ambush," Garrick (2d week). Opinion divided on Theatre Guild's first try of season. Several reviews extravagant in praise.

"Back Pay," Eltinge (7th week). Expectation Woods' production will build to profit led to "The Demi-Virgin" being housed in Times Square.

"Beware of Dogs," 39th Street (3d week). Moved over from Broadway Monday. In smaller house should settle for fair run. Show liked. Over \$7,000 last week.

"Bill of Divorcement," Cohan (2d week). Critics in Sunday comment gave much attention to English drama, classing it with best of season. Business first week, however, not over \$7,000. Picked up early this week.

"Blood and Sand," Empire (5th week). Inclination of management to circus attraction indicates it fair takings. William Gillette in new show listed to succeed in about another month.

"Blossom Time," Ambassador (4th week). Holiday prices charged for Wednesday performances last week (Columbus Day), that sending gross to better than \$19,000. Regarded musical hit.

"Bluebird's Eighth Wife," Ritz (5th week). One of season's limited number of hits. Around capacity since opening, with adverse comment no handicap. At \$17,000 weekly, only "Circle" and "Six Cylinder Love" beating it among dramatic attractions.

"Bombo," Jolson's (3d week). Popularity of Al Jolson has sent show off to an excellent start. Last week was first full week; attendance big and demand in agencies good. Capacity claimed.

"Demi-Virgin," Times Square (1st week). Avery Hopwood farce, produced by A. H. Woods; attracted much attention by out-of-town showing. Came in Tuesday. "Love Dreams" moving next door, to Apollo.

"Daddy's Gone A-Hunting," Plymouth (7th week). Played extra matinee last week; regular matinee Thursday; result, best takings thus far; claimed \$11,000.

"Duke," Frasse (10th week). Pace stronger last week, with gross going to over \$10,500. Nice profit. Although no smash, should enjoy run.

"First Year," Little (32d week). Starts second year Monday; looks safe for all season. Goes clean virtually every performance, with Wednesday matinee excepted. Last week \$10,687; house can get but little more at scale.

"Get Together," Hippodrome (8th week). Big house management appears satisfied with business. At \$150 top, gross of \$48,000 last week, counted excellent.

"Getting Gertie's Garter," Republic (12th week). Pace of last two weeks encouraging. Though farce failed to show much for first two months, now figured to have chance. Last week's gross \$8,000.

"Greenwich Village Follies," Shubert (8th week). About in groove of first month and half, gross last week going to around \$19,500 or little better. Lower floor big; improvement needed in balcony and gallery.

"Just Married," Nora Bayes (25th week). Roof theatre making a profit. Attraction holdover farce; getting around \$7,000 weekly.

"Lilies of the Field," Klaw (3d week). Topped first week naturally with full eight performances, for gross of about \$8,000. Management has started advertising campaign. Drawing peculiar element, attracted by character of play.

"Liliom," Fulton (27th week). Consistent winner. Last week business was about \$10,800, which figure beats gross of most of new season's productions.

"Love Dreams," Apollo (2d week). Oliver Morosco's musical show. Opened at Times Square, moving here (next door) Monday, when larger capacity Apollo became available through withdrawal of "Little Lord Fauntleroy" (film). "Dreams" got over \$8,000 in five days; \$250 top.

"Main Street," National (3d week). Title and sale of book may give this comedy drama a "life." To date it has shown no promise of good business.

"Music Box Revue," Music Box (5th week). Went to \$28,000 last week; Saturday top of \$5 on Wednesday and lift in matinee scale that day made increase possible. Sensational success.

"Only 38," Cort (6th week). Got best money since premiere, with nearly \$9,000 in last week. Attraction well regarded, but only in last two weeks shown any tendency to climb.

"Pot Luck," Comedy (4th week). Final week. Reported withdrawing last Saturday, but management made another try. Richard Walton Tully's "The Right to Strike" English drama, Monday.

"Sally," New Amsterdam (42d week). Another remarkable gross last week, over \$22,700, and attraction ending tenth month. Creating a record in face of abnormally weak season.

"Shuffle Along," 63d Street (22d week). All-colored revue has good

chance of running well into winter. Its recent gross of \$10,000 and \$11,000 following summer run a surprise.

"Six Cylinder Love," Sam Harris (9th week). Went through for \$18,000 gross last week, putting it next to "The Circle" in dramatic class. Holiday prices Wednesday helped.

"Sonya," 48th Street (10th week). Best figures since opening for this romantic drama, which went to nearly \$8,000 by means of extra matinee (Columbus Day).

"Return of Peter Grimm," Belasco (5th week). One of most successful dramatic revivals in years. Will remain another five weeks, with Belasco's "Kiki" due Thanksgiving.

"Tangerine," Casino (11th week). Musical hit holding up to consistently big business. Last week over \$21,000. At \$250 top, business is great.

"Thank You," Longacre (3d week). Type comedy that should build. Last week found some improvement, with gross around \$8,300.

"The Bat," Morosco (61st week). That four companies of this mystery play are on tour has not dissipated the ability of Broadway to make a goodly profit weekly. Beating most of the new shows, with well over \$12,000 in again last week.

"The Bachelor's Dream," Park (1st week). John Cort production, his first try of the season. First dramatic show to open at \$2 top, the pre-war standard.

"The Circle," Selwyn (6th week). Capacity of English smash put on here by the Selwyns with corking cast make attraction look best of new non-musical shows. Should make good run. Getting \$20,000 and better weekly.

"The Claw," Broadhurst (1st week).—Arthur Hopkins' second attraction on Broadway. Lionel Barrymore starred and Irene Fenwick featured. House secured by switching "Beware of Dogs" to 39th St., which was left open by stopping of "Like a King."

"The Easiest Way," Lyceum (7th week).—Another week for revival, which goes to road. "The Grand Duke," Belasco production, succeeding Nov. 1.

"The Fan," Punch & Judy (3d week). With any sort of break this drama should catch on. Credited with being clever. Adapted from French.

"The Children's Tragedy," Greenwich Village. —Dropped from sight at end of first week. Arnold Daly was to have remained in house for rep. season. Daly going into vaudeville next week.

"The Green Goddess," Booth (39th week). —Well on way for completion of solid year on Broadway and may stay longer. Last week's business again bettered, with \$10,000 drawn.

"The Hero," Belmont (7th week). —Under \$5,000 last week and in spite of continued laudable comment this drama apparently has no chance for real takings. Probably replaced soon.

"The Last Waltz," Century (24th week). —Plans to keep attraction in until next month changed. Will go to road after next week. Sothorn and Marlowe will succeed with month of Shakespeare.

"The Love Letter," Clobe (3d week). —Admittedly pretty operetta, but is drawing mostly on lower floor. Last week's pace around \$17,500.

"The Merry Widow," Knickerbocker (7th week). —Final week, show going to road, with engagements limited in all stands. H. W. Savage's idea being to cover important cities this season with revival. "The Wandering Jew" succeeds next week.

"The O'Brien Girl," Liberty (31 week). —The Cohan musical comedy looks "in" for run. Held pace of first week, getting gross of \$18,753 last week; fine in this house at \$250 top.

"The Nightcap," Bijou (10th week). —Undoubtedly better business here when spotted below 42d street. Show never displayed smash business, but has chance.

"The Silver Fox," Maxine Elliott (7th week). —Between \$8,000 and \$9,000 weekly, pace that may turn profit with small cast, but under expectations.

"The Wren," Gaiety (2d week). —Little chance given this comedy, which might have gotten by in prosperous times.

"Wait Till We're Married," Playhouse (4th week). —Mediocre business. Management plans to change title, under opinion public believes show to be bedroom farce.

"White Headed Boy," Henry Miller (6th week). —Business away off. Another week, succeeding attraction, "The Intimate Strangers," starring Billie Burke.

"Three Musketeers," Lyric (8th week). —Fairbanks picture, listed to remain for run.

"Theodora," Astor (2d week). —Film opened last week. Start has been at over capacity pace.

George Anderson plans the production of a melodrama tentatively called "The Fence," which he wrote.

NORMAL SHOW BUSINESS RETURNING TO PHILLY

See-Saw of Box Office Since Opening of Season Apparently Stopped

Philadelphia, Oct. 19. The see-saw of business here tilted towards normalcy this week and, with five likely openers next Monday, the rialto is encouraged.

The big note of the coming shows is that "Enter Madame," with its Broadway prestige, its original cast and all, will play at the Lyric at \$2 top. The Shuberts evidently figured their best bet in bucking the big-name opposition was to make a radical reduction. The experiment is being watched closely, as a number of New York hits have flivvered.

"Mecca" will have a \$250 top, another example of the extremes to which Philly is going in the matter of reductions. "The Love Letter" charged \$3 and did very poorly. Since then \$250 has been the top, with a couple of the Walnut shows, including the ill-fated "Happy-Go-Lucky," even lower than that.

The openers Monday will be "Mecca," at the Shubert, with the bacchanale scene restored after the banning episode in Providence; Ruth Chatterton in "Mary Rose," at the Broad; "The Merry Widow," Forrest; Harry Lauder for a single week at the Walnut, and "Enter Madame" at the Lyric. The next week will be an off week, except for "The Night Watch" at the Walnut, but a flock of new ones are carded for November.

The current week is also light in new shows. "A Dangerous Man," a new Shubert comedy, got rather lukewarm notices at the Walnut, but the rest were hang-overs. Incidentally, two of those hang-overs entered the surprise class. "Two Little Girls in Blue" was a surprise because it stuck so persistently in the money-making class after many much more highly touted shows had fallen by the wayside. This Erlanger musical comedy rounded out four weeks to a good profit. The other surprise was "Love Birds," which fell to almost nothing at one time, but then started to rise, and in this, its last week, turned over a neat sum.

Estimates for last week: "Wake Up, Jonathan!" (Broad, 2d week). Mrs. Flske pulled this one across the money line. At no time did it fill house, but class attendance in the top price seats and numerous box parties saved it. \$13,000.

"Love Birds" (Shubert, 3d week). Still off in second week, but this, its last week, picked up encouragingly. Understood Shuberts considering withdrawing the show, but may give it more time now. About \$9,000. Differences in company reported.

"Two Little Girls in Blue" (Forrest, 4th week). Surprise for those on inside. Figured as only fair, this one beat the highly-touted "Love Letter" and has survived when such hits as "Spanish Love" walked the plank. Never a knock-out, but about \$17,000 last week.

"Mr. Pin Passes By" (Garrick, 2d week). Has done little despite splendid notices, but will stay allotted four weeks. Seems to be one of those shows liked by everybody, but not in clean-up class. About \$12,000.

"A Dangerous Man" (Walnut, 1st week). Slipped in here to fill the gap left by closing of "Happy-Go-Lucky." Exploited in kind of haphazard way, and nobody, not even producers, seems to know clearly what it's all about. Show got fair notices and with fixing looks possible. "Happy-Go-Lucky" went out to about \$11,500, an improvement, but nothing wonderful in this big house, which deserves best of attractions and patronage.

"The Bat" (Adelphi, 4th week). May try for Philly's long distance record, although no claims have been advanced. One sure thing of season with hardly might not actually sold out. Doing consistently about \$19,000, all house can hold.

"Spanish Love" (Lyric, 3d week). Never caught. Leaving week sooner than expected. Novelty didn't seem to make hit as it did in New York, and despite plugging died. About \$9,000.

"LOVE BIRDS" CLAIM

Edgar McGregor, who staged Pat Rooney's "Love Birds," has begun an action in the Third District Municipal Court against Love Birds, Inc., claiming \$200 due for services rendered.

Under his contract with the Wilner-Romberg corporation which originally put out the show, McGregor was to receive one-half of one per cent per week royalty, on the gross receipts. The new operating corporation took over McGregor's contract with all the other assets.

William Hapner left New York last week for the coast, where he will establish a branch of his hair emporium.

DE COURVILLE'S REVUE

"Hullo Canada" Opens at Ottawa—Will Tour Dominion

Ottawa, Oct. 19. A new type of show was introduced into Canada at the Russell last week, when Albert de Courville produced his new revue, "Hullo Canada." The company was direct from London.

De Courville states that if this style of a show meets with the approval of the American and Canadian taste, he will form an all Canadian revue company in Montreal next year.

"Hullo Canada" will tour through Canada for the next six months. Shirley Kellogg and Harry Tate are its stars.

ONE CHICAGO HOUSE DARK THIS WEEK

Nothing Booked in for Central—Shuberts Trying Own Show at Great Northern

Chicago, Oct. 17.

Four shows new to Chicago appear this week. One theatre goes dark and another one initiates its legit season. Shubert's Central, which closes with "The Detour," has not been a money maker or a very popular place, and as far as is known nothing is booked to try at this house. The La Salle, occupied for the summer by a film, and after being closed for a short time William Courtenay and Lola Fisher will star there in "Honors Are Even." "Emperor Jones," heralded as a good show, failed to complete its booked run, and makes room for "Miss Lulu Bett." The Playhouse will house this attraction. Shuberts have previously booked two attractions in the Great Northern, both not theirs, and now will attempt one of their own extravaganzas, "The Whirl of New York." This places four musical shows on this town's boards and one drama, with the others being comedy plays.

Estimates for last week: "The Midnight Rounders" (6th week, Garrick).—Steady good business. \$22,000.

"Tip Top" (Colonial, 10th week).—Capacity. \$28,000.

"The Bad Man" (Princess, 6th week).—Somebody got an idea of how to get the dramatic critics all over to dispute whether or not the original script was written as a drama and the public accepted the piece as a comedy, or whether the show was written as accepted. Free advertising in preferred space. Scheduled to leave in two weeks for Boston. \$7,500.

"The Broken Wing" (Olympic).—Left with \$12,000. Dailies expressed wonderment at this show doing so well, being the first to cut to \$150 top price, leaving with no explanation. "Two Blocks Away" succeeding, with Barney Bernard. Top price, \$250.

"Scandals" (Illinois, 1st week).—The papers went wild in praise, but nevertheless vacant seats opening week. Show getting \$3.85, with \$4.40 first six rows, being taken over by ticket agencies. \$28,000.

"Emperor Jones" (Playhouse, 5th week).—Bowed out with pickup in business, touching \$10,000. "Miss Lulu Bett," \$250 top, opened Sunday.

"Over the Hill" (Woods, 4th week).—Mother angle keeps crowds waiting outside. Possibly film doing better than production would do in this house the way things are. \$14,500 at 50-75.

"Lightnin'" (Blackstone, 6th week).—Struck \$21,000, \$2,000 increase. Asking \$250.

"The Bat" (Cohan's Grand, 42d week).—After a year's run \$17,000.

"The Gold Diggers" (Powers, 6th week).—\$20,000. Good show, good patronage and good advert sing.

"The Detour" (Central, 3d week).—One of those things which classifies itself as inexplicable. Hits far well, with \$4,500 for week. House dark from this week on.

"The Champion" (Cort).—Will remain but two more weeks, making room for "Nice People."

"Honors Are Even" (La Salle).—Premiered locally, besides being the send-off for the legit season at this house.

"Afgar" (Studebaker, 2d week).—Morris Gest will read this week's box-office statement of \$23,000 with the satisfaction and knowledge of knowing he is responsible. The police department received a complaint about Delysia, but the department ruled otherwise. The press agent was not asleep either.

"Honey Dew" (Great Northern, 2d week).—\$9,200. "Whirl of New York." Shubert's own show, received much advance press work, and may make a good showing. Cast holds many well-known names. It is probable that this attraction will be considered as the criterion of this lately acquired house as to its possibilities in the legit field.

BOSTON PICKING UP; HAS SURPRISE HIT

"Follies" Doing Capacity—Anglin Show Disappointing—Estimates

Boston, Oct. 19. Business at the syndicate houses in town last week was exceptionally good, everything considered, and at the Shubert houses in town the business for the week in about the same as it did the previous week, with the exception of the Boston Opera House, where Sothorn and Marlowe closed very strong.

The Colonial ("Follies") is out ahead of the field by a big margin. Its business for last week was better than the first week. The advance sale continues to be very big and there is no doubt but bringing the show in here at the reduced price was a good move.

One of the surprises was the way "Little Old New York" went over at the Tremont. This show found a nice warm bed when it struck here. It came into the house where "The O'Brien Girl" had run for 18 weeks at capacity, followed by five weeks of Mitzel, also at capacity. The crowd had got in the habit of going to the Tremont, it would seem. Also there is a possibility that some of those who went expected to find a musical show, instead of the straight comedy-drama, and later the good business this show is doing may be missed. But, "sufficient unto the day" is good enough for the theatrical world now if there is only a sufficiency.

Ethel Barrymore is going as strong as she ever did here, and that means capacity. When Ethel comes into the Hollis it is an event. The actress and the house are in complete harmony, and she does the business. An especially big play in the balconies was noted during the first week, which continued the opening night of the second week. The same balcony business was registered at the Tremont and the Colonial and at the Shubert, where Madge Kennedy in "Corncob" is showing, but nowhere else in town, unless the Opera House might be included in the list.

"The Rose Girl" came into the Wilbur Monday, taking the house left by the withdrawal of Lionel Barrymore. This makes two musical shows in town now, and both should get a good play. Hildebrand is well liked here because of his run in "Take It From Me," and this show should take in some very fair money.

With Robert Warwick in "The Night Watch," the Shuberts are again up against the proposition of convincing the public that it is not a picture. All the "ads" and reading notices are strong on this point, and it is hoped that Warwick will get them going to the uptown house. The opening Monday was very satisfactory.

Unless there is a sudden shift in the plans, all the shows now in town will remain for two weeks, some longer. Business on Columbus Day, both matinee and evening, was strong.

Estimates for last week: "Little Old New York" (Tremont, 2d week). \$14,500 first week, far better than hoped for. Surprise, as cast doesn't contain a name well known here and Bostonians are not very anxious about going big for New York titles.

"Declass" (Hollis, 2d week). First week did \$17,500, capacity at \$2.50. Still going strong and should clean up for four weeks remaining.

"The Follies" (Colonial, 3d week). Grossed \$34,700, second week, about \$1,500 better than it did the opening week. Capacity at every performance, with standees.

"In the Night Watch" (Boston Opera House, last week). Opened very fair. In for two weeks. Sothorn and Marlowe closed strong, doing well over \$15,000 final week. Picked up as they went.

"Corncob" (Shubert, 3d week). At no time has this show hit the figure for business expected. With a \$2 top it did pick up some last week and grossed about \$10,000. Strong for movie fans, but they prefer the balconies; a distinct change from the general run of things.

"The Woman of Bronze" (Plymouth, 3d week). While doing a fair business, those with the show can't understand why success of New York has not been duplicated here. It was expected Boston would go strong for Margaret Anglin, but they can't seem to make it.

"The Rose Girl" (Wilbur, 1st week). Opened on two for one basis Monday.

"The Three Musketeers" (Park Square, 6th week). Played to \$11,000 last week, which is good money for a film, no matter how big.

"Over the Hill" (Tremont Temple). Capacity all week, about \$13,000.

"Way Down East" (Globe). Showing signs of lagging.

The Hill, formerly the Odeon, Newark, N. J., has been leased by Sam Grisman. Pop vaudeville policy.

OUT OF TOWN REVIEWS

GOOD MORNING, DEARIE

Washington, Oct. 19. Charles Dillingham's newest musical comedy, "Good Morning, Dearie," is without doubt going to prove to be the marvel draw of the season. At the National tonight, after a fair opening Monday, the house was near capacity and enthusiasm ran unbounded all over the place. Unique bits followed unusual dancing specialties and the musical score is a gem. To Jerome Kern, who wrote the score, must be accorded the distinction of supplying some twenty-odd numbers, each getting repeated encores and of the class that is surely going to be whistled.

Anna Caldwell wrote the book and lyrics. Both are splendid, unobscured comedy that is clean, a story well told, a little love story of a wealthy boy and a shop girl, and then what a cast has Dillingham given it. Little Louise Groody is the featured player, and she is simply a delight. Then, too, there is Oscar Shaw, Harland Dixon, Ada Lewis, William Kent and the Pony Ballet that stopped the entire show both in the first and second acts. It can honestly be stated that never has a new offering aroused a Washington audience to express its manifest approval as this one did tonight. From the very offset there was a feeling throughout the house that something unusual was about to be given us, and that something was surely realized. It is so good that it's really a shame it finally had to come to an end.

It isn't by any means a one-star attraction, each player has equal opportunities, and they grasp them, too. William Kent and Ada Lewis carry the comedy honors as they alone can do. Miss Lewis is so well known that the whyfore and wherefore of her comedy methods need not be set down, and as for William Kent, well, his almost overnight rise to stardom has apparently reached its pinnacle. He, as a comedy detective, portrays three distinct characters, a Chinaman, the eccentric detective and in the final bit the drunken old man doing his funny falling business that he utilized in vaudeville. Miss Lewis and he just had a dandy time of it tonight.

Oscar Shaw, there isn't a better musical comedy juvenile, is given the best of the song numbers, and he puts them over as only he can. His quiet, unstaged manner made him another of the outstanding attributes of this remarkable aggregation. Because Harland Dixon and Louise Groody are mentioned after these other players does not mean that they scored any less effectively. As the little shop girl, Miss Groody won every one's heart; she is vivacious, dances gracefully and so naturally. Dillingham made no mistake in featuring this little lady. Harland Dixon, as the downtown tough who has just gotten out of jail, scored an individual hit. Not only his dancing, every number of which it is stated he created himself and which are all absolutely new, but the characterization he presented as well, made his particular and very important share of the piece a real triumph for him.

But enough for the cast. Every one of them were good. That stands without any quibbling or buts. The chorus, too, which is a mighty large one, and then the ponies. Those girls did go over big. Edward Royce is credited with staging the entire performance. If he conceived the dances executed by these sixteen girls and then trained them in it, he earned his money.

The piece is divided into two acts with three scenes to the first and two to the last. The numbers are put on wonderfully well, dressed, exceptionally artistic, which, coupled with the tunefulness of the numbers themselves—well, what more could be asked? Some of the outstanding hits include "Rose Marie" by Miss Groody, "Didn't You Believe" by Miss Groody and Shaw, which is a positive gem, and "Kailua" by Mr. Shaw, that is another of these. It is haunting, that's what it is.

The piece is set to open at the Globe, New York, Oct. 30, following in John Charles Thomas on that date, and the best descriptive phrase that can be utilized to judge its chances for success is to quote some one leaving the theatre who said, "It's a knockout." Meakin.

A PERFECT FOOL

Pittsburgh, Oct. 19. Aiming to be funny, Ed Wynn's Show falls to hit the mark. After a couple of days in Atlantic City, the latest edition under the guidance of "The Perfect Fool" breezed in here with plenty of advance billing that told the truth when it referred to a well-trained chorus and some pretty settings, but which otherwise was all wrong.

As in other years, Wynn is the storm center of all the comedy—what there is of it. That little mite of fun is nullified by too much antique comedy, all recognized; very little new stuff. The whole show itself has nothing on the creative order, and followed the stereotyped musical comedy revue without the

saving grace of cleverness in a single instance.

There are 16 scenes, which would more properly be called acts. The only other comedian, True Rice, gets more laughs at times than Wynn does. Wynn is responsible, according to the program, for the whole show, producing, writing, lyrics and general supervision. Leon Rosebrook is in charge of the orchestra, and as usual displays his masterful ability. The orchestrations are the redeeming feature of the music, which, like the rest of the show, is commonplace.

One of the scenes is a mind-reading turn, with Wynn the Rajah and True Rice among the audience soliciting questions. Usually a sure-fire comedy opportunity, the comedian fails completely. His attitude is serio-comic, at times showing that he knows the mind-reading recipe, at others attempting to be funny. The scene drags, with the audience unable to fathom the whole thing, whether Wynn wants them to laugh or take him seriously. The closing question asked Wynn, possibly with the aid of a plant, is: "Here's a man wants to know if he will have children." Wynn answers: "Tell him I don't think so, but his wife may." That gets as big a laugh as anything else in the show, and is a good indication of the quality of fun.

What the show needs is more comic situations, less monolog, and if the monolog must stay, it should get a thorough overhauling, with some bright lines injected. The music is typical musical comedy stuff, lacking any newness.

Harrison.

THE WANDERING JEW

Wilmington, Del., Oct. 19. David Belasco and A. L. Erlanger's production of "The Wandering Jew" gave this country its first presentation of E. Temple Thurston's drama at the Playhouse on Oct. 14.

The piece has been staged with a repressed magnificence by Fred L. Latham, who rehearsed the play.

As its title implies, the entire action of the play centers about Mathathias, the Jew, who cursed by Christ and doomed to wander the earth for centuries, wins salvation at last. There are four phases, the first being at the time when he incurs the wrath of Christ, and the remaining three dealing with his wandering life.

The first scene is in Jerusalem at the time of the Crucifixion. Judith (Helen Ware), the beloved of Mathathias, is dying of fever. She has sent the Jew to beg Christ come and heal her. Mathathias returns, besides himself with rage at the message of the Nazarene, that she would be cured if he return her to her husband. The procession, on its way to Calvary, is seen passing the window. The Jew in a rage of scorn rushes out to spit upon the Christ, despite the frantic pleas of Judith. He returns, broken and overborne by the curse which he has received. The scene closes with his futile attempts to kill himself on discovering death has taken his beloved from him.

The second act is eight centuries later. The Jew is an unknown victorious combatant in a tourney at Antioch. His flamorata comes to his tent at night. A scene of passion is at its height when she learns her lover is he who has come down through the centuries as the notorious defamer of her Christ.

In Sicily 500 years later is condemned wanderer is about to seek escape from a pogrom of which he is warned. His wife, overcome by grief at the recent death of her son, has without his knowledge found consolation in Christianity. At the moment of departure he finds he has lost her to the Church. This brings to him for the first time a slight realization of the power of Christianity, and the curtain falls as he watches her with her lantern winding her way up the steps to the convent on the hill.

In the final episode Mathathias has become a wealthy physician of Seville at the time of the Spanish Inquisition, well known and loved for his deeds of kindness to the poor. Betrayed by one whom he has befriended, he is denounced as a Jew and brought before the Tribunal Chamber. He delivers a scathing arraignment of Christianity as practiced by its exponents of that day, and in a splendid scene of dramatic intensity defies the Tribunal and refuses to become a convert to the Church. He is condemned to be burned at the stake. As the final curtain descends he is shown surrounded by the blazing faggots with a light from heaven streaming down upon him and a woman's voice crying out that it is the Light of God upon this Christ-like man.

Tyrone Power in the stellar role, with his resonant voice and commanding figure, leaves nothing wanting. This may well be said to be the greatest performance of his career. Miss Ware, although on the stage but for the first scene, gives a sincere performance, handling the emotional possibilities with commendable restraint.

It is difficult to call attention to

the excellence of any one player in a cast notable for its splendid work. The costumes and scenic effects are a constant delight.

The play suffers somewhat from an effect of disjointedness produced by the great gaps between the phases, which must be filled in by the imagination of the audience. Otherwise "The Wandering Jew" is powerful in its appeal and of unflagging interest. Gloninger.

RIGHT TO STRIKE

Washington, Oct. 19. It has generally been the rule that when a play carries a serious message, that play doesn't attract at the box office. In this English importation of Richard Walton Tully, presented for its first American showing at the Shubert-Garrick Monday, all indications are that not only is its message going to be brought forcibly home, but from the sheer merit of the play and its exceptional cast it will cause a lot of people to gladly pay to hear its story told.

It would seem that fate has played into the hands of Mr. Tully, with the pending railroad strike causing uneasy conjecture as to its outcome. It deals with the right of all classes to strike, not only the workman, but the doctors and others as well. The play doesn't argue the case of any faction of the world-old fight of capital and labor; each of their various arguments are brought forth convincingly, only to have all differences wiped out when the realization of the rights of their fellowman—to live and let live—is brought home to them.

The final adjustment of it all and the bringing together of those in this three-sided fight is brought about acceptably.

The cast, a lengthy one, with a necessarily large number of bits that all have their own particular value to the story, has three male leads, each strikingly different, representing the worker, the smooth-tongued leader and the man of the middle class, in this case the doctor. These three roles have been entrusted to Edmund Lowe, who portrays Dr. Wrigley, Harry Mestayer as Gordon Montague, the labor leader, and Ronald Adair as Ben Ormerod, the worker. Each was particularly effective. Edmund Lowe, who, although the character throughout has line after line of argumentative intensity, never for a moment fell to ranting, and though forceful and convincing, never stepped over the line.

Harry Mestayer has added another link in his chain of splendid performances. His absolute assurance and bailing smoothness of speech as the agitator were large attributes to the success of the performance. Ronald Adair is, it is feared, a case of too good a dialect as the Lancashire workman. At times he was not understandable; but even this cannot mar the value of his performance. He gave it what was needed, a sincerity of purpose that would sacrifice his wife for his cause. His performance rang true.

Of the remainder of the cast, which is principally a man's play, David Torrence was splendid as the old doctor; John H. Brewer in the only comedy bit was a delight, while Gypsy O'Brien as the bride, although losing a little in her last act appeal, justifies her selection for the role. Katherine Rober in the only other female character, that of Elizabeth, is also deserving of mention, as is George E. Riddell as the labor leader and member of Parliament, Walter Dewhurst. There wasn't a weak bit of work done by a single member.

The play has been produced under the direction of Mr. Tully, who has handled it very well indeed, and who, as the producer, has supplied an adequate scenic adventure for the three sets required. Meakin.

THE GRAND DUKE

Baltimore, Oct. 19. Grand Duke Feodor Michalevitch.....Lionel Atwill
Michel Alexis.....Morgan Farley
Vermillion.....John L. Shine
Ariel.....R. Farley
A hotel.....Edwin Dudley
Mlle. Martinet.....Lina Abarbanell
Marie Vermillion.....Vivian Tobin

The premier of the English version of Sacha Guitry's famous French farce was at Ford's, and held the usual David Belasco audience. As to its future success little can be predicted. Unless one is somewhat familiar with things Parisienne it falls flat. No doubt it is a true farce in the fullest meaning of the word, but American audiences have not yet adapted themselves to subtle French humor, and what is chic to them is risque to us.

The story of a Grand Duke who has forsaken Russia for political reason and is temporarily established in Paris. Here he comes across a former mistress. She, like himself, has obtained a position in the home of a newly rich plumber who wished to have his daughter given an education he has missed. The Grand Duke becomes a tutor and his former mistress a music teacher to the young bud.

In the happy days of Russian extravagance, a son was born to the couple. He is now a young man. The play has to do with finding a suitable and wealthy husband for the mistress and a beautiful wife

NEWS OF THE DAILIES

Lee Kugel will bring "The 650" with Lillian Albertson to the Hudson, Oct. 24.

Russell G. Colt, husband of Ethel Barrymore, and Roswell C. Colt have filed an appeal from the will of their late father, Col. Samuel Pomerooy Colt, who divided his estate, after some charitable bequests, in three parts equally among his two sons and his brother, Senator Le Baron B. Colt.

Oliver Morosco is offering \$50 as a prize to whoever suggests a new name for "Wait Till We're Married."

Ethel Barrymore, playing in "De-classed" in Boston, would make no statement regarding the contest over the Colt will.

Brook Pemberton will present "Enter Madame" at the Royalty, London, with Dennis Eadie, actor-manager of the house, in Norman Trevor's role and Gilda Varesi in the part she created here. Several of the original company will be taken to London.

Dudley Field Malone announced this week that he estimated it would cost Alexander Smith Cochran \$500,000 to divorce his wife, Mme. Ganna Walska.

Lee and J. J. Shubert have offered employment as sandwich men to the jobless.

Sothern and Mariowe will come to the Century in Shakespearean repertory, Oct. 31, and hope to scale the prices low enough in so large a house to make it possible for all to afford them.

A benefit will be given at the New Amsterdam Sunday night for needy Britons.

Georges Carpentier has decided not to retire, and is cabling Tex Rickard about his coming battle with Tom Gibbons at the Garden in February.

The Supreme Court of the United States has been asked by Bud Fisher and the Wheeler-Syndicate to decide whether the Hearst papers have the right to take Mutt and Jeff, characters created by Fisher, and show them in a set of cartoons different from those copyrighted by Fisher. The latter appear in New York in the World.

Heywood Brown and Damon Run-

for the son. One thing about this production is that it does not deal in boudoir and does not rely on mistaken identity, nor doors, nor hiding places for its comedy. Its dialog without the Belasco touch would be vulgar. Lionel Atwill is excellent, but without his opportunities as in "Deburau." His dignified humor is a rare treat, but he needs a better vehicle for his talent. The outstanding work is by Lina Abarbanell. Her Mlle. Martinet is a gem, a role that could be cheapened very easily. Her bit in the second act at the piano is delightful. The vivid portrayal of the opera singer turned music teacher is characteristic of Miss Abarbanell. Mr. Shine as the millionaire plumber is not quite sure of himself and will improve. These three carry the burden.

The play is simply set, with the thoroughness expected.

ANGEL FACE

San Francisco, Oct. 19. Nat Goldstein, who recently embarked in the music publishing business and lately formed the Gold Carr Production Co. and secured the rights to "Angel Face" for Coast production, opened the show at the Columbia, Oct. 17, after playing a few one-nighters and a week at Los Angeles.

George Lederer made the trip from New York to stage the piece, which got a full downstairs at \$2.50 top.

Marguerite Zender, Nat Carr and Norah Kelly head the cast, which includes Tyler Brooks, Joe Mack, William Cameron, Clem Bevins, Bruce Buddington, John Reinard, Willard Hall, Neil Moore, Ethel Martelle, Bertha Belmore, Sarah Mockler, Lillian Young, Agnes Patterson, Evelyn Greig and twelve choristers.

Goldstein deserves much credit for gathering together such an excellent cast, who sent the place over with a bang. Individual hits were numerous, with the first night honors going to Norah Kelly, who had several very good new numbers which were added to the show from Goldstein's catalogue, although an original song remains the hit.

Carr and Miss Zender divided next honors, while Tyler Brooks won tremendous favor. Joe Mack, as the detective, created a near sensation with his really wonderful dancing versatility and proved a big favorite all through the show. This exceptionally strong lineup, coupled with the successful musical piece, makes the Gold Carr debut in the production field look like a success. Josephs.

yon crossed swords in the World and American respectively, Brown taking Babe Ruth's side and Runyon Judge Landis's, in the controversy as to whether Ruth shall or shall not be permitted to barnstorm.

Samuel Untermyer, as counsel for Alexander Smith Cochran, replied to D. F. Malone's statements on behalf of Mrs. Cochran (Mme. Ganna Walska), that she could not sell his client a divorce for \$500,000 or any other sum.

Mike Gibbons and Mike O'Dowd, principals, and Jess Willard, referee, were all arrested in Kansas this week, charged with conspiring to give a 15-round boxing match. Inasmuch as the bout had been transferred to Tulsa, Okla., the arrests came as a surprise.

Jack Dempsey has been named as co-respondent in the divorce suit brought against Bee Palmer by Al Siegal. Dempsey says Miss Palmer was engaged by his manager, Kearns, to tour the Pantages time with him, and that Siegal was also offered a job as pianist at Miss Palmer's request, but refused. This is all he knows about it, he says. Miss Palmer is suing for divorce in Chicago.

Led by Senator George H. Moses, of New Hampshire, himself a newspaper editor and publisher, strong opposition is developing to the Walsh amendment to prohibit the printing of news of gambling or of any event on which money could be laid down. This would restrict the freedom of the press and is ridiculous, Senator Moses says. Senator Stirling is offering an amendment along the same lines, but less drastic.

Prohibition Director Yellowley has informed all hotels they may be closed for a year if they permit drinking on their premises. While he was saying this, former Prohibition Enforcement Officer George S. Ridner was being sent to Atlanta penitentiary for three years for an attempt to extort money from a Newark saloonkeeper.

So far this year the theft of 3,447 motor cars have been reported to the police in this city.

By the will of her father-in-law, Colonel Colt, Ethel Barrymore inherited her home in Mamaroneck, N. Y., \$25,000 besides, while each of her three children got \$50,000. It is understood the will was drawn because of the break between Miss Barrymore and her husband, Russell G. Colt, and that resentment over this has led to the contest.

Edith Stockton Rexes, picture actress, is petitioning Surrogate Chalan to appoint a co-administrator to serve with Townsend Pinkney in the administration of the estate of his brother, Cornelius Pinkney, by the terms of whose will Miss Rexes inherits \$100,000. The will neglected the widow, and Miss Rexes accuses Mr. Pinkney of being disposed against her. Meanwhile, Burton King, Horace G. Plimpton, Gregory Lindner and Herbert Lubin have been ordered to testify as to whether the late Mr. Pinkney invested heavily in pictures through his interest in Miss Rexes.

Stuart Walker will mount Denany's "Alexander" at special matinees during the winter with McKay Morris as the king.

"The Grand Duke," with Lionel Atwill, will open at the Lyceum, New York, Nov. 1, with Lina Abarbanell, Vivian Tobin, Morgan Farley and John L. Shine.

JUDGMENTS

First name is that of debtor; creditor and amount follows:
Nonpareil Feature Film Corp.; City of N. Y.; \$43.21.
Panama Amus. Co.; same; same.
Am. Cinema Corp. and Walter Niebuhr; W. North; \$391.68.
Frank S. Evans; H. R. Meade; \$1,858.28.
Carl A. Helm; A. Lewis; \$181.20.
Blanche Dreyfoos; W. P. Garnett; \$430.20.
Leon Epstein; Plaza Music Co.; \$346.94.
K. & G. Amus. Co.; City of N. Y.; \$43.23.
Charles O. Seessel; Japanese Fan Co., Inc.; \$138.43.
Jane Haggins; Christine, Inc.; \$175.04.
Modern Yiddish Theatre Co., Inc., et al.; J. V. Nuese; \$380.20.
Hal Benedict Studios, Inc.; M. Silverman et al.; \$134.50.
Same; same; \$309.45.
Winer, Romberg Corp.; M. Bundt et al.; \$126.50.
Am. Cinema Corp.; Craftsmen Film Labs., Inc.; \$2,490.27.
Morris M. Kashin; same; \$569.87.

ATTACHMENT

Clara Kimball Young et al.; David Levy; \$13,000.

BED-SIDE CHATS

WITH NELLIE REVELL

(Nellie Revell has been a patient for over two years at St. Vincent's Hospital, 7th avenue and 12th street, New York City. A newspaper woman, Miss Revell erected a name for herself in public work for the theatre and attractions. Her observations and comment have been invited by Variety, as weekly contributions, of which this is the second.)

I am sitting up. I could scream for joy and, while it is for only two hours, any one should be willing to pay a luxury tax on a privilege like this. I have on a very pretty dressing gown which my more than sister, Jenie Jacobs, bought for me in Paris, while there recently awopping our talent for theirs. I don't mind how many of theirs she brings here, but wish she wouldn't send any of ours so far away.

The doctor thinks I ought to have my tonsils out. I think he has been reading the department store ads, "Do Your Christmas Shopping Early." Well, they started with my ankles and have gotten as far as my tonsils. So I have hopes. But isn't it a good thing that I am only five-foot four? So I presume tonsils, like murder, will out.

"The Evening Telegram" had me all interviewed and everything. The lady reporter, Miss Elizabeth Smith, asked me what was the first thing I was going to do when I got out of here. I told her I was going to the N. V. A. club to see a vaudeville show and get a good meal. Then I was going to the "Music Box Revue." Little Aleta, a member of that company, read it, and thinking I was coming out soon, wrote, inviting me to attend as her guest. I have never seen the young lady nor did she know that her manager, Mr. Sam Harris, was a good friend of mine. But this is only another instance of the kindness and eagerness of the theatrical people to help make others happy.

There's a fallacy popular with people who are cynically inclined to the effect that, when you have no money you have no friends.

As the whole world knows, I haven't one dollar I can call my own. I control no space—not an inch of it. I can help no one to find a job. I can place no one's picture in any paper. I cannot help them to get plays read. Yet, on only three days, during the two years, I have been confined here have I had no callers, and on only one day did I fail to receive mail—and my room has never been without flowers from some kind friend. They say there is no such thing as sympathy or sentiment—and that when you're broke you have no friends.

One of my most prized memories of my stay here—and despite the hardships, I have a few—will be that of the hands across my bed—the meeting of hands across my counterpane of those who have not been friends for years and who, meeting here, realize how trivial was the grievance that separated them—and shake hands, and go away together.

Almost as entertaining and interesting as the friends who do call are the excuses offered by the others for not calling. Some say they "simply cannot come to a hospital." I don't blame them much. I wouldn't be here myself if I hadn't been carried.

Someone is always inquiring how "my trouble started" and "how did it happen," meaning, when did I first notice I had been shell-shocked in the battle of life. That question is about as easy to answer as "how high is up?" It is as impossible to determine when it started as it is when it will end. And the contributing causes were as numerous as the treatments. It came slowly and gradually. The doctor says it will leave the same way. I know he is right about the "slowly." But I have found out what hope is. It's the thing that when you are playing solitaire and find yourself stuck without a move, which makes you run through the deck once more in hopes that you can find a way out. That's hope.

I haven't any idea that this column will contribute in the least bit toward the gaiety of the nations or to the literature of the world. But I can at least qualify as a circulation tester. If everyone who has written me that they read about me in Variety has bought one, the paper shortage is not acute as I had feared. Letters, wires, cards and personal calls of congratulation on my promised recovery, a list of which would look like "Who's Who" in the theatrical and newspaper world.

I don't believe there's a soul in the world has the slightest respect for my waistline or cares a cent how fat I get. Between Trixie Friganza, Eddie Sullivan, Jenie Jacobs, Thomas J. Ryan, the Beaumont Sisters and a few more to whom I may have confided my weakness for candy, I have no chance to regain my sylph-like figure. Blanche Ring has threatened to reduce me as soon as I get well. Who was it who said, eat, drink and be merry, for tomorrow we die?

I am in favor of disarmament. "Disarmament of the doctors." Dr. George D. Stewart made stripes on my back with a red-hot needle. One nurse held my hands, another held the flame, while Dr. Stewart heated the needle and did the branding. He called it a counter-irritant, but he closed all the doors so the nurse could not hear what I called it. Then Dr. Sayre came in, wheeling a cart that looked like a hokey-pokey ice-cream wagon. It was an electric machine and he came in to electrify me. He did. It hurt.

Charles and Sadie McDonald are never failing weekly visitors, and usually on Sunday evenings when I most need company. But if they don't quit telling me that Jim Thornton is coming down to see me, I shall begin to question someone's veracity. I know Jim knows where this hospital is, for the nurse point with pride to a religious statue presented to the hospital (using their own words) "by that brilliant gentleman, Mr. Thornton, the actor, who was once a patient here."

I note in Variety that Julius Tannen has some decided views on vaudeville which he may write later on. Anything that Mr. Tannen says or writes on any subject always interests me. I will trade him a copy of "And the Patient Lived," containing some of my impressions on hospitals, doctors, nurses, etc., for his observations on vaudeville. I hope he omits pictures of white, iron bed from his furniture catalog. They would spoil it for me.

Zelda Sears, handsomer than ever and not looking one bit weighed down with responsibilities of two successes, "Lady Billy" and "Cornered" (matinees Wednesday and Saturday), called early this morning. She finds time between writing witty speeches for her plays to raid the hen house weekly and send me a basket of home brewed eggs fresh from the farm.

Silvio Hein, composer of "Flo Flo," dropped in about noon Monday. We laughed about how shocked the ladies in the audience were at Flo Flo's lack of clothes, and how the audience doesn't wear any clothes either. Poor Flo Flo, you have a lot to answer for.

New York policemen are to be equipped with iron corsets to protect them against onslaught during raids. Have worn one myself that would do credit to the Spanish Inquisition, but found it no protection for me against onslaughts.

Majorie Rambeau sent what looks like a fruit store. She did not state,

THE CLAW

Julius Dequers.....Charles Kennedy
Paul Ignace.....E. J. Ballantine
Antoinette.....Irene Fenwick
Marie.....Marie Bruce
Achille Cortelon.....Lionel Barrymore
Vincent Leclerc.....George M. Cohan
Anna Cortelon.....Lionel Barrymore
Natalie.....Lionel Barrymore
A Doorman.....Joseph Grady
Guy Germain-Leroy.....Harold Winston
A Police Officer.....S. B. Tobias

"The Claw," four-act drama by Henry Bernstein, came to the Broadhurst Monday night, presented by Arthur Hopkins, with Lionel Barrymore in the leading part. The play is a masterpiece in the recital of human woe, and Mr. Barrymore did the finest, most moving acting of his career, a subtle delineation of a figure of tragic dignity in the person of Achille Cortelon, sturdy, self-made journalist and political defender of French democracy and honesty, who marries Antoinette (Irene Fenwick), nearly 30 years younger, and gradually crumbles in spirit and mind under his progressive senility and the dainty corruption of a selfish, ambitious, sensual and artful woman. Lionel Barrymore grows in stature and in art and his new creation adds to his already commanding figure on the American stage.

The play will be termed "disagreeable" by many, and it might deserve the designation, except for its crushing dignity and a lofty proportion of design that holds it high above any suggestion of the sordid. On the surface it is a terrific human tragedy; underneath it is a terrifying revelation of certain sex phases in marriage involving a wide disparity of age and ideals. Only a Frenchman could have written such a play and probably no American producer but Hopkins could have staged it. Certainly no other American actor could have gripped a sophisticated audience with his art as Barrymore did. Here's a Franco-American entente that can accomplish much.

The story has to do with Achille Cortelon, sturdy radical newspaper publisher in Paris, 49, self-made, of rugged honesty and high principle. He meets Antoinette, the daughter of a mercenary employe. He has been widowed many years and the girl is but 20. By advice of her father and by her own inclination she throws over Paul, to whom she is engaged, and deliberately sells herself to the rich publisher. Achille is blind to the woman's wiles as she plays upon his infatuation for fine houses, motor cars and jewels, but she is an open book to Anne, Achille's daughter of about her own age. The two women clash and Anne is practically forced from her father's home, the wife at the same time using the eviction for her own purposes in getting herself installed into a finer home. This scene in the second act is a triumph of stage illusion. Miss Fenwick's playing of the scene was as delicately balanced a bit of fine acting as has been seen this many a day.

Antoinette's extravagance absorbs Achille's income, and her insatiable appetite for luxury gradually breaks down the journalist's intellectual integrity. Bit by bit he compromises his principles to increase his income. He antagonizes his own Socialist party associates, but wins elevation by a more smug and conservative party. His trusted young editor, Leclerc, is alienated and resigns. Antoinette's father takes his place. Leclerc has known Antoinette and been strongly drawn to her by a powerful sex attraction which she has for all men, but he realizes the tempest of sensual impulse which lies behind her careful mask of innocent, youthful serenity.

It becomes apparent that Antoinette is having many liaisons once she is established as mistress of Achille's house. Achille comes to realize his position. He knows of each succeeding lover and struggles painfully through humiliation after humiliation, overcome by his dotting infatuation. But when it comes to his ears that Antoinette plans an amour with Leclerc, now his political opponent, he will break and he pleads with the younger man to meet his wife no more. This scene, an emotional epic, takes up practically the whole of the third act. Mr. Barrymore is on the stage for nearly an hour, and conducts what amounts to a monologue, but at the

however, whether or not she had taken over the lease when she bought out the stock.

Miss Edith Totten, president of the Drama-Comedy Club, has invited me to speak at their banquet February 19. If I ever get well enough to again get to a banquet table, I am not going to waste any time speaking.

John Cort officially notified me to report for duty at the Park theatre at the beginning of the season. I requested an extension of leave of absence, owing to some "mending" I have to do—likewise some knitting.

Houdini came down, looked at the block and tackle in which I was encased, and declared that for once he was compassed. Yes—that's just what he said.

Chicago must have had to put up a lot of extra electric lights since Jack Lait and Percy Hammond answered Lucie's lure to New York.

I wish I could see dear, old Chicago. I wouldn't care how dirty I got. And I am going to be there again, some day.

I love Irvin Cobb's writings—but if I received another copy of his "SPEAKING OF OPERATIONS," I shall suspect a conspiracy and start a reprisal.

end of that exhausting period of tenness the audience gave the actor a demonstration of enthusiasm seldom witnessed in a New York theatre. No more could be given a player.

There are certain undercurrents in these passages that suggest a deeper meaning in human relations than appear on the surface, a twist of psychology that it would take a psychologist to decipher, but the purport is vaguely indicated.

The final act finds Achille, now married 16 years, in the position of Prime Minister, still the plaything of Antoinette and still the senile doter. By a mischance he has written a compromising letter which means his political destruction. Antoinette knows of his peril and lays her plans to elope with a rich young banker. While the Senate committee is about to pronounce his doom and the exposure has come out in the newspapers, she abandons him, leaving behind a note—and here is the grimmest twist to this big grim tragedy—making it plain that she goes because she "can no longer live under the same roof with a criminal." Antoinette was true to her own efficient code by justifying to herself and to the world the means of her own indulgence.

With Antoinette gone, Achille goes entirely to pieces, and with the crowd in the ministry courtyard yelling derision, attempts to make a speech, gropes idiotically for words, then starting for the door to face the Senate in his own defense, falls dead.

It's no entertainment for the emotionally sensitive, but it is a play of unusual nobility.

Rush.

THE DEMI-VIRGIN

A Movie Director.....Charles Mather
Owen Blair.....John Maroni
Jack Millard.....Ralph Glaze
Rex Martin.....John Floyd
Estelle St. Marr.....Marjorie Clements
Gladys Lorraine.....Mary Salebury
Dot Madison.....Mary Robinson
Fay Winthrop.....Helen Flinn
Cora Montague.....Constance Farber
Amy La Rose.....Sacha Beaumont
Aunt Zeffe.....Peggy Godfrey
Wanda Borsca.....Alice Hegeman
Betty Wilson.....Helen Cunningham
Chickie Belden.....Charles Ruggles
Gloria Graham.....Kenneth Douglas
Sir Gerald Sydney.....Glenn Anders
Wally Dean.....Glenn Anders

Oh, Hollywood, my Hollywood, that you should have come to this at the hands of Avery Hopwood! That you should have fallen to the estate of an A. H. Woods farce and right on top of all that other scandal. No one will ever believe that you were otherwise from this time on, for Avery has painted you in all the colors of squab lingerie, and they are some, as he proves in his last act when staging a riot with a quintet of lens lizettes as the principals of a game which he dubs "strip Cupid," which proves to be just another angle of strip poker, only that it is faster. And somehow or another things are supposed to be just that in Hollywood and Laurel Canyon. The Canyon is a place Avery forgot to mention.

However, dear old Hollywood, if you have served for naught else in the world of art you certainly will manage to increase the bankroll of A. H. Woods, that is, providing that the authorities will let him get away with the performance staged at the Times Square Tuesday night. It will also mean that there is going to be a run on the box office that is going to place standing room at a premium a long, long time to come.

Before the performance there was speculation as to the title of the piece. There were those that admitted acquaintance with a demitasse, others who had been abroad recalled something about the demimondaine, others who had a pre-Volstead recollection that demijohn meant something. According to the Hopwood dictionary demi-John will undoubtedly be adopted into the vernacular of the chorus as meaning John in name only, for the demi-Virgin of the farce was a "wife in name only," until it was discovered a Nevada divorce didn't count in California, New York and other civilized parts of the United States.

Hopwood has taken a couple of film stars who parted on their wedding night. The exact hour was

somewhere about 1 a. m. of the morning after. All that hubby had was a recollection of the soft glow of lights in the bridal chamber with the bride in dainty negligee, for just then the phone rang; the bride answered and discovered her hubby's ex was on the wire and he had promised to meet her. With that she left him flat, secured a divorce in Reno and only came back to the studio to finish a picture in which both of them were appearing because the company had already sunk a lot of dough in it.

That is the point where the action of the first of the three acts opens. The scene is the studio with a director grinding a few shots of a flock of screen beauties who are supposedly guests in an artist's studio. Here all of the characters are introduced. They are all there. The stunt girl who is a serial star; the chickenish character dame; the bit brothers and a couple of cameras that never need any film, although the cameramen grind and grind. Incidentally there are a flock of Kleigel lights, and if any one ever saw those in any coast studio they were wonders.

When the demi-virgin stepped back into the studio a Hollywood "dirt sheet" slipped over a story regarding the fact that the former husband and wife were to work together again and retailed the story of their parting, with an interrogation as to the why and whereof of the separation on the night they were wed. Tagging the ex-wife there was an English nobleman who had proposed to her and been accepted on the train between Chicago and Los Angeles. But, as is said in the play, any one is apt to do anything on that trip to bust up monotony. When she breaks this bit of news to her ex he immediately states he also is engaged to remarry and from that point on the story really starts.

The husband's engagement is one of those spur-of-the-moment affairs, sprung in the belief it will rouse resentment and jealousy in the former wife. It has the desired effect and she immediately starts out to vamp him just to prove to the dear little film ingenue and her character comedy aunt he is not the man for the girl to marry. In reality she wants to prove to herself she can win him back.

The second act is a house party in one of those elaborate bungalow affairs where everybody is supposed to hooch it up and act blithe and gay. In reality, if it happened the Hollywood chief of police would ride up to the door in his little Ford and, assisted by the first assistant chief, inquire "What's all the shooting for?" But as it is the popular belief the stars of the screen do nothing but live the life of Reilly in the studio all day and the life of orgy all night, therefore Hopwood had to orgy it all through the three acts.

Of course, wifey manages to lure her former hubby into coming back into her rooms after the others have departed for the hay, and he agrees to that little thing for her. When he does come back she steams him up to the point where she wants him, and then discloses it was all a plot on her part; he calmly admits he was aware of it all the while, and then gives her five minutes to prepare herself for bed. He tells her that she owes him a "marriage debt" and he is going to collect. "That makes the curtain of the second act a wow for the audience."

The final act is the dressing room of the wife, with the pair still locked in, but for some reason hubby in stepping out to get his week-end bag has forgotten to relock the door when he returns, and this leaves room for everyone else in the cast to come trooping in and out for the balance of the act, until the proceedings are straightened and the audience is made aware the Reno divorce did not hold good. Naturally with that hubby takes the wife into his arms and the two decide they'll start their honeymoon right there and then and tell the others all about it in the morning.

Judging the play from all angles, it seems as though someone must have split just about half a wineglassful of lavender somewhere in the writing of it. It certainly manages to balance on two wheels around the dangerous curves of dialogue, but there is no one in the world going to stop an audience from thinking, and that undoubtedly was the author's intent. It's certain the matinee mob is going to do just that little thing and have a lot of laughs.

Hazel Dawn plays Gloria Graham, who is dubbed "The Demi-Virgin." She gave a performance that will rank with the best Miss Dawn has ever done in farce. At one point in the first act where she is enacting a scene before the camera which calls for a bit of violin playing she played "Beautiful Lady," which brought a sincere round of applause, proving the first night audience, at least, had not forgotten her musical comedy days. It was in the second and third acts, however, Miss Dawn was at her best.

As the ex-husband opposite her, she was fortunate in having Glenn Anders, who gave the movie leading man something more than the popular conception of the general run of screen leads. The scenes before the camera by the two were screamingly funny.

Charles Ruggles and Alice Hegeman
(Continued on page 17)

LAUDER'S SHOW

Sir Harry Lauder's 1921 tour opened Monday at the biggest and finest audience of his career at the Lexington opera house. The vast playdrome was packed. The enthusiasm was high.

The great Scot shone with an aura undimmed by years. He repeats as only a genius can, growing mellower with the years, growing finer and truer with time.

It may again be recorded that Lauder is the most illustrious, phenomenal and electric entertainer on the globe. For more than an hour he held the thousands entranced in the gentle grip of his talented hands and his unmatchable smile. Comedy and pathos alike—and his comedy is always on the border of his pathos as his pathos is contiguous to his comedy—he never lost one of the throng for one wink during his presence on the stage.

Wholesome, homely, shrewdly witty, explosively humorous, he played with his audience at will, making them laugh and weep and sing and applaud at the command of a word, a gesture, an expression or a glance.

There were many Scotch-Americans in the house, but each year it seems that Lauder attracts to himself more and more of a following that pays and clamors to pay tribute to him as a world figure and an international artist rather than as typifying the transplanted national spirit of Scotland on this side. Lauder is no more Scotch than Bobby Burns; no more Scotch than Shakespeare was English or Sarah Bernhardt is French. He transcends the little heather blooming section of the we: island whence he comes. Lauder belongs to no nation, not even the nation that bore him.

Monday evening he sang "I Know a Lassie Out in O-hi-o," "O'er the Hill Ta' Ardennine," and "I Think I'll Get Wed in the Summertime," new, and of his established classics, "There Is Somebody Waitin' for Me," "When I Was Twenty-one," "Safest of the Family" and "Wee Hoone." He sprung a surprise to exuberant enthusiasm when he closed with "Star Spangled Banner," where he formerly used "Auld Lang Syne."

The noble comic's entrance was the cue for a reception such as might have embarrassed a monarch or a home run swatter. Women wept and wailed, everybody clapped, men and women shouted to him and welcomed him. His work was fluent and high-lighted as always, and as it will always be as long as he can stand on his two funny legs, for the heart of the little chap is boyish and his sentiment is sound. He cannot hit a false note, because he reaches after none that could be falsely expressed, since they are all sound and right.

Clean, amusing, touching, the works of Lauder and the work of Lauder may not be classed in the regular category of the theatre, honorable and right as the theatre is. For Lauder is more than an entertainer—he is an orator, an evangelist, a publicist, a poet.

The usual Lauder show surrounds him. William Morris knows just how to present Lauder, and just what to put with him. The Lauder audiences are not regular theatre-going folks, and they enthuse over simple, clever turns such as would perhaps be passed by with a sniff in the temples of the blasé vaudeville coterie.

W. E. Ritchie and company, English comedy cyclists, did not show. Ritchie being taken with rheumatism contracted on his ocean voyage. Margaret McKee, a pretty whistler, substituted and did nicely. Harry Moore, an uncanny paper-tearer, opened. It takes Morris courage to play a paper-tearer to an evening dressed capacity house in New York. Moore was a riot. The Clintons, novelty jumpers, flying tumblers and broom-riders, cleaned up. Cleo Gascoigne repeated strongly, filling the tremendous theatre with her tiny personality and voluminous voice. Kharum, remarkable pianist, closed the first half and went for big applause. He wears Oriental clothes.

Morris flashed a drop showing the main street of Saranac Lake behind Lauder in one song, and a program paragraph boosted the town and the district. Morris is an enthusiast. When he booms—he booms—all the time, everywhere. He has two things to boost, Lauder and Saranac. He has made them both and is still making them. Lat.

PALACE

Although there were but eight acts listed in the vaudeville section of the current Palace bill, it ran three hours and sixteen minutes Monday night. "The Idle Class" stretched the show out another 21 minutes. The reason for stringing out the vaudeville was because of the length of several of the acts. Eddie Buzzell and Co. ran 34 minutes; Irene Bordon, 25; Karyl Norman, 25; Paul Whiteman, 28; Bert Fitzgibbons, 23; Billy Glasen, 21; Rolis and Royce, 12, and the Pender Troupe, 13.

It was a field night for show-stoppers and speech-makers. Even the opening turn, the Bob Pender Troupe, received a couple of legitimate curtains with more than sufficient to have called for a minute or two of jockeying which they

passed up. The turn was with the Barnum & Bailey-Ringling show the past circus season. It's a combination of acrobatics, dancing and clowning, the latter bringing into play 10 members of the troupe on graduated stilts, running from a dwarf to a 20-footer, with each wearing carnival false faces. There is a song by a girl at the opening, which means about as much as any of the other songs in acrobatic acts. A travestied Russian dance, some individual contortion and acrobatic stunts by one of the men and some excellent team formations established the turn as an unusual act of its type.

Rolis and Royce were second with various styles of dancing. If there is anything in the line of applause jockeying tricks the team have overlooked, it just hasn't been done. They're good dancers, and the crowd recognized that, also falling readily for the applause prods. The team speec'd it, the returns nicely manipulated permitting the oratory.

The show was now going along like a breeze, the Rolis-Royce dancing having inserted a dash of speed that Eddie Buzzell and Co. caught on the wing and maintained without a let-up during their session. "A Man of Affairs," written by Dan Russell, exemplifies the new type of vaudeville comedy act at its best. There are frequent scenic changes to relieve the eye and a steady stream of laughs arising from comedy situations and dialog built to order for vaudeville. To be sure, there is a dash of reminiscent stuff here and there in the table scene and other business, but it's interpolated so deftly as to go unnoticed in the general ensemble. Buzzell has outgrown his song and dance days, and is now a full-fledged light comedian. The act gained 'em, Buzzell being forced to a speech.

Billy Glasen, fourth, started off with a rush, made 'em giggle, laugh and yell alternately, and generally whooped things up until he struck a snag largely of his own making. In starting one of his songs Glasen or the orchestra got off on the wrong foot. Which pulled the bone is a

matter of opinion. To some it appeared the orchestra was out of tempo with the singer. To others it sounded as if Glasen had made a false start. Both were probably equally to blame, but Glasen took it upon himself to publicly "call down" the orchestra, a decidedly tactless move, regardless of whose fault the bad start should be charged to. Following the incident, Owen Jones, the Palace Leader, left the pit, reappearing a few minutes later. According to Jones he journeyed back stage and requested that Glasen publicly apologize. This Glasen did at the conclusion of his act. The whole affair was unnecessary and out of line. Glasen went over very well, but would have gone better had he exhibited a better sense of showmanship.

Irene Bordon, assisted by Leon Varvara (New Acts), closed the first half, and Karyl Norman (Creole Fashion Plate) opened the second. Mr. Norman was one of the outstanding applause hits of the show. A gold cyclora with a blue backing made about the most gorgeous setting seen around this or any other season. Norman's style, voice and delivery have all improved remarkably since last here. He did six numbers and could have done more. Another speech by Norman swelled the oratorical record for the night.

The Paul Whiteman band simply ran away with the house, playing out their regular rep. and a bunch of encore numbers besides. The Whiteman outfit runs to subdued harmonies with a variety of instruments used and arrangements that are in a class by themselves. The same may be said of the playing of the band. It whanged home a hit that made the Palace tremble.

Following all, Bert Fitzgibbons sailed right into 'em with his familiar nut comedy and stopped the show. He isn't breaking straw hats any more and his bulb smashing has been reduced to one. Fitzgibbons was the real old-time variety, and it fitted in perfectly after the deluge of silken drops.

The Palace sold out early Monday night, with the usual number of standees. Bell.

THE DEMI-VIRGIN

(Continued from page 16)

man in character roles were the principal support to the leads, although Kenneth Douglas as the English nobleman rendered yeoman service in his scenes. They were but four or five in number in the entire play.

Constance Farber in a character role, that of the lead of the serials, scored a comedy success, and in the second act introduced a topical song during the house party which displayed she still possesses the inimitable manner of putting over a number which so long made her a vaudeville favorite.

Of the lens Izzettes Peggy Cowdrey stood out. She had a line in the "strip Cupid" game that will carry her in the show. It was in reference to sleepwalking at house parties. She remembered one at which there had been a fire, "and you should have seen the right people coming out of the wrong rooms." That "strip Cupid" game is going to be enough to pull all of the Johns for the show just as long as it runs and the cops let it stay in.

Helen Cunningham as the sweet young ingenue gave a very creditable performance, but she wasn't at all like some of the S. Y. I.'s in real life on the Coast.

That, however, is neither here nor there, for a general meeting in front of the theatre after the first act at which Hugh Ford, Herbert Brenon, Allan Dwan and a few others of screen directorial prominence were present declared the "studio stuff" was a good take-off. The "take-off" didn't happen, however, until the "strip Cupid" came along. That was the prize take-off since Charmion straddled a trapeze at Koster & Blal's years ago. Fred.

A BACHELOR'S NIGHT

Claudio.....Amy Ongley
Frederica Dill.....Leila Frost
Vivian Barnes.....Vera Finley
Lilly James.....Lillian Tashman
Fritz Meulion.....Lillian Tashman
Dickie Jarvis.....William Roselle
Giddy Barnes.....Herbert Yost
Amelia Annesley.....Luella Temple
Mrs. Jarvis.....Isabel Irvine

John Cort inaugurated his tenancy of the Park theatre Monday evening with a production of his own—"A Bachelor's Night," by Wilson Collinson, author of a number of similar "beds and bebies" farces. Mr. Collinson seeks to disarm the criticism that must inevitably follow such a bit of playwrighting with a note in the program claiming nothing original for his work, and even goes so far as to admit frankly the story could have been ended in the first act just as well as being played through the entire three, in which event it would have been a vaudeville sketch and not a play.

All of which is quite true. And it is also true that had he made of it a vaudeville sketch instead of a play it would not receive bookings on the cheapest circuit in the country owing to the subject-matter, which is more than vulgar. You can get away with things in a legitimate theatre that would not be tolerated in second or third-rate burlesque. There is one scene wherein a married man is on his knees before a boasting courtesan who is luring

him on. The man tells her she is beautiful, grabs her by the ankle and runs his hand up to her knee when his wife enters and screams. Others rush in. The host asks what happened and the character comedy replies: "Nothing; he didn't make it."

Still, it is no worse than those produced by others from the pen of the same author, but not so well staged by Harry Andrews, who has not caught the proper farce tempo so requisite to the proper playing of that style of comedy.

Then, again, the Park is too large a house for farces. It lacks the essential intimacy for such pieces. The dialog, however, is bright and clever to the verge of brilliancy, palpably designed to shock you into laughter.

When the players are more easy in their bits of business, the tempo quickened and the cues properly timed the piece may have a chance to get over, though it is doubtful.

A bachelor is away on a fishing trip and his maid rents his room to an innocent little country girl. An auto collision outside brings in a woman with a torn evening dress as a result of the accident. She sends the maid out to have the gown repaired and is left in camisole and bloomers. The bachelor returns unexpectedly; there is a wild scramble, which is the inspiration for the usual door-slaming that is the basis for farces, and has always so been since the first one was written by a Frenchman with a dirty mind. The innocent little girl is the same one who met the bachelor at the Grand Central depot, tripped and fell into his arms, and the lady of the torn gown is the wife of the bachelor's best friend, who, on finding his wife there with no dress on, believes the bachelor is having an affair with her.

To make it more interesting the bachelor has invited a couple of worldly-wise gold diggers to visit him, a widow seeking to ensnare him into matrimony drops in and his mother comes all the way from Philadelphia to surprise him on his birthday.

One of the gold diggers is played by Lillian Tashman—the best part of the piece—and she carries it off to a nicety with a succession of "wise cracks" that are amusingly shocking and shockingly amusing, including a catch phrase lifted from "Sally." Amy Ongley has the role of the maid who is the cause of all the misunderstandings, and overplayed an unnatural character most of the time. Isabel Irvine played a minor role legitimately, and Herbert Yost registered an emphatic hit as the meek little husband who believes his wife has been unfaithful with his friend, William Roselle was stilted and "theatric" as the bachelor, Leila Frost was sweetly ingenuish as the girl from the country; Luella Temple carried off neatly the role of the widow seeking to lure the bachelor into a proposal, and Vera Finley enacted the part of the second gold digger without any distinction.

The three acts are laid in one set and with the short cast may stand the gaff for a while. The house scale is \$2. The Park is at Columbus circle (39th street). Zolo.

WINTER GARDEN

Clever dressing of the lower floor couldn't fill up the empty spaces along the sides and rear Monday night, with the loge boxes and stage boxes empty.

The ten-act bill had been considerably switched after the matinee, with the Boganny Troupe (New Acts), who just arrived in this country Monday, on the bill at night. The acrobats missed the matinee owing to a delayed landing.

The Lew Fields "Snapshots of 1921," in which Lulu McConnell and Grant Simpson also appear in addition to their sketch specialty, closed the first half. The stage crew had a perfect average as far as fouling the drops and hangings was concerned. Fields was visibly annoyed, and in the barber shop scene remarked off stage: "Now let this go wrong," as he turned the "air" on the customer in the chair. The comedy scenes in which Fields and Miss McConnell predominate mostly, passed quietly with the appearances of the bare-legged chorus arousing most interest. Miss McConnell was suffering from a heavy cold, with Ruth Thomas subbing for her in leading the numbers allotted.

The second half contained most of the meat and entertainment. The Boganny Troupe started the procession with fast acrobatics and stunts, followed by Lillian Fitzgerald, late of "Town Gossip," the ill-fated Weyburn venture in which Miss Fitzgerald is said to have made an investment. She is offering about the same turn used on her last vaudeville appearance, but has replaced Clarence Senna, her former pianist, with Billy Griffiths. The turn ran to flowers and a speech, and she took one of the hits of the evening.

McConnell and Simpson followed in their corking sketch, and registered, through Miss McConnell's likable funning and clowning, ably assisted by Grant Simpson's intelligent opposite.

Fred Allen had the toughest spot, next, in next to shut, and commented upon it on several occasions. Allen affects a "nancy" "boobish" make-up, and is the world's champ at libber. To a "wise" gathering or an audience he to show business he is convincingly funny with his cracks about technical phases of the business, but upon slight encouragement from the professionals present, Allen is inclined to overdo the "wise" lingo and get over his audience's head. The public, or that part of it that came down to the Winter Garden in the Subway, was not quite sure that Allen wasn't kidding them, and as a result he had to work twice as hard. He hooked them, however, and closed a resounding hit. Allen has developed into a unique "single," and should arrive as one of vaudeville's "standard" metropolitan turns. In the days of Hammerstein he would have found a home on the corner.

The hit of the first half went to A. Robins, the musical clown. Robins got a laugh with his capacious pockets and mechanical "props," also his imitations of the playing of musical instruments. Robins was fourth.

Seven Blue Devils opened with pyramids and ground tumbling, followed by Mossman and Vance, singers and dancers, who hooped to a couple of bows in the deuce spot.

Yvette, assisted by Eddie Cook with Kimo Clark at the piano, didn't start much in the third spot until the encore in "one." "A Backyard Romance." Miss Yvette reaches her best moments with straight violin playing. Her vocalizing and efforts at comedy are forced and unnatural. Cooke's aid is invaluable, he having developed into half of the act.

Joe Fanton and Co., a tiptop acrobatic ring act, closed with aerial gymnastics, and hand-to-hand stuff that held them well.

The switches were Yvette from eighth to third, Robins, seventh to fourth; McConnell and Simpson, from third to eighth. Con.

COLONIAL

With three men sharing in the lights this week, the Monday night business at the Colonial was good in all portions of the house except the boxes. A marked lightness in comparison with other locations was noticeable there. Included in the good business was a full quota in the gallery, which included several objectionable characters, finally ejected after having made themselves conspicuous throughout the early portion of the bill.

Noble opened the show with her aquatic novelty. The house remained exceptionally quiet during the entire routine of this young woman, the feats gaining more recognition than is generally granted an opening turn. Kenny and Hollis, No. 2, tried for comedy but missed. These men have gathered together all applause creating devices that have been employed during the past decade, but to no avail. The continuing asking for applause apparently did not appeal to the Colonialists.

The gallery got in its first telling blows with Buckridge and Casey, No. 3. Miss Buckridge does some high note vocalizing that was a little too high brow for the gallery gods, and they let it be known. The curtain came down at the finish with the principals refusing to take a bow. The house immediately

burst forth into applause, with Billy Casey coming forth and explaining that Miss Buckridge had gone to her dressing room, crying, as she had never been treated in such a manner before. The special officers were working through the gallery after this.

Following the disturbance, Rome and Gaut stepped in No. 4 and took the applause honors of the evening, completely stopping the show. Laugh after laugh greeted the antics of these two boys, with the audience apparently desirous of keeping them there for the rest of the evening.

Victor Moore-Emma Littlefield and Co. in "Change Your Act" closed the first half. Slim Gaut from the preceding turn worked with Moore for some good comedy returns in the early portion of the offering. Moore had a number of friends in the front row, with the rest of the house equally as enthusiastic over his efforts.

Three acts comprised the second half, each of which employed the grand piano. Mae and Rose Wilton opened after intermission. There might have been more trouble with the gallery at this point had it not been for the exceptional showmanship of these two girls. The disturbers became a bit restless when one of the girls did some high-note singing, but she continued at it and gained the applause of the whole house. As this turn was in progress the house officer was forced to seek the aid of the regular patrolman on post, who made his appearance in the upper portion and marched out a number of the gallery clique. The Wilton girls were occupying the stage during this and never let the attention of the remainder of the house get away from them.

William Seabury and Co. (New Acts), second after intermission, with Harry Fox closing the show, rounded out the bill. Fox, with the aid of Beatrice Curtis, held the house to a man with a vehicle strong with humor and with a decided kick. The Chaplin comedy, "Idle Class" followed the vaudeville, not getting under way until around 11, giving the Colonial an exceptionally long program. Hart.

44TH ST.

The current bill at the 44th Street is the best vaudeville the Shuberts have yet shown around New York since opening their circuit. It is headed by the Jimmy Hussey Revue (New Acts), closing the show before 11, after running 45 minutes. That made speed, especially in the first part, which ran particularly fast and to good results. This bill has been traveling intact. There are a couple of questionable acts for the spots in it, but as a whole it bears more resemblance to real vaudeville than anything the 44th Street has held, both in quality and running, since its first week.

The business Monday night downstairs was capacity, excepting the boxes, with the chances that the house will equal its opening week in gross, for this program is bound to draw at \$1. The house is well adapted to vaudeville, is comfortable and roomy, well handled, with a courteous staff.

The audience Monday, started right for applause, but seemed to have the habit killed off early through some of the acts begging for it. That awful applause thing is awful. Two terrible examples were in the first part, one with Rome and Cullen (New Acts). The two men, No. 2, were getting enough appreciation, had had enough, but they had to beg it. In most acts it looks like a routine that can be no more gotten away from than some parts of the act itself. Then Vine and Temple did it again, No. 4.

Vine and Temple should be tickled to death to get any applause at all for their lifted stuff. But they do get it, and will get it where audiences can't trace back the origin of all they do, including the Van Hoven bit of showing a silk shirt, in this instance extending it by going into the orchestra to display the shirt sleeve. Maybe they had a song that was their own, if not published, also a little dialogue. But anything their own would not have even started their own act, including Miss Temple's laugh and manner of stopping it. Still this mixture helped to please the house, and they can go along on the Shubert time, though on actual work and execution they are small time of the better grade. The billing is "Dave Vine and Luella Temple in 'Making Nonsense an Art.'"

Closing the first part was Joe Jackson, who lost applause through the preceding turns. The Ziegler Sisters opened after intermission, the two girls with their leader and a drummer. The act has not changed. It just skips through. It would have been better off in this bill No. 3, with Hurt Earl and his girls from that position sent to the Ziegler spot.

Hurt Earl has a flash musical act, eight girls and himself. The girls play best as a band. When they do banjos or saxophones only, as they do, while it makes a picture each time, they can't get enough from the music. Earl has set his stage with some flash taste, and it is attractive at first sight, in a tent or awning outdoor arrangement that looks it. The turn opens so well with its music there may be a fault in running of numbers that with a change would bring more reward at

the finish. Regardless, however, Earl has built up a turn different from anything else in vaudeville, and for that, the girls and the looks it can get over anywhere. His single banjo work as of yore gets laughs on the clicking announcements of what the stew said when arriving home and not finding his key.

The Rath Brothers, opening next to closing (shifting program places with the Zieglers), did just what might have been expected they would do with their easy handliffs.

Buddy Doyle, in blackface, next to closing, with talk and songs, did quite well in the spot, but it looked doubtful if he's big enough for that position on big time. His "rose smelling" for the future got laughs. It has been held the same in the routine since Doyle first broke in around here. His songs were fair. For an encore he announced imitations and did them of Jolson and Cantor, after he had been doing either Cantor or Jolson (unannounced) in all of his songs up to then.

Jolly Johnny Jones on the wire opened the show before a very well filled house. *Sime.*

ORPHEUM

"Tenth Annual Fall Festival Week" at the Orpheum, Brooklyn, this week, with the usual exterior decorations, time table outside and the rest of the trimmings. The nine-act show had been considerably rearranged by Tuesday, Carl Randall & Co. leaving the bill through illness of Dorothy Clark. Jack Norworth replaced the act. Ruth Royce, programmed next to closing, opened the second half, changing spots with Burns and Freda. The Three Regals replaced June and Irene Melva, programmed to open.

Norworth closing the first half and singing six numbers, and Ruth Royce beginning the second stanza with another half dozen odd songs, made quite a bit of vocalizing for the middle of the show, but with the Topics between it worked out all right. The whole show played excellently, all of the acts going over without a miss. Ben Welch, fourth, took the big hit. He received an ovation at the conclusion of his offering that testified to the esteem in which he is held at this house, where he has been a favorite for many years.

"The Flivvertons," with James Harkins, was a comedy riot second after intermission. The turn has the same basic idea that made Harry Tate's "Motoring" a comedy yell in its day, suggesting that act only in the idea. Burns and Freda whanged home a whole of a hit with their wop crossfire and music. Mr. Freda plays the guitar, not at it, producing chords and harmony new for vaudeville. Incidentally, he refrains from introducing Hawaiian imitations.

The Three Regals opening, held attention with their odd assortment of iron jaw feats. The act is well staged and marked by good showmanship. It deserved more than it received.

Clinton and Rooney, second, gave the show a boost with their fast singing and dancing. Mr. Clinton's kidding kept the house giggling all the way. An Irish reel for an encore hit the natives hard and heavy.

Kennedy and Berle, third, a couple of clever kids, entertained with a mixture of travesty and serious acting. The children have gone ahead noticeably since first breaking in a couple of years ago. The house liked 'em and said so.

Thack Norworth had his wop cut out for him following Ben Welch, but he accepted the handicap, and starting off in his easy, likeable way, soon caught 'em and held 'em throughout his singing routine. Emma Adelphi played his accompaniments. He did not use the orchestra for any of his six numbers. A quaint little ditty about burying a cat, with a poem that told a story and could easily stand without music, made a nice contrast for the straight pop songs offered by Norworth. He did very well, closing the first part.

Ruth Royce must be popular with the music publishers. She did six published numbers, handling each with a distinctive touch and putting them all over solidly. When she had finished her regular rep, the orchestra broke into the introduction of "Robert E. Lee," but the good old encore didn't pull exactly the proper result, the applause just lacking enough to bring Miss Royce back once more.

Derkin's Novelty closed, with one of the best trained animal acts seen in some time. It holds dogs mostly, with a couple of monkeys appearing once or twice.

Tuesday night the Orpheum was slightly less than capacity. *Bill.*

SHUBERT-CRESCENT

The attendance at the Crescent was somewhat off Tuesday night, with the house failing to have its customary capacity on that occasion. Vacancies in the rear of the lower floor and the boxes were noticeable, although not in any great numbers. The Crescent is a house of small seating capacity, with a sell-out necessary to put the house on a paying basis, especially at the night show, as the matinee business will have to be worked up to a great extent. The Crescent is undoubtedly giving its weekly gross a boost.

the last two days of the week, when a \$2 top is adhered to for the night performances.

For its fourth week as a Shubert vaudeville house the Crescent presented a nine-act bill that contained more real vaudeville entertainment than any of its preceding weeks with the possible exception of the second.

Tafan and Newell opened the show. Is a triple bar turn weakened by an abundance of comedy business at the start that is not productive. On the bars the men gathered returns. Jack Strouse, No. 2, sang and talked. Popular numbers comprise his vocal efforts with a good selection from the present crop. His recitation should be eliminated, as it brings forth an idea that need not be exploited in vaudeville. The audience gave this boy its attention.

Ernestine Myers in "Dance Creations," No. 3, supplied a flash that fairly made them gasp. Miss Myers is offering some undraped stepping that is in a class by itself, especially as far as the lack of costuming is concerned. Her Oriental dance with an abbreviated costume caused many a Brooklynite's heart to beat faster. Lovey Lee and Alice Weaver have replaced the Darling Twins in support. Both of the youngsters display ability. Bertram Bailey is doing the former Charles Forsythe Adams bits with George Clifford getting his best results with an eccentric dance. The turn proved one of the strongest the Crescent has had in the No. 3 spot.

Dolly Connolly, with Percy Wenrich at the piano, kept the show going at the fast gait, No. 4. Miss Connolly gives program mention she is using new numbers written by Wenrich. This is true to a certain extent, but no mention is made of "Bobbed Haird Babes' Ball," one of her best, created by Jack Bratton. This couple, always well liked in Brooklyn, had little difficulty in establishing themselves in the new house with the applause hit of the early section earned by them.

Whipple, Huston and Co. in their timely revue, closed the first half. Several clever ideas have been interwoven by this couple into a review that is distinctly individual and a corking vaudeville turn. With the number of girlie revues vaudeville has had of late this is a complete contrast. Walter Huston carries away the comedy honors, the automobile bit giving the act its real start along comedy lines. The Whipple-Huston offering topped off a strong first half and gathered in an abundance of applause.

Will Oakland opened after intermission with a pleasing song routine. Oakland mentions he has been singing for the phonograph records and uses a few of his old numbers. His reception was of a cordial nature.

"The Kiss Burglar" held forth second after intermission, supplying good comedy business. The introductory portion of the turn in "one" is long drawn out and, although containing a certain amount of productive comedy, should be shortened. The act might use a special drop for the opening, the Crescent house drop being far from appropriate for it. The real returns came in the bedroom scene, which brings forth good comedy developments. Clark and Verdi, next to closing, on about 11, held the house and added another comedy punch to the show.

The Equill Brothers closed the show with their balancing work, holding the house nicely, considering the lateness of the hour. *Hart.*

RIVERSIDE

It was Friars' night at the Riverside Monday, the clubmen attending to do honor to Eddie Miller. That may have been one factor in the unusually strong attendance. The arranged lower floor was comfortably filled, also the boxes and the upper floor strong. Business here since the season swung into the stride has been good nightly, though the matinee draw has been off and will be until wintry temperatures arrive.

The goodly gathering of clubmates made it Eddie Miller's night. Without them there is no doubt he would have gained the bill's individual applause honors, as shown by his score at the matinee. He was spotted next to closing, the Avon Comedy Four having the shut position and the Chaplin picture, "The Idle Class" following it, taking the place of an act. Miller was on taking bows with the Avons, two of whose members—Smith and Dale—are also of the Friars. It was natural, too, on the part of Miller, since he was in a recent Winter Garden show with the Avons stars and formed part of the singing four in that attraction.

Miller, though long teamed in vaudeville, is the new silver voiced tenor of the two-day. The skill with which his numbers were selected is credited to Louis Silver, who was at the piano Monday night, and won himself applause with a lively specialty. The semi-classical song routine, so splendidly suited to Miller, has been made better even than at his first showing several weeks ago. "Mandala" is now used for the finale instead of the medley, and the "Mandala" number was Miller's finest effort, a wonderful melody brilliantly vocalized.

There wasn't a real laugh until the Avons entered the running. Then came some 20 minutes of rollicking fun. The outbursts came with the

same regularity that always featured the comedy of the noted quartet. It has not been more than two seasons since the Avons did a double week trick around the Keith houses in New York, they shortly afterward going into the Garden show. Back again with Joe Smith eating bananas twice daily to Charlie Dale's protests not to eat up the profits, the material is just as smashingly effective as ever. Smith started the works, saying upon entering the "restaurant" in which he is chef that he "was just across the street and had a good meal." The Jockey dance is still present and so is the Dr. Kronkhitte bit, Smith saying he hoped the doctor was as good as Dr. Michel (a Friars local).

The Avons held the largest billing in the timetable list outside the theatre. No names were mentioned, neither on the cards outside nor in the program. The two new members of the four were therefore not named. The added members are not as good as some of their predecessors in voices, but the "Hungarian Rhapsody," purely for comedy purposes rather than harmony singing. There is a new closing number, it being a parodied version of Tosti's "Good-bye Forever" the lyric being a protest by one of the waiters for his salary and the replies. It was the best of the song numbers.

The after intermission section was ahead of the first section. Charles King and Lila Rhodes (New Acts) provided the other turn in the late section, they opening the intermission nicely. Ruth Budd was the class of the bill, and certainly made her spot stand out (closing intermission). Appearance, snap and skill make Miss Rudd a real star in her line. She is a superb aerialist, a brilliant worker on the rings and a courageous one, with her performance on the webbing parring with the best. She is to be credited with having a clever pianist in Rube Backwith. The balance of the show seemed possessed of the usual standard of acts, but there was little stirring before Miss Rudd's appearance.

Claude and Fannie Usher did make the going just right for her, their "Bide-a-Wee Home" on fourth again providing good entertainment. Claude appeared affected with hoarseness, but the precocious kid of Miss Usher lifted the playlet to its rightful place. She is the spirit of the very pleasing story.

Clara Howard, with her numerous frocks, many of them striped, her good selection of songs and breezy chatter made her friends in the third spot. She said she didn't do Harry Lauder any more, for every time she did it some one on the bill would get away with her Scotch. A good line with only fair response, so Miss Howard added she was sorry she didn't make it home brew.

La Bernicia and Co. were the dancers on second. The act is somewhat changed over last season, though still retaining the harpist and violinist, the latter used in the pit and also directing. The attic scene is out, and instead La Bernicia is posed 'neath a tree trunk, her finale pose also. At times the toe work brought returns, the best scoring being the hock stepping from toes—probably the best of the kind.

June and Irene Melva opened with xylophone and bottle-bells, the sisters working in lively style. *Ibce.*

ALHAMBRA

Ideal vaudeville, with almost capacity accepting everything. The bill, even with its ninth act shy, the "Idle Class" bubbling, ran until 11.35. The show itself, inauspicious on paper and minus any outstanding "names" played perfectly Monday night.

Brown, Gardner and Trahan (the three act was formerly known as Brown, Gardner and Barnett) showed a light song, dance and musical revue opening the show, with the closing Apache number the sole feature of the terp work. The blonde girl took some mean falls in the course of the dance, making for an effective get-off. Haig and La Vere in the deuce started with some punning chatter anent a motor car body that made for some laughs leading up to the kingpin of the act, Haig's whistling with La Vere joining for a finish in accordion accompaniment.

Lillian and Anna Roth, billed as "Broadway's youngest stars," convulsed the house when it came to that hectic meller finish when 6-year-old Anna, doing a vampish demi-monde, roused the ire of her sister, doing a spurned lover part.

Bert and Betty Wheeler got the first half's comedy and hit honors, however. Wheeler has rejuvenated and brightened up his routine since last seen. Excepting for a very few ever recurrent familiar he used when with Mickey Moran, the comedy lines and business are new and proved surprisingly telling. That horn tooting bit ought to be padlocked for protection. It was a howl, leading up to a travesty mind reading bit wherein Wheeler, in the orchestra, holds up certain articles to his blindfolded partner on the rostrum, whose back is turned to the audience. The act was a riot.

A condensed 30 minute version of Thomas Dixon's play, "A Man of the People," closed the first half, with Frederick Burton in the Lincoln role. The playlet was beautifully performed by a cast of seven. For vaudeville it is something away

from the usually light skits spotted for the conventional No. 3 position, but is worthy of feature billing.

Yvette Rugel opened after intermission and proved her showmanship in the manner in which she has framed her repertoire, mixing up the operatics with the rags for spanking results. Leo Feiner accompanied at the grand intelligently.

Franklyn Ardell and his seven wives showed their "King Solomon, Jr." skit in the next to shut and wowed them. Ardell has annexed a couple new "wives," it seems, that blonde tough baby personating Wednesday wife scoring individually with her aggressive manner of working.

Harry Kahne, "the incomparable mentalist," featuring his quintuple mind concentration goes all other such acts several steps better: with some of his stunts, that getaway trick of factoring a ten-digit total so that they add up to the some odd billion amount, whanged the house, leaving them applauding in abject admiration. This stunt is performed at the same time Kahne writes headlines from a newspaper upside down and backward, and answers questions in which he gives the population and capital of each State called for, among other things. The Chaplin comedy flickered on at 11.15. *Abel.*

STATE

A lot of show the first half. In addition to the regulation six acts and a feature, Chaplin's "Idle Class" was there. The program ran from a few minutes before 8 to almost 11, with the night business capacity. Staudes from about \$3.30 to 10 o'clock.

The State is attracting very much of a mixed crowd, representatives as far west as 11th avenue, with the intermediate sections between that point and Broadway all represented. The rough element seems all out of place in the house, but they behave themselves.

Out of the six acts four were new acts. They were the Laronians, Bobby Jarvis and Co. Monte and Lyons and "One, Two, Three" (New Acts).

The Laronians opened and ran away with the applause honors. They were followed by Norton and Wilson, whose talk failed to get over altogether in this house. A couple of numbers fared somewhat better, although the hop-head bit at the close did not start anything. Race and Edge, with their talking skit in "one," raised a few laughs. Following came the other three new acts in the order named. Adolpho and Jack Martin and Co., while also on the bill, were not caught at the night show.

The feature picture offered was the Metro production, "The Infamous Miss Revell," with Alice Lake starred. Miss Lake and Chaplin shared the lights outside of the house. *Fred.*

METROPOLITAN

This house boasts a 3,100 capacity. That 3,000 of the chairs were occupied when the first act came on is a safe estimate, and that Walte Hoyt (New Acts), who has been circused throughout the district, is the prime drawing card is no over-estimation. The audience was mercifully kind to this, one of their native sons, where they might not have countenanced such amateurishness in others.

Ergott and Herman, opening, found favor with a hybrid routine in which the Lilliputian is the chief attraction, the girl doing straight satisfyingly and performing as understuff in the hand-to-hand stuff. The turn contains considerable meat, including song, dance, talk, equilibrium and ground acrobatic work, and is sufficiently novel to open better grade bills. No. 2 were Willing and Jordan, a recognized piano act of some years' standing. Their song repertoire runs chiefly to special ditties, one or two of them none too strong, but scoring primarily on the woman's showmanly manner of selling them. She makes three pretty changes, her partner, in full evening dress at the grand, commanding respectful attention throughout. The turn is away from the usual jazzy deuce spot piano acts, and the house sensed it and appreciated accordingly.

Sam Liebert and Co. have discarded their old vehicle, "Toblitzy Says," or "The End of the World," and have a modern comedy dramalet that may be new or a revival of an old sketch. The plot listens familiar, although its development is new. It's a corking skit that should try it in the better houses. Ag with all Liebert opposes the generic theme is Hebraic, this time dealing with the return of Sade Ginsburg from Vassar, with the young woman putting on the Ritz too radically for her parents' approval, in which she objects to their old-fashioned ways and manners, cannot "see" her former lover, Milton Cohen, the songwriter, and is altogether a changed girl after three years at a finishing school. The girl is made to see the light, voluntarily realizing her selfishness, and proves her mettle when her father is led to believe his new film venture has failed, she offering to go to work. That was only a ruse, however, by the resourceful Milton to fully test Sade, and the final curtain shows a

happy quartet. Whoever authored the piece has provided Liebert with some great lines and considerable homely humor, although the sketch runs some three or four minutes too long and sags slightly in spots.

Following Hoyt's offering, the Melodious Chaps and Maids (6) closed the show with a lengthy musical, song and dance routine that can stand a few minutes of the axe. Four men and a sister team are in the act, two of the men at the pianos and the others doubling from sax to banjo and violin. One of the male quartet also comes up front for a vocal solo and later introduces the Scotch and Chink numbers for ensemble getaways with the gals. The framing of the turn is mediocre, and if their salary suits them on the small time they are a thrice daily flash turn at best.

A feature picture closed. *Abel.*

COLISEUM

The rear section of the orchestra and the same portion of the balcony were unoccupied Monday evening. Perhaps many customers of both sexes are paying extra attention to friend candidates who have been nominated for various political offices, for the house is strictly patronized by the home people. However, there was quite a crowd on hand, but one would never know it only by close observation, for applause was lacking, not on account of inferior turns unworthy of credit, but the old-time "pep" was missing. The attendance at this house is admittedly a cold bunch in general, regardless. They needed something to get them started, but that one thing was remote with the exception of an extended ovation tendered to Charlie Eckert, musical director, who made his return appearance after an absence of several weeks.

The vaudeville portion had five acts in lieu of the usual six. The pictures, "The Old Oaker Bucket" and Chaplin's latest, "Idle Class," or the length of running time allotted Dobson and the Wright turns, both consuming over one hour—32 minutes for the former and 30 minutes for the latter, accounted for the shortness.

The Wright dancers closed the vaudeville, displaying a variety of international dances, with costumes to match, with excellent satisfaction. The lone male member, attired as a naval officer, worked vocally throughout via the introductory routine. He has a pleasing voice, dapper appearance and personality to hold up all his work in appreciative style. Half a dozen different numbers are offered, five of the foreign variety.

Conroy and Yates, preceding the dancers, work in blackface, offering comedy talk. They failed to get off to a good start but overcame that handicap and sprinted down the stretch. They can afford to add more comedy talk. Talk that will mean more action, for most of their bits have too much surrounding lingo before the definite point is exploded.

"The Sirens," featuring Frank Dobson, is a condensed musical comedy. With the exception of an opposite sex couple teamed for comedy purposes, especially the comparison of sizes and the feminine attitude of the masculine gent, none of the girls do more than chorus work, which is confined to vocal articulation and the display of numerous exquisite costumes. Dobson himself went over big, receiving the best reception of the evening, especially following his individual dance effort.

Dunbar and Turner were billed as offering song and dance creations, but the latter was not in evidence, while credit for the former was bestowed in behalf of the man only. The feminine who works a la nut style does not make a favorable impression. The mainstay is shouldered by the man, and with the present routine he will continue in that manner.

Paul and Pauline executed a number of aerial stunts on rings and rope that called for applause in the opening spot. As an assistant the female does very little.

5TH AVE.

Between the song contest Tuesday night and the showing of a film posed by neighborhood amateurs it was a cinch to pull 'em in. The film closed the show. It screened one or two aspirants imitating some "name" star in pictures that had more than passing merit, while others were a howl. It's good for the box office and this is the second time for the Fifth Avenue, with it being more than likely another try will be given before turning on the fan.

The show proper ran along fairly well with the song contenders allotted the fifth position. Representatives from Watson, Berlin & Snyder, Berlin's and Remick's each delivered two numbers. The finals are scheduled for Friday night. Those delivering the melodies were lacking in ability to get them across. If the sky heard Tuesday are any criterion it looks as though the models for pop music of the late '21 type are far below form.

Arthur Astill and Kokin and Two Cousins were the new acts spaced through the seven-act bill, besides (Continued on page 25)

WAITE HOYT
Talk and Song
30 Mins.; One
Metropolitan, Brooklyn

Whoever framed the Yank twirler for vaudeville at least intelligently realized that the youngster's appeal is solely focal and directly ascribed to his pitching prowess. Accordingly Hoyt makes no pretext at anything else than being a ballplayer whose public stage exhibition is a result of the recent world series in which he proved himself the hero of the combat.

Hoyt's turn is chiefly carried by Al Petrie doing straight. Petrie enters ad libbing for a couple of minutes to the effect he is a busted better as a result of adhering to the Yankees and while thus soliloquizing, spies Hoyt at a distance, exclaiming, "As I live if it isn't Waite Hoyt, the boy wonder," bringing the youngster on to a salvo. Hoyt is in baseball uniform, impressing chiefly on his youthful appearance. The boy is only about 22 years old and played on the Erasmus High School team a couple of seasons back, when the big leagues grabbed him.

For the rest Petrie carries talk about automobiles laying eggs which was effective for all its weak points, in the course of which the Yank pitcher muffed his lines noticeably in one instance and displayed some nervousness. The chatter contains a good deal of "wise" lines about baseball and sports, viz., Petrie says something about finding good things under your pillow, and Hoyt side-cracks, "Yes, Joe Jackson, Ed Cicotte, etc.," referring to the recent Black Sox baseball scandal, and again, Hoyt: "There are two things I can't understand; you're one, and the other is Ollie Chill," referring to the umpire who gave Hoyt a couple of mean decisions.

Some talk about placing a bet has Hoyt producing a \$3,500 roll which he states is his loser's share, and leads up a gag that the autos Petrie is selling will start laying eggs about the same time when the Yanks win the world series. That was received coolly, but led up to a pop parody to the effect, "How Many Times" has Babe Ruth and other sporting luminaries in the ranks of the national pastime done this and that and the other thing. It was in the nature of a double. Petrie never deserting the side of the youngster, the latter displaying none too strong vocal ability. As Petrie said, "If you sing like you can pitch the Yanks will have a good plumber next season," to which the twirler responded, "If I could sing like I pitch—" and left it to the audience to complete the thought which they caught immediately.

For a farewell speechlet after a number of bows, Hoyt (alone) said something to the effect that up there in the Polo Grounds if the fans don't like him they voice their thoughts, "Take out that big bum" or words to that effect, but here in the theatre with everybody sitting peacefully he wishes he could read their thoughts whether they think he's a "bloomer." That was a good natured challenge, but the audience was polite and laughed approvingly. Hoyt also said he would rather be a ballplayer than what his father was (referring to Ad Hoyt, the minstrel), but that was over the top. For a final bow he brought out the Yankees' mascot.

As one of the audience wisecracked, "As an actor he's a better ballplayer," the stillie expresses the lay opinion of the youngster's histrionic ability, but that he is good vaudeville timber, judging from the gate receipts alone, cannot be denied. While the memory of the series is fresh in mind he should be a valuable drawing card for houses of the Loew grade. Booked into the Metropolitan at the last minute, necessitating the posting of special single sheets in the Borough Hall neighborhood, the capacity attendance Monday and Tuesday nights are ascribed directly to Hoyt.

Abel.

THE LARCONIANS.Contortionists.
7 Mins.; Two.
State.

These two boys opened the show and walked away with the applause honors. Their work is a combination of contortionistic feats and acrobatics. The boys have a sure-fire applause finish.

Earlier in the act their various feats brought laughs as well as applause. They work fast and on the strength of their State showing might be a good act to keep in mind for a show on the type of the entertainment the Hippodrome is giving now.

Fred.

JIMMY HUSSEY REVUE (20).
Songs and Bits
45 Mins.; Full Stage and One (Special Sets and Drops)
44th St.

If Jimmy Hussey had only remained on the Century Roof, "The Midnight Rounders of 1921" (not Cantor show) would have remained there, too. Hussey walked out the opening day of that "Rounders" performance and the show walked out about two weeks afterward. For Hussey's prize-fight scene is funny enough to make any Broadway musical comedy. It's a part of this act and it's a bear of a laugh, played by Hussey as Cohen, the pugilist, going in the ring for the first time, against Gene Delmont (program name) as the experienced boxer.

The prize fight is one of the scenes Hussey indulged in in rehearsal taken from that show. It may have been in Hussey's own show, but has not been previously seen, nor has it before appeared in vaudeville. Other scenes in the revue came out of the "Midnight Rounders," likely along with the principals and 10 show girls. The act is a Shubert-operated production, the Shuberts supplying the production and people, with no gross salary for the act unless carried on the books for a bulked amount. It looks as though the turn is costing \$2,500, and, according to results, plus time, is a bargain.

There is the money-changing bit on a Broadway street scene, nicely done in a hold-up taking \$1,000 from a rounder, with a fly girl tapping the hold-up for the bill, to give it to her sweetie, with a cop gathering all around him, and the ensuing conversation revealing the John got the \$1,000 in the first place from the sweetie, whereupon the cop exclaims that as everyone has had their money back, there is no complaint.

A couple of ensemble numbers get away all right, the "Broadway Pirates" being the best. Gladys James and Evelyn Martin lead it, Miss James the actual leader. Five of the chorus girls have an opportunity to describe the kind of Broadway pirates they are, and the bare-legged dressing is quite attractive, quite much so, for the stage.

There is a Times square scene, and into this Hussey enters, to talk, later sing. His songs, three, are about "Rose." The first is "Second-Hand Rose" (published and a natural comic that Hussey did not have to parody) (he called it "Second-Hand Mose" to place it in the male tense); then "Mighty Like a Rose in Bloom," parodied into "Rosie Rosenbloom," and again another parody on "Rose of Washington Square." He could have been singing Roses yet. Each went for a howl. His talk also was a string of laughs.

But the shrieks came with the prize fight, in a regularly set ring, the first big laugh coming when Lou Edwards as the referee, after introducing Delmont several times, refused to mention Cohen. In the first round and at the bell, with Hussey on the wrong end of the exchanges, the house just had to laugh as Hussey groped his way back to his corner guided by the ropes. The fight went four rounds, each having its own little bits of business. At the end of the third, Hussey's second asks him what he had for dinner, Hussey answering garlic and onions. The second whispers to him, and in the fourth round Hussey blows his breath on Delmont, knocking him out, following that up by repeating on the referee.

After the second round, Hussey said to his second, as he was nearly out, "Who is winning?" That recalled the boxing bout of the McNaughton Brothers, the English team, of several years ago, with Tom McNaughton having that same question. Hussey does not dress unlike Tom's style of those days, either, with his doublet trunks.

Of all the Shubert revues, this one must easily lead, for its chock full of amusement and of Hussey, who, through it, comes forth as a star Hebrew comedian, funny all the time, whether talking, singing or moving. Always a stage clown of high grade, Hussey has found himself in this.

Sims.

BRADLEY and HAMILTON
Song and Dance
15 mins.; One
City

Two young fellows presenting good appearances in Tuxes. It's a dancing team mixed up with a little vocalizing, leading to doubles and a comedy number very well handled.

The soft shoe stepping is neat and fast. Except for their system of alternately final bending off, the team is a corking dance spot turn for the better three a day.

Abel.

CHARLES KING and LILA RHODES (1)
"Toot Your Horn" (Skit)
17 Mins.; One and Three
Riverside

Last season Charlie King was featured in a production turn called "Love Letters," later joining White's "Scandals" from which he withdrew just prior to that show leaving for the road. With Miss Rhodes, who in private life is his wife, he is offering a skit "Toot Your Horn," fashioned by Andy Rice.

The act opens in "one," a drop showing a road on Long Island. Off-stage fuss indicates trouble with a motor car and the couple enter discussing their breakdown, a serious matter because they are due at the theatre in half an hour. The dialog grows to a semi-argument, she decrying he owed everybody and he replying that if he couldn't make good as an actor, he'd go into pictures. All he worries about is the disappointed audience who might want their money back. But a taxi ambles along and they scoot for the theatre.

Sidney Franklin is at the piano, the scene changing to the golden hangings waiting for them at the Riverside. Franklin tells the stage manager he will go ahead with the turn as he is the most important part of it anyway. King entrances a few seconds later, explains Miss Rhodes is getting readied and singles with "I'd Rather Have Loved You," with Miss Rhodes joining for the next number, "Sweetheart, We Never Should Have Parted." The latter song sounded as though out of a production.

Another change by Miss Rhodes gave King a chance with a rhyme "Must," which had a tag line referring to some chatter between them and he too gave a "Linda" song with a dance bit. There were two duets at the close, one "For My Love and Me" and "Sweet Peaches," the latter probably counting as an encore.

Rice's material again came in handy with a "speech" bit, the pair discussing just what he ought to say and providing a humorous situation.

King and Miss Rhodes team well together and with this pleasing, classy little skit can take a spot in the big bills.

Ibec.

CARLE and INEZ
Talk and Songs
14 mins.; Two (Special Drop)
58th St.

This young couple have shown around Chicago for some time. There is a new opening, they seated on the step of a cottage, pictured by a good looking drop, the act taking the billing of "A Doorstep Romeo." The dialog appeared satisfactory here with "locals" getting across.

A parodied medley duet changed the pace, the girl then soloing with a blues number which did not get far, probably because it is too long. She strummed a steel guitar to the eccentric and acrobatic dancing of the boy, whose tumbling sent the couple off to strong returns and brought them back for an encore bit.

For a three-a-day time the act serves, the boy's dancing ensuring results.

Ibec.

MANUEL ROMAIN and Boys (2)
Songs
13 Mins.; One
58th St.

Manuel Romain now has his two maturing sons appearing with him, the turn opening with the trio harmonizing with a ballad.

During Mr. Romain's exit period to make a change, the boys offer two song numbers, both having a patter chorus, with the second delivered in fast tempo. A slide then announced Romain as a singer of minstrel songs of other days. He reappeared in the white flannels of the old minstrel specialties, singing with ballads as announced. The boys in eccentric clothes, plus Turkish fez, had a comedy Oriental sing. Romain joining them for the finale, which had stepping bits by the lads.

A big house liked the turn and called it back for an encore, a chatter lyric.

Ibec.

MONTE and LYONS.
Singing Instrumentalists.
17 Mins.; One.
State.

A couple of men who after one offers a high soprano bit off stage enter and shoot over a bit of cross-fire wop dialog that means nothing.

There is some singing, but it is the guitar work of the taller member that sends the turn over. A double instrumental finish with mandolin and guitar sent them away nicely.

Just an early small time turn.

Fred.

WILLIAM SEABURY and CO. (6).
Tabloid.
35 Mins.; Two and Full Stage (Special Settings)
Colonial.

This latest William Seabury dance production is based upon ideas conceived by Billie Shaw, his former dancing partner, and staged by Seabury himself. It consists of a series of colorful dance creations staged in a finished manner with costuming of a brilliant nature. The opening displays the interior of a sleeping car with the berths made up. Four girls appear from behind the curtains in flashy pajama creations to use an introductory number, mostly about "Seabury." He enters for a number with the girls, who then retire, allowing him the stage for a solo dancing bit.

Walter Tiddington, is introduced as a porter and allowed all of the comedy business.

Seabury retires to his berth with the action going to full stage in a set of much beauty. The action here is in the nature of a dream, Seabury reclining on a lounge at the rear of the stage as the girls appear for various dances. His selection of co-workers displays rare judgment, as each of the young women is a capable dancer. The dancing in this portion is of the classic variety, greatly enhanced by the shapeliness of the young women.

The action following this reverts to the car scene, with Seabury climbing out of his berth and making a quick getaway as the train reaches its destination. The full stage setting again comes into use after for dancing along modern lines. Seabury announces an impersonation of Richard Barthelmess playing his role in "Experience" as a dancer would do it. The girls play the allegorical characters of the picture, each in turn dancing with Seabury. It is an effective idea well handled.

The turn could be terminated at this point. The four minutes devoted to piano playing by Buddie Cooper comes too late, and although necessary to allow for a change weakens it. Seabury should use his novelty dancing steps at the end of the "Experience" idea and close the act. He has an act that should keep him in the larger houses for some time to come, and his girls, Rose Stone, Marie Cavanaugh, Edith May Capes and Doris Reynolds fill the bill in every instance.

Hart.

IRENE BORDONI
assisted by LEON VAVARA
Songs and Piano
25 Mins.; Full Stage
Palace

Irene Bordoni is assisted by Leon Vavara in her latest offering. An artistic full stage cyc backs up the songs and piano selections. Miss Bordoni's first number is sung in Spanish, with an explanation of what it is about preceding. The thought arises the song itself might have just as well been sung in English, inasmuch as Miss Bordoni made herself so clear in explaining it, in that tongue. A white silk costume, of the native Spanish type, goes with the first number.

Following, Mr. Vavara got an inning at the piano, with a monolog anent the evolution of a pianist. This was entertaining, but seemed a bit out of place in the act. The Vavara pianolog could easily stand a turn by itself, but somehow didn't jibe with the Bordoni style and character of offering. A one-handed solo by Vavara was a wow here.

A French song "Mon Homme" was Miss Bordoni's next, and her best. It had the singer in a black velvet costume, with gestures that reminded of Yvette Guilbert and the French expressionist school. Piano playing by Vavara while Miss Bordoni was making her change with several styles of rag, jazz and pop stuff excellently put over.

Third song had Miss Bordoni in a headed affair that was the essence of costuming class. This was a current pop number, very well handled.

A ballad by request next, not particularly suited to Miss Bordoni because of her limited vocal abilities.

The act landed solidly at the Palace, closing the first half. It was noticed the orchestra is employed as well as the pianist for all of the songs, which suggests that either one or the other would be better as an accompaniment alone. Miss Bordoni's forte is descriptive songs, along the lines of "Mon Homme." Another of the type in place of the Spanish number at the opening would greatly improve the act.

D-11

BOGANNY TROUPE (10)
"THE BRICKLAYERS."
Acrobats.
16 Mins. Full Stage (Special Set).
Winter Garden.

The Boganny Troupe have discarded the former billing and have reframed the acrobatic routine and vehicle. The new turn has the troupe in red wigs and overalls as bricklayers. The opening finds the Bogannys in a prop auto which crashes through a brick wall.

Ground tumbling and slap stick with Joe Boganny manhandling the midget members as in the former turn. A pair of twin ladders are rocked with two of the troupe atop as in the former act, and the hollow cone, dipped over the orchestra with one of the members perched precariously on the end, is also held over.

The boxing bout between two midgets was again a funny bit. The ground tumbling and knockabout stuff went as strongly as ever.

They opened after intermission here and registered a distinct hit.

Con.

JOHN JESS and CO. (3).
"A Friendly Feud" (Comedy).
18 Mins.; Full Stage.
Columbia (Oct. 16).

John Jess is a veteran exponent of the Irish character and has been prominent in burlesque. His present sketch was done before by John G. Sparks.

A capable cast of one male and two female assist Jess in unraveling the little story, which contains enough humor and pathos to please any vaudeville audience, and should be a feature in Irish neighborhoods.

Jess is a wealthy old Tad who has risen from hod-carrying days. He has a mortal enemy, another Irishman, also wealthy. The curtain rises upon Jess and his dead wife's sister making preparations to attend a theatre.

His enemy arrives, breathless, to berate Jess for allowing his daughter to marry his son. The girl is summoned and admits it, making a strong plea for love's young dream and reminding both men that their dead wives encouraged the friendship in days gone by.

Reconciliations are effected with the aunt leaving for the theatre alone, and the two reunited cronies sitting down to a friendly chat and drink. The curtain falls on a comedy punch line.

The playlet has a human appeal for any gathering and is trammed full of wit and funny situations. The Irish character is cleverly outlined by the unprogrammed author, with Jess' characterization, although a trifle broad, at all times funny and distinctive. His brogue and conception of the mannerisms of the role are clean-cut and convincing.

At the Columbia the dialogue drew continuous laughter with solid applause for each at the final curtain. It's a good acquisition for any vaudeville bill that needs comedy.

Con.

ROME and CULLEN.Dances
One
44th St.

At Rome of this combination is said to have been the original of Rome and Gaut, now on the Keith time. The Rome and Cullen frame is somewhat different from the other. Rome and Cullen depend more on dancing, almost altogether so. The same physical disparity is apparent, though the shorter Ed Cullen is not as short as Gaut.

Cullen is a leg comedian. His solo eccentric dances are comedy bits, with all of the dance eccentric, whether doubly or singly.

It's a sure-fire turn of its class. In the No. 2 spot at the 44th Street, the only complaint was monkeying with the applause, the prevalent vaudeville disease that gets nothing for anybody.

Sims.

"ONE, TWO, THREE" (5).
Singing and Dancing.
11 Mins.; Full (Special).
State.

A girl and four dancing boys. The girl at the opening is seated at the piano and sings something about awaiting her dancing teachers, whereupon the four boys step in wearing dinner coats. They form a chorus background. After the quintet does a number, two of the boys do some fair duet stepping. The girl then displays a fairly good voice in an old Trentini number, after which the best stepper slips in with a Cantor imitation that proves he had best stick to his dancing.

For the finish there is another number with all five participating. Flash turn for any bill.

Fred.

Maker & Redford
Dave Manly
"Cotton Pickers"
Dorothy Waters
2d half

HUNTINGTON, IND.
Huntington
Chas Seamon
Gardner & Delmar
2d half

Pat Julia La Voll
(One to fill)

JACKSON, MICH.
Orpheum
Yule & Richards
(Others to fill)

Gardner & Aubrey
MacRae & Clegg
(Others to fill)

KALAMAZOO, MICH.
Recent
Lind Bros
Kennedy & Davies
Beatrice Morrell
Dunlay & Merrill
2d half

Gordon & Gordon
"7 Sweethearts"

DENTIST

McVICKER'S THEATRE BLDG.
Dr. M. G. CARY
CHICAGO
Special Rates to the Profession

Gordon & Delmar
LANSING, MICH.
Strand
MacRae & Clegg
Peppers & West
"Sweethearts"
Hanley & Howard
2d half

Lind Bros
Kennedy & Davies
Beatrice Morrell
Cliff Clark
2d half

LEXINGTON, KY.
Ben All
McFarland & Palace
McDonald 3
Al Gamble
Harry Johnson
"Spic & Span"
(One to fill)

2d half
Valda Co
Mittent Mower
Headline & Barretto
(Others to fill)

ORPHEUM CIRCUIT
CHICAGO
Majestic
J. R. Johnson Co
Rae Samuels
4 Max Bros
May Wirth Co
Mehlinger & Meyers
Jay Velle & Girls
Sam Mann
Frank Gaby
Vera Berlioz
Cavana Duo
Davis & Darnell
Palace
Muller & Stanley
Dorothy Jordan
Williams & Wolfus
Jack Kennedy Co
Reichell & Fox
Vadi & Girl
Finlay & Hill
Bronson & Edwards
Lucas & Inez
Sultan
Kras & White
State Lake
Sidney Grant
Baily & Cowen
Lorraine Sisters

FRANCIS X. BUSHMAN

—and—
BEVERLY BAYNE
in "POOR RICH MAN"
ORPHEUM, LOS ANGELES
Next Week (Oct. 24)

Fred Bowers Rev
P. O. Walters
Laura Pierpont
2d half

DENVER
Orpheum
Walter Mack Co
Wells & Hawley
Tuck
York & King
Henry & Moore
Clifford Wayne Co
Barbette
Riggs & Witche

DES MOINES, IA.
Orpheum
Mattie Lippard
Jean Adair Co
Osa Munson
Carman & Willard
Mitt Collins
Lohse & Sterling

DULUTH, MINN.
Orpheum
Lady Tsch Mal

AUSTIN AND ALLEN

"BROADWAY TO THE ORIENT"

Stone & Hayes
Santos & Hayes
Brown & O'Donnell
Beyer
Wanzer & Palmer
2d half

EDMONTON, CAN.
Orpheum
(Sine bill plays
Category 2-30)
Vera Gordon Co
Joe Bennett
Tony & Norman
Chas Harrison Co
Robbye Gordone
"The Rites"
Maurice Diamond

KANSAS CITY
Orpheum
Champion Bros
Stanford Deno & S
Sarah Padden
Flanagan & Morrison
Clark & Campbell
Fred Lindsay

JOHN J. KEMP

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Harry Conley Co
OMAHA
Orpheum
Chiff Nazario Co
Olson & Connell
Frank Farnum
Nat Nazario Co
Ford & Cunningham
Mantell Co
Ed Janis Co
Swor Bros

PORTLAND, ORE.
Orpheum
Grace Nelson
Schlicht's Manikins
"Indoor Sports"
Adams & Griffith
Moffan & Mack
Dance Fantasies
East & West
Whiting & Bert

SACRAMENTO
Orpheum
(24-26)
(Same bill plays
Fresno 27-30)
Carlyle Blackwell
Allen Stanley
Adler & Ross
Bowers Walters & C
Hughes 2
Wallace Galvin
The Littlejohns

ST. LOUIS
Orpheum
Wm H. Crane Co
Walter C. Kelley
Lyndell & Macy
Dillon & Parker
Tempest & Sunshine
Booth & Nina
Piliert & Seefeldt

RICHMOND, IND.
Murray
Reddington & Grant
(Others to fill)

2d half
Al Gamble
Robert & Demont
"District School"
(One to fill)

SAGINAW, MICH.
Jeffers-Strand
Dorothy Walters
P. Lightle Rev
Shriner & Fitzsimons
McLyster & Hamlin
2d half

Follies & Le Roy
"Patched"
Fields & Harrington
"Rice Pudding"

SALT LAKE
Orpheum
Sammy Lee Co
Quixley 4
The Sharracks
Gautier's Brklyrs
Millard & Starlin

SHUBERT CIRCUIT

NEW YORK CITY
Winter Garden
Lord-Alin
"Tafan & Newell
Jack Strouse
Rigoletto, Bros.
"Hetty King
"The Lockfords"
"Frank Fay
Best Melrose
Whipple Huston Co
Clark & Verdi
44th Street
Evans & Girls
Dickinson & D'gon
James Barton
Bennett 3
Neal Abel
Juggling Nelsons
Bushman & Bayne
Toney Grey Co

DETROIT
O. H.
Monroy-Fisher Rev
Bliff McDermott
The Glorias
Al Sexton & Girls
Nip & Fletcher
Sailor Reilly
Mel-Brooks
Harper & Blanks
Belge Duo
Robinson's Eleph's

NEWARK
State
Armstrong & James
Yvette
McConnell & Spoon
Fred Allen
Low Fields Co

PHILADELPHIA
Cheyenne St. G. H.
Nonette
Georgie Price
Clark & Argare
Regal & Moore

Official Dentist to the N. Y. A.

DR. JULIAN SIEGEL
1408 B'way (Putnam Bldg.), N. Y.

Senational Torg
(One to fill)

BOSTON
Majestic
Johnny Jones
Romy & Cecilia
Joe Jackson
Vino & Temple
Burt Earle Girls
Rath Bros
Buddy Doyle
Jimmy Hursey Co

CLEVELAND
Eastland Avenue
Everest's Monks
Harris & Santley
Harry Illnes
Novelle Bros
Leona LaMar
Masters-Kraft Rev
Mile Collins
Chas Richmond Co
Marguerite Parrell

CHICAGO
Apollo
"Chuckles of 1921"

NEW ORLEANS
Orpheum
"Flanahs"
Gene Greene
Melville & Rolo
Nico
Larry Connor
Garcinelli Bros
Harry Holman Co
(One to fill)

OAKLAND
Orpheum
The Cananals
Bob La Salle Co
G. M. Le Fevre
McKinney
The Gollis
Margorie Belevieu

Pearl Abbott Co
J. & G. O'Meara
Maley & O'Brien
(One to fill)

2d half
Norton & White
Howard Martelle Co
Hodge & Lowell
C. W. Johnson Co
Walsh & Bentley
Henry Horton Co
Thos P. Dunne
Asaki & Taki

SEATTLE
Orpheum
Corinne Tipton Rev
Anderson & Graves
Bob Hall
Miche Bros
Clifford & Johnson
Follis Girls
Anderson & Yvel

SIOUX CITY
Orpheum
Moss & Frye
Tyler & St. Clair
Dresser & Gardner
Frankley & Louise
Four Lamys
Barton & Saxton
Lyons & Yocco
Judson Girls

VANCOUVER, B.C.
Orpheum
Lee Children
Billy Arlington Co
Ed Morton
Kara
Wm Ebbs
Avey & O'Neill
Young & April

WINNIPEG
Orpheum
Ritter & Knappe
Jack Joyce
"Marshall Montg'my"
Mary Haynes
Kitty Donner Co
Kramer & Boyle
Sylvia Loyal Co

COOPER & Rodolfo
Melville & Stetson
Hart Wagner & E
"But & Take"
Ubert Carlton
Gere & Delaney
Delaney St.
Walsh & Bentley
Bennett & Wellg'n
Moward & Brown
Sam Ziebert Co
Race & Eddie
Jewell's Manikins
2d half

DETROIT
O. H.
Monroy-Fisher Rev
Bliff McDermott
The Glorias
Al Sexton & Girls
Nip & Fletcher
Sailor Reilly
Mel-Brooks
Harper & Blanks
Belge Duo
Robinson's Eleph's

NEWARK
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McConnell & Spoon
Fred Allen
Low Fields Co

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Apollo
"Chuckles of 1921"

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"Flanahs"
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Melville & Rolo
Nico
Larry Connor
Garcinelli Bros
Harry Holman Co
(One to fill)

OAKLAND
Orpheum
The Cananals
Bob La Salle Co
G. M. Le Fevre
McKinney
The Gollis
Margorie Belevieu

Foley & Spartan
(Three to fill)
Warwick
J. & B. Mills
Al Lester Co
(Two to fill)

2d half
Smith & Bagley
La Follette Co
(Three to fill)

ATLANTA
Grand
Little Yoshi Co
T. & D. Lane
P. & G. Hall
Collins & Pillard
Song & Dance Rev
2d half

Uyeda Japs
Johnny Dove
V. & C. Avery
Barker & Dunn
"Timely Revue"

BALTIMORE
"JINGLES"
Says: I am enjoying a route from Marcus
Lew with
FAYE and THOMAS
in
"A Dancing Honeymoon"

Hippodrome
Preston & Isabelle
Boyd & King
Fox & Kelly
Foley & O'Neill
Dance Creations

BIRMINGHAM
Orpheum
Melroy Sisters
Harvey & Stiffner
Murray Wike
Quinlan Hughes Co
(One to fill)

2d half
Kress & Avers
Chas Reeder
"Messenger Boy"
Worth & Willing
Faye & Thomas

OKLAHOMA CITY
Liberty
Bollinger & Ryn'de
M'Kenna & Fpatrk
Eddie & Ramden
Salle & Robies
Dancers Supreme
2d half

Lambert
Cook & Hamilton
California Sisters
Conroy & O'Donnell
Molera Revue

OTTAWA, CAN.
Leew
The Perettes
Johnson Bros & J
Eddie & Elaine
Wm Dick
Downing & Bunin Sis

PITTSBURGH
Lycium
3 Kenna Sisters
J. & B. Arnold
Walter Fenner Co
Anger & Adelon
Melody Festival

PROVIDENCE
Emery
J. Ben Boys
Warman & Mack
Harry Gilbert
Rilla Willard Co
Peck & Parsons
Toby & Girls
2d half

ST. LOUIS
Leew
McMahon & Adelaide
Arthur Lloyd
Murray & Lane
Berry & Nickerson
Aerial Macks
2d half

Glenn & Richards
Kress & Avers
Boothby & Everdeen
Kennedy & Martin
Royal Harmony 5
2d half

CHICAGO
McVicker's
Blonkell
Fox & Venetta
Arthur DeVoy Co
Goody & Scott
(Two to fill)

HUGH HERBERT
Week Oct. 17, South Bend and Lincoln,
Chicago; Week Oct. 24, Madison & Rock-
ford. Address 229 West 46th St., N. Y.

SAN JOSE, CAL.
Hippodrome
Kress & Avers
Chas Reeder
"Messenger Boy"
Worth & Willing
Faye & Thomas
2d half

MONTREAL
Leew
Mankin
Reeder & Armstrong
J. K. Emmett Co
Mumford & Stanley
"Virginia Belles"

NEW ORLEANS
Crescent
Hill & Quinell
Laing & Green
Wild & Sedalla
Frank Terry
Mora & Rockless 3
2d half

OAKLAND, CAL.
State
O. K. Legel
Dorothy Eard Co
Mr. & Mrs. P. Fisher
Phenay - Powell
Barnold's Dogs
2d half

HOUSTON
Prince
Le Roy Bros
Fletcher & McKa
Smith & Inman
Curtis & Fitzgerald
"Snappy Bits"
2d half

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Curtis & Fitzgerald
"Snappy Bits"
2d half

HOUSTON
Prince
Le Roy Bros
Fletcher & McKa
Smith & Inman
Curtis & Fitzgerald
"Snappy Bits"
2d half

Herman & Briscoe
H Black Co
2d half

Dave Kinder
O. L. Graves Co
Peggy Vincent
Thomas Trio

TORONTO
Leew
King & Cody
Robinson & Plerce
Denny
Mack & Dean
Cantor's Minstrel
2d half

WACO, TEX.
Majestic
Marry Duo
Dugal & Leary
Williams & Darwin Co
Mills & Smith
LaSova & Gilmora
2d half

SPRINGFIELD, MASS.
Broadway
Russo Ties & R
L. & G. Harvey
Martin & Courtney
Arthur Deagon
Whieper 3
2d half

3 Ban Boys
Harry Gilbert
Rilla Willard Co
Peck & Parsons

WASHINGTON
Strand
DeLyon Duo
H. & K. Sutton
"Salvation Sue"
Lew Hawkins
4 Jacks & A Queen

UNUSUAL DUO
FRANK FIVEK and GEO. JENNY
Week Oct. 24—Keith's, Youngstown, O.
Week Oct. 31—Keith's, Syracuse, N. Y.
Direction: FRANK EVANS

Toby & Girls
STOCKTON
State
Ed Hastings
Twyman & Popkova
Tayler Macy & H
Flying Daniels Co
2d half

STOCKTON
State
Ed Hastings
Twyman & Popkova
Tayler Macy & H
Flying Daniels Co
2d half

WESTERN VAUDEVILLE
Ernest Hiatt
Eddie Foy Family
DECATUR, ILL.
Empress
The Dorans
Geets & Duffy
Maxwell Quintet
Dugal & Symonds
St. Jenks
2d half

ST. LOUIS, ILL.
Ernest
The Negrys
Jack George 5
Warren O'Brien
2d half

CHAMPAIGN, ILL.
Orpheum
Ray & Fox
Knapp & Cornalia
Kelya
Bell & Bellgrave
Phina Co
(Two to fill)
2d half

ELGIN, ILL.
Rialto
Kale & Indesta
Benno & Baird
"Smiles"
2d half

EVANSVILLE
Hippodrome
(Terre Haute Split)
1st half
CHS Bailey 5
Marcelle Hardy
Lee & Cranston
Joe Thomas Soxotef

BILLY GLASON
Billy Glason followed all the comedy
and mopped up. Glason is a
semi-"nut" of parts, who has handled
dialect and get more out of a popu-
lar song lyric than a plugger in
a piano room. Glason had 'em beg-
ging for more at the finish.
Con. Variety.

2d half
Dugal & Symonds
Claire Vincent
Frank Gardner Co
Jack Osterman
Coates-Crackerjacks
(Two to fill)

GALESBURG, ILL.
Orpheum
Val Harris Co
Thalero's Novelty
(One to fill)
2d half

JOLIET, ILL.
Kinzo
Whitfield & Ireland

EDDIE VOGT
"A MUSICAL COMEDY COMEDIAN"
This Week (Oct. 17), Colonial, Akron.

Jess & Dell
Speaker Lewis
E. & B. Conrad
Cole & Jaxon
Lincoln
Ottell's Corday Co
(Five to fill)
2d half

DAYTON, ILL.
Columbia
Deno Retter
Excell Quintet
Claude Golden
H. Catalano Co
Ford & Cunningham
Jos De Kon Co
2d half

KANSAS CITY
Globe
The Stanleys
K. & E. Kuben
Russ Ledy Co
John West
Merlene Canine
2d half

IPR Raymond
Lyn & Lorette
Mildred Millard Co
Jack Gregory Co
(One to fill)

KENOSHA, WIS.
Virginia
Alevio Duo
"Our Future Home"
Bernal Troupe

(Continued on page 32)

WANTED

FOR THE

SELLS FLOTO CIRCUS

AND

BUFFALO BILL'S WILD WEST

AND

CONGRESS OF ROUGH RIDERS OF THE WORLD, COMBINED:

COW-BOYS, COW-GIRLS, ROUGH-RIDERS, BUCKING HORSES, INDIANS

100 GIRLS FOR LARGEST SPECTACLE EVER PRODUCED
LADY AERIAL ACTS OF ALL KINDS

PERMANENT ADDRESS

236 SYMES BUILDING, DENVER, COLO.

ROUTE—OCT. 24, 25, 26, LOS ANGELES; OCT. 27, POMONA, CAL.
OCT. 28, RIVERSIDE, CAL.; OCT. 29, EL CENTRO, CAL.

CORRESPONDENCE

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BOSTON

By LEN LIBBEY
Keith's

When the bill of a vaudeville house in this city is found to contain the names of Patricola, Cressy and Dayne, Four Mortons and Al Moore's Jazz Band, not to mention other lesser lights to fill in, the conclusion must be drawn that competition on big time vaudeville is a very good thing for those that follow this line of theatricals and step up to the box office with regularity.

All four acts are on the bill at the local Keith house this week, and it is within memory that any one would be headlined in big type at the same house for the same price, \$1.50 top, and the rest of the pro-

gram would lead up to them and away from them. But with another house putting on big time vaudeville, as is the case at the Majestic, with a \$1 top for the evenings, it is up to the Keith people to bolster up their shows to overcome this. In the past three weeks they have shown they are capable of this effort when the conditions require such action.

The Keith bill this week contains so many headliners that it would have been most undiplomatic to pick out any one for a feature, and as a result the names of all the acts appeared in the "ads" in the same size type and the same rule was applied to the billing in the lobbies.

The house at the Monday matinee was about 80 per cent. full and seated late. The show was on time and ran off better than it did the

previous week, the only signs of ragged work being in the orchestra pit, causing two dancers to ask the leader to quicken the time. As a result the show was over before 5, and the last act did not get the usual walkout, something this particular closing act did not deserve by any means.

Erford's Oddities opened the show. When this act swings into the regular routine, which is of a novelty trapeze order, it is a pretty speedy piece. The act opens slow because some minutes are used up with a dance, with two of the women in the act featured, which hasn't much in its favor, except it allows the audience to get acquainted with a pretty stage setting before their attention is concentrated on the performers.

Frank Fisher and Eldrie Gilmore got over big from the start. This team uses one song before they get going with their regular portion. The girl can sing fairly well, but the man seemed a bit throaty. The house liked their "Bashful Romeo" bit very much. But it would improve this act considerably if they had a better finish, the ending being so abrupt that it was difficult to realize they were through. This and only this could account for the mediocre farewell they got, as it was evident they got over big.

Cressy and Dayne are just as funny as ever in their new act, "Without a Will There's a Way." As has always been the case, Cressy's drawl is a hit with Bostonians, who are more or less acquainted with this form of speech on its native soil. The act doesn't drag for a single instant, is filled with good chuckles and registered. Marion Hodges, who is in this act, fills in nicely.

Patricola knocked them off their seats from the time she stepped on. Always a popular act here, she hasn't lost any of her drag, and without doubt she can get the house going with the least effort of any vaudeville act that shows here. Nobody ever played at a local house

that knew better how to put over the "jazz" stuff, and she took a couple of encores without the slightest difficulty, and could have taken more if she wished. She left the house praying for more. Her act has never been half long enough to suit the Keith audiences, and that is perhaps the greatest praise she could receive.

Ensign Al Moore and his U. S. Jazz Band were in next position. This band is considerably skeletonized from what it was when it first appeared on this stage during the war, but has lost none of its effectiveness through the cutting. They have discarded to a great extent the attempt to smash ear drums with a riot of music, and are now using numbers that called for the muted tones, and find their appeal in this manner. Moore is doing one specialty song and one of his band does a couple of songs and a couple of eccentric dances that are very good. Always a hit here, because Moore is a local boy; it went very strong.

Billy Dale with Bunny Burch and Fred Spears seemed to be a bit over the heads of the matinee patrons. His is the quiet sort of humor, that comes over fast and must be followed closely to get the full effect. It got a fair reception, nothing like what it deserves, and compares very favorably with the balance of the bill, strong as it is.

The Four Mortons, using their "Wearing Out the Green" skit, were there from the start. Sam and Kitty, it is true, ran away ahead of Martha and Joe, but it must be considered that the older pair have a most dependable following. When Sam made a quick costume change toward the end of the act at the matinee he did not get completely buttoned up before he came on again. With this condition becoming more and more evident as he progressed with his stuff in his nervous fashion, it finally got quite embarrassing for some in front. Martha evidently got wise toward the close, as did Kitty, but as they were in no position to attract Sam's attention without much effort, there was little they could do. This break affected the applause the act got at the finish, and Sam must have been puzzled until he found out the reason.

Ernest Ball, using his own songs, and working them into a nice little medley, was well received. He evidently had many friends in the house, for he was noted when he came on. After several encores he made a little speech. The house liked him.

Frances Pritchard with Edward Tierney and James Donnelly closed the show with quite a pretentious dancing act. While the girl is a decidedly agile dancer, she lacks personality, and the dancing of the boys is quite on a par with hers. This act is put over with a rush. In fact, there is almost too much material jammed into the short space; but this speed held the house from walking out, and closed strong one of the strongest bills ever seen here.

Majestic

Arthur Klein has rolled together some zippy vaudeville in the bill headed by Cecil Lean and Cleo Mayfield, and with a few eliminations to shorten the show by at least half an hour it should be able to travel through the balance of the time and find it smooth sailing.

The old Frank Fay "Oh, What a Girl" tab did not come in from the 4th Street with the balance of the bill. Richard Bartlett in Friedlander's "Cave Man's Love" was substituted to close the first half. Carrying a cast of six, the Bartlett tab went over with a wham, running smoothly with its six sets and bolting over with the type of comedy that the Shubert bills thus far in the season have built up. It's one howl is a "hell" but so inoffensively put over that even those who had been disgusted with Jock McKay's oaths enjoyed it and joined in the laugh. The program did not give credit to Bartlett's leading woman or his solo dancer, both of whom did a snappy job Monday night.

This act and Lean and Mayfield can carry almost any bill as they are now running, and with a little more novelty and a little less repetitive routine in the balance of the bill, the Shuberts will have one bill that if left alone will take care of itself.

The Pickfords opened with juggling, the routine still running ragged with too many misses, but the untiring work of the male juggler, carried it through, and his hand-stand bottle-pouring novelty, although played here before on Keith time by him, closed him strong.

Jock McKay worked hard in a hard spot, rather ineffectively and added nearly 20 minutes to a bill that was already 10 minutes too

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EDDIE MACK TALKS:

No. 53

Have you seen Nutty Bert Fitzgibbons at the Palace this week?

Have you heard him and his brother Lew go nuts over Eddie Mack's Clothes?

When it comes to boosting our clothes both these boys are all to the "berries."

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722-724 Seventh Ave.
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SHOES Long Wear at Low Price
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Tel. LONGACRE 2200

229-239 W. 36th St.

long before he was booked in, after being out of the show last week at the 44th Street. Just why he has been allowed to use more "hells" and "damns" than any burlesque show on the wheels, is a Shubert mystery, but in Boston, House Manager Taylor cleaned up after the evening show in no uncertain language.

Oiga Mishka and Co. in third position was a little early to be appreciated, and had an unfortunate opening due to Mishka's costume and entrance, which brought an entirely unexpected and undesired laugh. Mishka's dancing work is admirable, but his open-mouthed forced smile expression takes the edge off his work and virtually puts him under a handicap. John Alden, working from the pit, was the one real surprise of the show with his two violin solos, "Kiss Me Again" and "La Veeda," the latter being one of his compositions. He was the talk of the lobby during intermission.

Sam Hearn, with a fiddling monolog was forced to follow Alden, putting a crimp in his effectiveness until he stepped into comedy violin work, which closed him strong.

Holt and Rosedale opened the second half, being the type of duosinging that always is sure-fire in Boston, although they nearly crabbled themselves in closing by step-

ping into syncopation, which they could not handle as effectively as their semi-classical Del Acqua numbers.

Wilson and Larsen had things their own way with Wilson's nut comedy and Larsen's few acrobatic stunts which were good enough to make up for their limited quantity.

Vardon and Perry did not go on until after 10.45, which is almost bedtime in Boston, and coming as they did directly after the Mayfield-Lean act, they worked to a tough walk-out and failed to get across as effectively as their work justified. With the McKay act dropped, and this act earlier in the bill, it would have gone over. The Arco Brothers closed to practically an empty house, working listlessly as a result and thereby hastening their own walk-out.

Cecil Lean has played Boston these many, many years, but he never went across the way he did Monday night in vaudeville, having things his own way and getting hands that apparently surprised even his complacent self. His hit was due to a large measure to his dynamic efforts, as he has never worked so relentlessly nor has he ever let Miss Mayfield out with so little to do.

here soon by John Hammrick, Seattle showman, has won his release from Hammrick and a new man will be assigned to the post. Stille leaves Portland this week to go to Salt Lake, where he will build up the Kinema theatre for a few weeks for Universal before taking over the position of general manager of all Universal theatres in the West.

Ralph Winsor will take charge of one of the Universal's Los Angeles theatres.

ROCHESTER

By L. B. SKEFFINGTON

LYCEUM.—Frank McGlynn in "Abraham Lincoln."

TEMPLE.—Vaudeville.

GAYETY.—Abe Reynolds' Revue.

FAY'S.—Rounders of Old Broadway, Playmates, Robert Gillee, The

Butters, Four Ushers, Virginia Lee in personal appearance as judge of beauty contest, and Betty Compson in "For Those We Love," film.

ARCADE.—Kinsey Stock Company in "Tess of the Storm Country."

As a publicity stunt the Family musical stock is conducting a contest to ascertain what local newspaper cartoons patrons want to see on its stage. Several will be produced.

The Kinsey Stock Company at the Arcade appears in a fair way to break the hoodoo which has hung

over that house for a year or two. It looks as if Rochester might once again support good old meller.

Pictures.—"The Golem," Start! Thomas Meighan, in "Cappy Ricks," Regent.

Fritz Zimmerman, a Swiss yodler, and Marcus Granville, lyric soprano, sang in Convention Hall on Sunday, their concert having been postponed from the previous Thursday.

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PORTLAND, ORE.

HELLIG.—Fay Bainter in "East Is West."

BAKER.—Baker Stock in "The Girl in the Limousine."

LYRIC.—Lyric Musical Comedy in "The Prince of Budweiser."

PICTURES.—Liberty. "Wedding Bells"; Columbia, "The Golem"; People's, "Four Horsemen"; Majestic, Curwood's "God's Country and the Law"; Rivoli, "Disraeli"; Hippodrome, "Go Straight."

W. S. Wessling, Western district manager for Pathe, Inc., left late in the week for San Francisco, where he will direct the opening of the new two-story Pathe building.

John C. Stille, last week announced as manager of the new Blue Mouse theatre to be opened

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NEXT WEEK (OCT. 24-26), PROCTOR'S 23rd ST.; OCT. 27-30, PROCTOR'S 125th ST., NEW YORK

CLEVELAND

By J. WILSON ROY

HANNA.—"The Detour," with Effie Shannon and Augustin Duncan in leads, fair business; next, "The Mirage."

OHIO.—"The Perfect Fool," big business Monday. Next, Chauncey Olcott.

SHUBERT-COLONIAL.—"The Skin Game," fair business. Next, "The Bat."

STAR.—"Follies of the Day."

EMPIRE.—"Whirl of Mirth."

MILES.—Ruth Templeton and George Lovett, Weston and Elme.

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the Cottas, Bessie Leonard, McNally, Kelly and Dewolf, and pictures.

PRISCILLA.—Ziros, Danny Lund and Company, McNally and Ashton, Pope and Uno, Francisco and Overholt, and pictures.

GORDON SQUARE.—Gordon Crane and Company, Dewey Trio, Sterling Saxophone Four, and pictures.

METROPOLITAN.—Made auspicious start in vaudeville last week. This week—"The Paradise of Song," Walter Fenner and Edythe Evans, Jack and Eva Arnold, Auger and Adelon, Three Kenna Sisters and pictures.

FILMS.—Alton, "Why Girls Leave Home"; Orpheum, "Lone Hand Wilson"; Rialto, "The Old Nest"; Knickerbocker, "After the Show"; Circle and Strand, "The Girl from God's Country"; Capitol, "Headin' Home"; Monarch, "The Conquest of Canaan."

Announcement was made Saturday by Robert McLaughlin, Milton Shubert and William E. Barlock.

manager of the Shubert chain of vaudeville houses, a site has been selected for the erection of a 16-story theatre and office building by the Shubert interests as an addition to Playhouse square here. Nothing definite, however, has been given out regarding the exact location.

It is intimated that this will be the first of a chain to be used exclusively for Shubert vaudeville. The building and operating company is incorporated under the name of the Shubert-Cleveland Vaudeville Company, the local officers being Joseph Laronge, E. P. Strong and Robert McLaughlin. The present Euclid Avenue Opera House is to be finished in the future.

Amateur nights resumed Thursday at Priscilla.

Ben Turpin is here this week.

"Greenwich Follies," at the Hanna, had \$18,000 gross last week.

Keith's Hip

Keith's bill this week is so full of tit-bits it is hard to place them on the honor list, but by general consent it will be admitted that Sophie Tucker, Venita Gould and Frank Van Hoven are entitled to rank as leaders.

Miss Tucker was never in better form than at Monday matinee; she stopped the show after two encores. In her impersonation of theatrical celebrities, Venita Gould—after a

four-year's absence—won tremendous favor. Van Hoven's amusing chatter, magical tricks and personality brought one continuous giggle. Van Hoven works fast and effectively, and scored a big hit deservedly.

Frank Browne, xylophonist, is a good manipulator of the hammers, and as an opener his act is above the average. His work brought an encore.

Speed marks the offering of William Brack and his capable company of acrobats, who put on a risley act of considerable merit.

The success of Bradley and Ardine is largely attributable to John Irving Fisher, accompanist, who covers up some of the shortcomings. The principals are fair dancers, but their musical efforts did not reach the heights. As a stealer of bows and encores Bradley is listed high.

Wellington Cross started slowly, but his versatility brought reward. His enunciation is splendid—an art some acts could emulate with advantage. He tells some good stories and his mind-reading bit was a riot.

Norwood and Hall have a nice little boy and girl turn, but Norwood's patter could not be heard beyond the first few rows downstairs Monday. Clearer enunciation would probably bring better results.

Rolle's Revue combines music with beauty, this act ranking as an admirable contribution to the bill.

Shubert's Euclid Ave.

While there are no sensational hits or topnotchers in the bill offered this week at the Opera House it is up to the standard set in the previous weeks. The program is diversified enough for all tastes, and acceptable entertainment results.

The headliners—George W. Monroe and Harry E. Fisher, ably sustained by Al Sexton and Edna Bennett—put on a lively musical tab entitled "Call It a Day." This number has plenty of action and speed and gets over nicely. Monroe, in one of his old woman characters, and Fish-

er as "her" guide, philosopher and friend, supply most of the fun, but Monroe's humor is still reminiscent of bygone days. However, it is clean and amusing, and the production is worthy of premier place on the bill. The singing and dancing of Al Sexton and Edna Bennett are features of the turn.

Another big winner is Billy McDermott, tramp comedian, next to closing. His contribution brought heavy returns. His eccentricities are sure laugh producers, while his burlesque work stamped him a real comedy artist.

Le Belge Duo put on a good athletic number as an opener with grace and agility.

Harper and Blank, a colored team, have plenty of ginger and pep, and are a couple of good dancers. Their reception was cordial.

"An Aviator's Romance," submitted by Al Sexton, assisted by the Frank Sisters and Duvall Sisters, is a tuneful and refreshing turn, offering an opportunity for the display of some beautiful costumes and neat dancing by the girls.

Albert and Adelaide Gloria have a whirlwind dancing turn that finds favor.

Sailor Bill Reilly—former goby—secures a host of sympathizers in his mother songs, his soldier bonus appeal and his pianolog. Reilly's personality helps considerably in getting results.

"On the Sleeping Porch," a farcical number by Mr. and Mrs. Burt Mel-Burne, is a "souse" act, but this line of entertainment is on the wane. The act had a good reception, however.

John Robinson's elephants display an intelligence far above the average.

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THEY DO SAY THAT A THRILL IS THE HEIGHT OF ENTERTAINMENT

HOMER ROMAINE

ORPHEUM, ST. LOUIS, THIS WEEK (OCT. 17)

"A THRILL AND A LAUGH"

Direction MATTHEWS & MILLER

NEW SHOWS

(Continued from page 18)

which were Rice and Elmer, opening, who did nicely with their work from a trempolin to three horizontal bars and got away to sweet returns on the last trick of a head-to-feet flip on the springs that had the pedals of both men extending on either end.

Walsh, Reed and Walsh, formerly known as the Billy Walsh Trio, provided with a successive number of songs that ran to a total of seven before closing out. The girl supplied a solo in a voice that carried above the average in high notes, while Mr. Walsh's best bet was a cornet imitation that could be added to for an asset. The act shaped up as a good singing turn for the smaller houses if placed early.

Howard and Lewis held the No. 4 position and tore it up with the outstanding hokum bit, from the audience's point of view, being a wallop in the face supplied by the "straight" every so often. A comedy-lyric took them away well up with the remainder of the show.

Kenney was placed next to closing with his blackface monolog, addressing "Nobody," and pleased with the conversation concerning the gals, which runs along the proverbial routine. Mr. Kenney might find it to his advantage if he would tack on a catch line to his finishing speech. At present it comes over in the form of a sermo and is out of step with the rest of his material.

Preceding the single was Nat Nazarro, Jr., with his band of six pieces and partner. Nazarro continues to work along the same lines, even unto the habit of stalling more or less at the finish for an expressive speech. The act did well enough without it as it was. Nazarro is taking the edge off his performance by the waiting in sight of the audience and would leave a far better impression if this were corrected. The band is no better nor worse than many of the jazz combinations, but probably sounds below par due to the wane the wild music is on just at present. (Page Whiteman.) The girl looks good and dresses neatly, keeping the turn and especially so with a toe-stepping effort that scored for her singly. Skip.

AMERICAN ROOF

Charles and Cecil McNaughton (New Acts) cleaned up the Loew bill the first half. Otherwise a conventional pop bill.

Arthur Deagon doesn't change much, year after year. He retains his powerful pipes and his beaming smile. He has a new opening song, otherwise he repeated his comedy bits and numbers. He was flatteringly received and finished handsomely. La Rose and Adams delivered a surprise No. 2, usually a total loss here. Miss Adams, a bewitching blonde in a silver dress, was an eye-fall. She has reduced considerably, and it is becoming. La Rose is a nifty and animated comic who will sell a song and who handles himself lightly. The talk was hoke, but it was smartly presented and done, and the finish sent in a hit where hits are proverbially scarce.

Irving and Elwood, single and harmony warblers, opened in "one" and went to full stage with a stock red velvet hanging. She sang "Fine Feathers" with real touches of talent. Two bows. Pierro and Coulter, blackfaced, didn't get much going on a dark opening—a crap-shooting argument and a shot; the talk continued poor. But one is a bearcat dancer and the other isn't bad. Finished nicely with mouth organ and Jew's harp, dancing to jazz.

"Sally, Irene and Mary" (they picked three hits, all right!) representing the three lead types in the three respective shows, were assisted by a male singer and a male dancer, no names credited for these. The singer is a fine all-around whistler, and that specially hogged the turn. Good idea fairly well executed. Closed the first part satisfactorily.

After the Chaplin picture, the McNaughtons wallowed in favor, and Pearl Abbott's sketch followed. The plot is sure and sound. The comedy was roughed up, probably to meet the demands of the upper sections of the house. The laughs got going and then they wouldn't stop. An easy comedy hit. Wally, Ferrar and Wally closed strong. Gere and Delancy opened better than average. Lat.

BROADWAY

Business a bit off Monday night throughout the house, but those present entered into the spirit from the gun till the finish, without allowing any of the acts to bow off minus three or four returns at least. Herman Timberg, at the head of the outside billing, showed next to closing and lived up to the "rep" implied by the type. He breezed through, following his selections on the fiddle, and tied it up right with his stepping. He was called back for a short oration.

Zaza and Adele gave the performance its start, leading off an eight-act bill that permits of one dropping out at the night show due to having already done three during the day. In this case Scully and Thomas drew the off assignment.

Vernon held the No. 2 spot, accompanied by his sextet of dums,

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mies, and did nicely, followed by Porter White in a dramatic sketch which suited the star of the skit, but seemed in need of strengthening through the male support. At the opening much of the story was lost to those half way back in the orchestra because of the co-worker being inaudible at that distance. It was much better after White appeared. Either his cast recommends replacing or being corrected as to volume of speech.

Burke and Durkin connected above the average with songs. Their initial three were devoted entirely to Southern territory, then closing out to repeated calls for added verses on a ditty that had to do with a Tenth Avenue dance lyric. Coupled with the words is a sweet little melody that makes for a certainty on the finish for the team. The rendering of a blues by the male portion of the act was also noteworthy.

"The Comebacks" (New Acts) were succeeded by Timberg, then the Long Tack Sam Troupe in the utmost reap spot. They held em

in and scored with the versatile routine which had the two boys on the horizontal bar continuing to be the best bet outside of Long Tack himself. Big.

DETROIT

By JACOB SMITH

"The Rat" is drawing capacity at the Michigan Shubert. Next, "Skin Game."

"Greenwich Follies" big at Garrick. May stay two weeks.

Chauncey Olcott at New Detroit. Next week, "The Perfect Fool."

"Experience," second week at Broadway-Strand. Next, "Great Impersonation."

"Three Musketeers" film doing enormous business at Adams House opening at 10 a. m. to get in five shows daily. Prices 75 cents top for main floor. Engagement for at least

three weeks. Succeeded by "Little Lord Fauntleroy."

Tom Ealand, former general manager of the Miles Detroit theatres, has been appointed in the same capacity for the New Tuxedo, which opens next week with vaudeville and pictures, changing twice weekly. The Tuxedo is a residential house seating about 1,800.

Herb Weil has taken over the New Macomb, Mt. Clemens, and has eliminated vaudeville. The policy will be strictly pictures. Mr. Weil is also building a new theatre in Port Huron, to be known as the Desmond. Fred Cassin has been appointed house manager at Mt. Clemens.

That prices for legitimate attractions must come down lower is the opinion of a leading Detroit theatre owner, who says this is the worst season his house has ever had. "The amusement business is back to a merchandising proposition," he said.

"People are buying as much as ever the things they need and want, but they are going to the places where they get the biggest value for the money. And so it is in the amusement business. I notice that Theda Bara drew big business to the Adams last week because it was an added attraction and there was no increase in the admission price; 'Over the Hill' certainly drew crowds; 'Affairs of Anatol' drew big and I see 'The Three Musketeers' is packing them in. Does this prove that people have money for amusements? Unless a legitimate show has an unusually good plot or something special in the way of a cast, or is a musical show with something out of the ordinary, it is impossible to get out any kind of a crowd. So far this season there haven't been over three or four shows that made any money for either the producer or the theatre. Another thing, we must all remember: There are more places of amusement; competition is keener. The legitimate producer cannot go along the same old lines and expect to get the same prices for many inferior shows."

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NEW ORLEANS

By O. M. SAMUELS

TULANE—"Mutt and Jeff."
SHUBERT ST. CHARLES—"The Four Horsemen."
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Charles, "Four Horsemen," concluding three weeks.

Noel Strauss has resigned as dramatic editor of the "Times-Picayune" to accept a position on the Chicago "Tribune." The "Pic" has abolished the post of dramatic editor and will cover the shows with its staff. Criticism here is something of a joke, as the papers here maintain a "friendly" attitude, praising the good and skipping past the bad. Natives are aware of the condition and pay little attention to the reviews.

Some of the principals announced for the Lorch stock, opening at the Louisiana (formerly Pantages) Sunday, are Cecil Fay, Betty Wilkes, Earle Mitchell, Ida Mantell, Harold Hutchinson, Caroline Morrison, Mortimer Martini, James A. Shaw. Lorch will also appear. "The Brat" opening.

Hagenbeck-Wallace Circus here Oct. 22-23.

The picture business is decidedly off in New Orleans, with nothing but gloom in the offing.

Many of the vaudeville conomi-

tants that engage the popular mind were apparent in the early half program at Loew's. A "soft" audience was in for the first showing, with success redounding for the numbers almost throughout. Harry and Lola Stevens were spotted first. They hoof and chirp, the hoofing deservedly outdistancing the songfare in approval. The pair step speedily, rising much above the average in that. They eventuated to a hurricane of bows.

Joe and Clara Nathan begin in a dialog way, the cross-firing hitting. They looked big-time in their kidding, but when they began to sing the why was disclosed. Some chalk work tended to send them away heartily.

Gruet, Kraemer and Gruet, from adown the years, sold their business and chatter with the sure method of experience. The girl's Spanish dance is very heavy on the tambourine.

Jimmy Reynolds was putting his wheezes with telling effect and could have left a bigger hit, but made the mistake of using the "dirty bum" phrase. It stopped him somewhat.

The Holland-Doektrill equestrian turn was the end, with its four handsome white steeds holding the attention splendidly. It's a bear closing act for small time, and must be expensive.

Rather light entertainment at the Orpheum this week, getting only slight response. There were no exceptional hits and none of the acts displayed any especial brilliance. Just one of those shows that runs

along with a flash here and a flop there.

Winton Brothers did not do so well as when recently at the Palace. The extremely shrill whistles may have militated, or perhaps the routine was muggy, but whatever the fault the boys usually get and are entitled to more than they received.

Boyce Combe received mild recognition. His matter is quite familiar now, and some of it is particularly pale. His pianist also missed the hearty reception accorded when last around.

E. Frederick Hawley, in "The Bandit," is now offered in an exterior acting, but the crowd were not interested. Perhaps vaudeville, too, travels in cycles, which may have accounted for the lack of enthusiasm.

Trizie Friganza, projecting some new matter and a dazzling wardrobe, found hearty welcome; she is not wearing the customary black wig, disclosing her own silvered tresses for the first time here.

"A Trip to Hittland" began warmly, but soon drifted into the despond of neglect. The song-writing turn is weakest toward the end. The impromptu authoring of a song will hardly be accredited in the larger places. Audiences nowadays are generally smarter than the actors. Pity so few artists realize it.

Patricola and Delroy were up and down and then up again. Tom Patricola worked like a trojan whenever they commenced to grow cold, and finally landed them on his side of the pond with the hit of the bill and something to spare.

Beeman and Grace worked too slowly at the end which spelled their doom; closing acts must start and end quickly and keep on high all the time to hold them.

Perhaps the most grievous shortcoming of current vaudeville is its

utter inability to sense properly routineing, assembling, timing and audience appeal. The complement at the Palace the first part of the week was glaringly remiss in this particular, injuring, for the major part, themselves and the general impression of the program. Prele with an idea in using a dog as a ventriloquist figure of the animated sort might have landed forcibly, but being bereft of showmanship his offering fell flat.

Bender and Armstrong, following, were hot and cold through poor arrangement. They talk when they should not, and are funny in the wrong place. As a consequence, they only clutter up the works.

Bernivici Brothers began only moderately, then grew in favor, and finally lost much of the esteem engendered through inserting an uncalled-for encore with threadbare comedy that would stop any team. Attempting to follow a centimeter with a six-pounder is nonsensical, but some acts will never learn to leave a stage on the crest of a wave of applause.

Burke Walshe and Nana dug deep in the almanac of hoke for

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VARIETY GIRLS DE LUXE

This Week (Oct. 17)—MOSS' BROADWAY, NEW YORK

Direction AL STRYKER, H. B. MARINELLI OFFICE

WILFRID DUBOIS

PRONOUNCED

(WILfrid doo BOIS')

JONGLEUR

PLAYING ORPHEUM

AND

KEITH CIRCUITS

DIRECTION:

ALF. T. WILTON

their humor, exhuming several old ones their grandfathers used. There was only the finish to commend the three, and that was the only part to awaken the auditors.

The Thrilling Dancers had their light and shade sadly garbled. Some of the members can dance, and these are depended upon to carry the show. There is meat to the interlude, but it is beclouded in an unending series of movements.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat—"The Masquerader," first half, and "The White Peacock" last half.

English's—"Erminie."

Everybody looked for good business this week with approximately 10,000 school people in town at the annual State teachers' convention.

Nance O'Neil in "The Passion Flower," at English's the last half of last week, did better than any dramatic attraction in Indianapolis since "The Return of Peter Grimm" last season. This in the face of the fact that there was an industrial exposition in town which drew gross

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attendance for the week of more than 100,000.

The nearest thing to a return to old-fashioned cabaret Indianapolis has had for some time came in this week when Ted Snow's "Rainbow Frolic" revue opened at the Hotel Severin. The turn is on at 6:30 and 11, accommodating both the regular dinner and after-the-theatre patrons. The entertainment is given without cover charge. Police interference with dancing has been more or less discouraging to a number of cabaret ventures, the Casino Gardens being the latest victims of the censorious coppers. The Gardens is now crossing swords with the city in a suit testing the validity of the 12 o'clock closing rule. There is some danger that city officials, in case they get beaten in this suit will attempt to enforce the ordinance which for many years has absolutely prohibited public dancing. It has never been enforced heretofore.

Gustave G. Schmidt, owner of the Crystal, downtown movie house, and several neighborhood theatres, has been asked by some of his friends to run for State senator next year. The picture industry would like to have a representative on the inside of the legislature since it has had to fight its battles against blue laws in the past few years entirely from the outside.

PROVIDENCE, R. I.

By MATT. J. MULLIGAN

The first "stunt" of the season was pulled here last Thursday when the girls of the "Tickle Me" company invaded a local department store selling flowers to benefit the charity funds of Providence hospitals. It got over all right, bringing the Majestic up near capacity the remainder of the week. This week, Sothorn and Marlowe.

OPERA HOUSE—"Over the Hill." Sixth and final week. In next Monday, "The Queen of Sheba," at \$1 top.

E. F. ALBEE.—Vaud.
EMERY.—Bernice La Barr and Beaus, Wanda and Seala, Philbrick and DeVoe, Murray and Irwin, Mardo and Rome, Nora Jane and Company. Film, "Cheated Love."

FAY'S.—Chas. Hart and Company. Exposition Jubilee Four, Hugh Emmett and Company, Jungle Land Frolics, DeWitt and Gunther, Frank Mansfield. Film, "Ace of Hearts."

EMPIRE.—Greenwich Village Revue.
Films Downtown.—"Foolish Age" and "Who Am I?" Victory; "Dawn of the East," Rialto; "The Oath" and "The Matchbreaker," Strand; "What No Man Knows," Modern.

Chas. Lovenberg, Keith manager here, celebrating his 50th year in the show business, was presented with a silver loving cup by the house employees and feted by the State Managers' Association.

The initial movement of the Keith "Third of a Century" anniversary in this city is announced in the form of a series of free morning musicales, the first of which will be presented Saturday at the Albee. The management, in conjunction with the Providence Journal, has arranged a vocal and instrumental program by local artists, and the idea is attracting widespread publicity.

Business around town is holding up fairly well. A slump was recorded early last week with the advent of warm weather, but the returning chill brought about a reaction. All houses are benefited this week by a convention.

BALTIMORE

AUDITORIUM.—"Lilly Dale."
LYCEUM.—"Enter Madame."
FORD'S.—"The Grand Duke."

CALLAHAN PLAYHOUSE.

"Turn to the Right."

PALACE.—Burlesque, "Bits of Broadway."

GAYETY.—Burlesque, "Sweet Sweeties."

CENTURY.—Pictures, "The Case of Becky."

NEW.—Pictures, "The Four Horsemen of the Apocalypse."

REVUE.—Pictures, "Bits of Life."

BOULEVARD.—Pictures, "The Foolish Age."

PARKWAY.—"The Infamous Miss Revel."

WIZARD.—"Without the Benefit of Clergy."

Maryland

A splendid show this week. Gertrude Hoffman headlines. Her act is long, but rapidness never lets the audience weary. The staging, costumes and all accessories are consistent throughout and all welded to further our Gertrude's popularity.

Grace Huff appeared in a sketch

To all whom it may concern:

I, P. T. Selbit, invented and produced "Sawing Thro' a Woman" in London in 1920. Prior to that date no similar performance had been produced by any person in any part of the world. In April, 1921, Mr. Earle Saunders, on behalf of the Orpheum Circuit, offered me thirty weeks' engagement in America. During the same month I accepted an engagement with Messrs. Shubert.

In May, 1921, Horace Goldin produced in America an imitation of my act, but instead of using one woman (as I do) he, Goldin, uses two women. Notwithstanding my application to the N. V. A. in May, 1921, for protection, Goldin was permitted to imitate my act for five months prior to my first production in America. Altho' I am a member of the N. V. A., absolutely no notice has been taken of my charge against Goldin.

In consequence of the success of my original act in America on its production at Shuberts' 44th Street Theatre, New York, on Sept. 26th, 1921, and its obvious superiority over the imitation, I have three companies of my act now playing in America and others in course of preparation.

In addition thereto I have other companies doing my act booked and playing as under:—

GREAT BRITAIN (2)

SOUTH AFRICA (1)

AUSTRALIA (1)

GERMANY (1)

FRANCE (1)

On October 10th, 1921, H. B. Marinelli (who is acting as Goldin's agent) offered me 20 weeks' engagement with the B. F. Keith's Vaudeville Exchange at \$1,000 weekly for my original act.

Despite these facts, Goldin has the impudence to threaten managers with an injunction against my act. This is cheap bluff and I will call it by daring Goldin to apply to any court for an injunction and get away with it.

I would take action for damages against Goldin, but since he has taken refuge in voluntary bankruptcy, I am advised to save my money.

(Signed) P. T. SELBIT

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NEW YORK CITY

by John Hymer, talky and a bit new, doubtless. It will round to shape with playing. George MacFarlane sang in a pleasing way. Lou and Jean Archer scored. Lloyd and Christie continue their "Two Southern Gentlemen," a trifle blue at times, but getting over. George and Ray Perry jazzed their way through the "Coca spot" creditably. Max York and his dogs held the opener, and Binns and Crill closed, with the usual acrobatic turn.

Academy

The bill this week starts like a house afire and keeps up until intermission, from whence it goes to pieces. Nora Bayes is favored in lights. Even the staid old natives of this burg had to appreciate and force her to a speech. Walter Brower scored solidly. Francis Renault, with new creations, also forced to make a speech. Ryan and Lee were the laughing hit.

Lobby and Sparrow did some of the best eccentric dancing seen in these parts in some time. Selma Braatz juggled. Harrah and Rubini appeared, as did Bernard and Townes and the Kremka Brothers.

Gertrude Hoffman announces that she will give a talk to young women at the Maryland on Wednesday morning in the interest of ballet dancing. Local dailies without exception fell for it.

NO SINGING

NO DANCING

NO ACROBATICS

BUT THE

RAY-O-LITES

ARE BRIGHTENING THE BILLS

E. K. NADEL at the Wheel

NO CONTORTION

NO SPEAKING

NO MUSIC

NO MORE VIBES

NO JUGGLING

A NEW ACT ALL IN "ONE" (9 MINUTES) HE SMILES AS HE THRILLS

HARRY TSUDA

ORPHEUM, SEATTLE

Seattle Times

Coming right down to cold facts, the most startling thing on another good program at the Orpheum is the extraordinary equilibrium of a Jap named Harry Tsuda, who has been here before in vaudeville. Generally the Japs in vaudeville run to magic or that pleasing, bouncing of children and barrels with the feet, after the fashion invented by the late Mr. Risley. Tsuda wears American clothes, demonstrates a marvelous control and unusual development of all his muscles and does some balancing things on chairs, on top of a canvas globe, the equal of which memory cannot recall.

A FEW PRESS CLIPPINGS DURING ORPHEUM TOUR

MAJESTIC, CHICAGO

Variety

Harry Tsuda demonstrated the ability of a single Jap act as a big time closer. He landed better than the majority of troupes.

ORPHEUM, KANSAS CITY

Kansas City Times

If it were within the ethics of vaudeville to make an acrobatic act a headliner Harry Tsuda, a spherical equilibrist, would occupy that position. His work on a big, white globe perched atop a table was unusual.

ORPHEUM, MEMPHIS

Next to the headliners, it remained for a lone Japanese and a Russian Violinist to divide honors Monday. The Japanese is Harry Tsuda, and laboring under the great handicap of being in first place, this Oriental, Monday, with his marvelous balancing, received enthusiastic applause.

MAJESTIC, DALLAS

Dallas "Dispatch"

Harry Tsuda, a nimble and deft Jap, closes the bill with an act that makes the folks stay in their seats. That means it is a real act, too, for the Majestic patrons usually bolt about the time the indicator flashes the last act at them.

TOURING PANTAGES CIRCUIT UNTIL JAN. 3, 1922

WASHINGTON, D. C.

By HARDIE MEAKIN.

Francois White came back to town Sunday night at Poli's in "Phi Phi" and attracted a very good house. This musical comedy, which was originally done in France, has lost all the "spice" of the French version and suffers greatly in the loss. A splendid cast is supporting Miss White. Frank Lalor, with a conventional comedy role that has very few opportunities, is there, as is also Helen Broderick; she, too, suffered from want of a real chance. The greatest laugh gatherer was Robert Woolsey in what was apparently considered the secondary comedy role. Local critics seem to like the show fairly well, although the "Post" stated that a number of the lines had come to the show via burlesque.

Charles Dillingham's new production, "Good Morning, Dearie," with a cast that sounds like "Who's Who" in theatricals, laid off here Sunday night and opened Monday. The featured players are Louise Groody, Oscar Shaw, Harland

Dixon, William Kent and Ada Lewis.

The English success, "The Right to Strike," being presented in this country by Richard Walton Tully, with Edmund Lowe, Harry Mestayer, and Gypsy O'Brien featured, had its first presentation Monday night.

The Cosinos bill consists of "The Cinderella Revue," Hibbert and Malle, Charles Rogers and company in "The Ice Man," The Sherlock Sisters and Clinton, Dave Thursby, Shields and Kane, and an added attraction, "The Bullet Proof Lady." Usual feature films.

The Strand is now advertising that they present Loew's vaudeville, and the bill this week has "The Man of Many Faces" headlining. The balance of the bill consists of The Seven Brown Girls, Alvin and Kenny, Johnny Dove, Barker and Dunn, and the customary feature film.

Burlesque attractions for the week are "The Step Lively Girl" at the Gayety and "Ting-A-Ling" at the New Capitol.

Douglas Fairbanks in "The Three Musketeers" continues at the Columbia, while the Palace has Elsie Ferguson in "Footlights"; Rialto, second week of "A Connecticut Yankee in King Arthur's Court," while the Metropolitan has Constance Talmadge in "Woman's Place."

Without a big name to head the bill this week at the Belasco, Shubert vaudeville is going to get its real test. The offerings this week, with a possible exception or two, did not startle nor raise any undue interest. Gitz Rice and Hal Forde are splitting the top billing with Bert Clark and Flavia Arcaro, with Tamoo Kajiama as the featured act. Gitz Rice and Forde are offering practically the same act they had here a few weeks ago at Keith's. When they sing they get over very well, but Mr. Forde shouldn't delve into comedy. He forces it and detracts from the act instead of aiding it. "Dear Old Pal" was just as big a hit as ever for Rice, Forde singing with him at the end, and got

the two of them away to a goodly amount of applause.

Bert Clark does as he always has done—amuse. His gentlemanly tramp and suaveness of manner always will be a good vaudeville attraction. His latest partner, possessing a splendid appearance, makes a good foil for his efforts, and they registered a hit.

Tamoo Kajiama always catches and holds interest with his wonderful exhibition of mental concentration, or multiplication, which ever it should properly be termed. He was appreciated this Tuesday afternoon. Lora Hoffman possesses a good voice and uses it well. A little help from "accompanist" seems to be needed.

The show is opened by Torino, who does some good juggling with billiard cues, being followed by Ben Linn, weighing surely 300 pounds, and amusing when making fun of his size and appearance. Olympia Desval, with her animals, is on third. The show is a showy one, well staged and impressed. Togo, with his slide down the rope over the heads of the audience, brought forth a thrill closing.

BURLESQUE ROUTES

(Oct. 24-Oct. 31)

All Jazz Revue 24 L O 31 Gayety Minneapolis.
"Jabby Bears" 24 Gayety Minneapolis 31 L O.
"Bathing Beauties" 24 Park Indianapolis 31 Gayety Louisville.
"Big Jamboree" 24 Palace Baltimore 31 Gayety Washington.
"Big Wonder Show" 24 Majestic Jersey City 31 L O.
"Bits of Broadway" 24 Gayety Washington 31 Gayety Pittsburgh.
"Bon Ton Girls" 24 Empire Newark 31 Casino Philadelphia.
"Broadway Scandals" 24 Garrick St. Louis 31 Century Kansas City.
"Cabaret Girls" 24 Empire Hoboken 31-2 Cohen's Newburgh 3-5 Cohen's Poughkeepsie.
"Chick Chick" 24 Star Brooklyn 31 Empire Hoboken.
"Cuddle Up" 24 Columbia Chicago 30-1 Berchel Des Moines.
Dixon's Big Revue 24-26 Majestic Wilkes-Barre 27-29 Academy Scranton 3-5 Van Curley O H Schenectady.
"Flashlights of 1921" 24 Star Cleveland 31 Empire Toledo.
"Follies of Day" 24 Empire Toledo 31 Lyric Dayton.
"Follies of New York" 24 Gayety Milwaukee 31 Haymarket Chicago.
"Folly Town" 24 Star and Garter Chicago 31 Gayety Detroit.
"French Follies" 24 Haymarket Chicago 31 Park Indianapolis.
"Garden Follies" 24 Gayety Toronto 31 Gayety Montreal.
"Girls De Looks" 24 Gayety Buffalo 31 Gayety Rochester.
"Girls from Joyland" 24 Century Kansas City 31 L O.
"Greenwich Village Revue" 24 Gayety Boston 31 Grand Hartford.
"Grown Up Babies" 24 Bijou Philadelphia 31-2 Majestic Wilkes-Barre 3-5 Academy Scranton.

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STEIN'S MAKE-UP

"Whirl of Girls" 27-29 Academy Fall River 31 Gayety Brooklyn.

"Whirl of Mirth" 24 Academy Pittsburgh 31 Penn Circuit. Williams Mollie 24 L O 31 Gayety St. Louis.

World of Frolic 23-25 Berchel Des Moines 31 Gayety Omaha.



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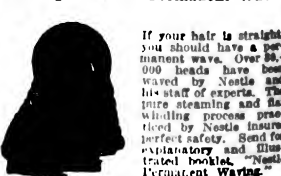
Delay, curling bits of artificial hair resist their provoking charm. Private Wear Nestlé's No. A1 (Super fine) \$1.50 pr. Private Wear Nestlé's No. 1 (Fine) \$1.00 pr.



Stage Nestlé's (No. 2) \$1 pr. Permanently beaded and curled on art lid.

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PITTSBURGH

By COLEMAN HARRISON

Davis

After three weeks of all-star rings, the Davis (Keith's) has slipped slightly below the high standard, and this week is showing a bill which in other days might have been given a higher rating. Monday afternoon performance attracted an almost full house, which was nevertheless the smallest of the four weeks.

The turn to warm weather hadn't definitely affected the crowd to any extent, judging from the scarcity of applause. The entire lineup industriously worked hard to get the show out of the slough, but hardly any one of the entertainers could give them.

Bill Robinson, colored entertainer, whose best asset is personality, ends with a buck and wing dancing bit, the kind popular 10 years ago, and takes a couple of bows. Rogers and Allen follow in an exquisite vocal offering, but hardly any response, and it was only after their closing number that the crowd decided they wanted more.

The McDonald Trio were slow in winning favor, but when the two girls, both comely, began to show off on a bicycle, there was a ripple of enthusiasm. The girls, an otherwise mediocre turn into standard opener. Furman and his piano, who might better confine his efforts to singing entirely, act as a whole could use better material; the closing number being only worth-while one.

Bert Baker and Co. followed in "recreation," and couldn't help score a laughing success, although the playlet is overdone for farce at times. Robinson, then the Rogers-Allen act in a stage. Harry Watson, Jr., followed and cleaned up as usual, though it was apparent many were familiar with the turn.

Doris Duncan, No. 7, first time, displayed talent, and looks due for better assignments. The Mosby Bros. followed, and though the show has been brightened by some acts, it hardly went over as successfully as on other occasions. Ben Louie worked much harder. The Lane Brothers, closing, held practically everybody in who waited for them. Deceiving in tuxedo appearance, the young men have a clever strong-man act, with the water member handling some apparently impromptu comedy.

Shubert

Despite the caliber of this week's Shubert program, the best general program in the four weeks of the existence of the local house, attendance continued on the down side. Monday and Tuesday afternoons saw orchestra less than half full, with evening records just slightly better.

The Tuesday afternoon assemblage was in a show me attitude and hardly gave Burt Shepard, in the opening spot, any encouragement, but Hattie Althoff and Sister, a well arranged turn won merited applause after each attempt. Miss Hattie possesses a pleasing voice and an engaging personality, and her sister is the goods on the piano. Besides being a good accompanist, he displays unusual talent with a left-hand rendition of the sextette song from "Lucia."

Follows "In Argentina," about the best dancing act seen here this season. The feature is a Bowery dance and good musical accompaniment by an unusual combination of violin, guitar, concertina and tom-tom. "Milo," well known here, with practically the same routine used in the Davis on previous appearances, still manages to get a couple of extra curtains.

Hetty King, advertised headliner, on four bows. Her character imitations fill the big time standard. After intermission and the pictorial came Bob Nelson, accompanied by Herbert Hewson, presenting some of the latest published numbers and winning a couple of bows.

Arturo Bernardi, protean artist, at the applause. The Klein Brothers appearance. The Klein Brothers filled the next to closing spot in perfect style, getting the most laughs and capturing five bows. Lipinski's canine act, with a lovely girl trainer, kept most of the crowd

"Florodora" featured in advance billing and cut out of the show, was cut off publicity at the last minute.

"Irene" went into its second week at the Alvin after attendance slightly off color the latter part of last week. "Spanish Love" next.

An orchestra billed as Paul Whiteheadman has played two engagements here in as many weeks. Arnold Johnson is in charge. Dave Boyd, local trombonist, will tour with the Whiteheadman aggregation.

Harry Paul has taken charge of the Alvin's local activities, having established headquarters.

Rowland & Clark interests have taken an additional 10-year lease on the Savoy building. During the next two weeks of "Over the Hill" house records were broken.

The regular matinee at the Nixon last week was shifted from Wednesday to Thursday for the Ed Wynn

B. F. KEITH'S PALACE

NEW YORK

THIS WEEK (OCT. 17)

BILLY GLASON

"JUST SONGS AND SAYINGS"

By BILLY GLASON

AND

NEAL R. O'HARA

(STAFF HUMORIST, N. Y. WORLD)

Songs by EMMY ADELPHI

(NOW WITH JACK NORWORTH)

NEXT WEEK (OCT. 24)—B. F. KEITH'S ROYAL, NEW YORK

Direction LEW GOLDER

Show. Ruth Chatterton in "Mary Rose" this week; "Good Morning, Dearie," next.

"Emperor Jones" is drawing near-capacity at the Pitt this week. "Suppressed Desires," a one-act play, precedes. Charles Gilpin is being entertained by various dramatic organizations, and is on the program to sing before one of them. "The White Peacock" next.

The Olympic and the Gazette-Times are combining in the free presentation of "Experience" to World War disabled veterans and inmates of the various homes for the aged.

Sanders' Inn, departing from its usual custom, will keep open all winter.

Local police authorities have suddenly decided to put in force the law regarding closing of cabarets at midnight.

Florence Flinn, a member of the cast presenting "Experience" on the

Olympic screen, is a local girl and a former member of various local stock companies. Publicity in local dailies regarding her is helping attendance.

DAYTON, O.

Keith's Strand

Keith's vaudeville at the Strand played to a full house Monday afternoon and as usual the 6.30 show opened to 75 per cent., filling to standing room by 8.

The Great Jans gave Dayton its first glance at a woman in two parts, but the illusion was not taken seriously. There was a tinge of rather sarcastic laughter all through the act, bordering on ridicule, notwithstanding it is a good piece of showmanship.

Willis and Harold Brown opened with a new edition of their rag pictures and were well received, followed by Bernard and Garry, whose makeup of the high yellow variety deserves special mention. Black and O'Donnell, conversation, violin and

dancing, went over well. The Creole Cocktail, a colored jazz band got an encore.

For the first time in three weeks the six acts of Keith's do not eclipse any six acts taken from the Shubert bill, but can be summed up as being worth the 50 cents, but not more.

Shubert's Liberty

Shubert's fourth week and going strong as to show given, but not attendance. A reduction of matinee prices from 75 to 50 cents top was productive of three times the crowd of Monday afternoon and last Monday. The evening performance was but little better, two-thirds being orchestra.

Everest's Monkeys, at Keith's last season here, opened. Harris and Santly, two girls, will probably be promoted from No. 2 after a little more experience. From here on it was regular vaudeville, every act earning bows and encores, something new to Shubert's Monday nights. Masters and Kraft present a dancing review far above the

ordinary. Orth and Cody are the first man and woman comedy team at the Liberty. They set a standard for any to follow. Miss Cody is a finished performer. Leona La Mar worked longer than she ever did for Keith's, and could have worked still longer.

Arguerite Farrell presents a unique single, pleasing immensely. Charles Richman, with an excellent supporting company, gave several minutes of laughter in "Nettie," a comedy sketch above the average. Harry Hines came on with "I will sing ninety-eight songs, one for each customer," which star of him off bit, and he closed with a bang after keeping them in continued laughter. The closest thing to a snow-stopper at this theatre and a good one would have been with a full house. Newville Brothers, tumbling musicians, closed, with only eight walkouts. Still, that was a fair percentage of the whole.

Even a better show than last week, and if it is not productive of good business later this week, the Shuberts can't do it here.

ON EVERYBODY'S LIPS ~ IN EVERYBODY'S HEART
The Waltz Ballad That Is Sweeping the Country

"MISSISSIPPI CRADLE"

LYRIC BY JACK YELLER
 MUSIC BY ABEL OLMAN

A REAL BALLAD FOR SOLOISTS. A GEM FOR DUETS.
 ENTRANCING AS A WALTZ. IRRESISTIBLE AS A FOX TROT.

FORSTER MUSIC PUBLISHER IN CHICAGO

KANSAS CITY
 By WILL R. HUGHES

Shubert, "Up in the Clouds"; Grand, Robert Mantell Co.; Gayety, Mollie Williams; Century, "All Jazz Revue"; Empress, "Beauty Parade."

Photoplays—"Three Musketeers," Royal, "Bits of Life," Newman; "No Woman Knows," Liberty; "The Face of the World," Doric; "Wealth," Twelfth Street; "The Big Town Round Up," Regent.

Business in the two legitimate houses continued at a low level last

week despite the heavy newspaper advertising and efforts to get them in. Florence Reed in "The Mirage," at the Shubert, was heavily played up by the critics, but business did not materialize. At the Grand Taylor Holmes is offering "Smooth as Silk"; also well received by the press but box office failed to show returns near normal. The Pantheas, with Eva Tanguay heavily featured at the top of the bill, had capacity business. The Orpheum's business showed an increase, and receipts at the Gayety and Century, burlesque, picked up a little.

The big noise among the picture houses was made by the Newman with "Three Musketeers" at regular house prices, 50 cents top. The picture has been held for the second week, but sent to the firm's second house, Royal, at same prices.

Although greatly disappointed with the showing made so far this season, the managers of the Grand and Shubert are far from discouraged, and believe the breaks will come soon, with a little cooler weather. Both houses report that the advance sale for the current attractions, "Up in the Clouds" and the Mantel engagement, are the best of the season and are the first real indications of anything like a return to normalcy.

The Century is continuing its "tryout nights" weekly. In addition to "All Jazz Review" the management featured William Demetrius, "The Greek Demon," offering \$50 to anyone whom he failed to throw in 15 minutes.

The Board of Public Works of this city has refused to grant a permit to the American Legion for the

use of Baltimore avenue for a carnival during Legion week.

Billie Robinson, soubret with the "Baby Bears" at the Century last week, is about the wiggliest wiggler seen here since the coach was barred.

Nance O'Neill, in "The Passion Flower," will be at the Grand Oct. 21. She was at the Shubert in the same piece last season.

Irwin Dubinsky, treasurer at the Grand, who has been spending his summer with one of the Dubinsky Brothers' tented attractions, is back in the Grand box office, much to the relief of Eddie Dubinsky, who substituted for him since the season opened.

La Rue Ethel
 Lee Mildred
 Leonard Margaret
 Leonard Jean
 Littlejohn Mr F
 Lorrain Jessie
 Lorrain Larry
 Luckner Dave
 Lyle & Virginia

Madison Cleo
 Mahy F
 Martin Charlie
 Maurice Betty
 May Billie
 May J Mr
 Medbury Fitch
 McAuliffe Jack
 McElvor Douglas
 McNeil Dixie
 Mjares Jesus Mr
 Milburn Charlotte
 Miller Eve
 Murray Sisters

Neel Sisters
 Nell Dixie
 Nelson Clifford
 Nevysort & Stirk
 Newkirk Billy
 Norman Art Mrs
 Novack Charles
 Nye Eddie
 Noe Mr J

Redmond & Wells
 Reveah Madame
 Reynolds Clay

Tarquin Anthony
 Thomas Helen
 Thomas Spike

Vernon Irene
 Vettie Madeline

Witch Laura
 Wood Delpha

Matthews Jaa C
 McConnell B & G
 Marlen Marcella
 Marshall Hazel

Newport & Stirk
 Nash Bobby

Olmith Mary L
 Ott & Bryant
 Preble Edward
 Price Al

Rankin Walter Mrs
 Renard & Jordan
 Riely Mary
 Rhodes Florence C

Schuyler Elsie

Shale Fred
 Stafford Edwin
 Searies Arthur

Trevate
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 Thornton Arthur
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The Scotti Grand Opera, which gave three performances last week under the auspices and direction of the local Shrine, received more newspaper publicity than any attraction that ever appeared in the city.

LETTERS

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 Blackton Mr B
 Boumta Miss P
 Boyd Warren
 Burton Richard

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 Collier Virginia
 Comstock Florence
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 Cowen Mr M
 Cowley Nan
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 Gilbert Bob

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PICTURE THEATRES—Criterion. "Three-Word Brand"; Hipp. "Three Musketeers"; Strand. "Ace of Hearts"; Loew's, "Mother o' Mine"

In a paid advertisement in the amusement section of the Buffalo "Express" Wednesday, the Shubert Teck management, under the title "Correcting an Error in Judgment," delivered the following: "On Monday night, the dramatic

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critic of the "Express" could not attend the opening performance of "The Passing Show of 1921," so a regular staff man came up and wrote a review from the angle of the small boy with a new tool chest. Not being able to resist the lure of the bright new hammer, the knocks

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were plentiful. The critic on the "Courier" saw the same performance and recognized it as a wonderful show—saw all its beauties and laughed and applauded with just as much enthusiasm as the other 1,477 persons in attendance. We say that if "Express" representative doesn't know a good show when he sees one, and we want the public to know that the knocks that appeared on Tuesday bounced off a new head (hammer) and were not registered by an experienced reviewer. We guarantee the show and offer to refund the money to anyone who will come out after the performance and disagree with our statements."



"The show received considerable word-of-mouth publicity and was generally pronounced satisfactory."

James M. Benson, the owner of a carnival show bearing his name, was made the defendant in a number of actions brought in local courts this week. The show arrived in Buffalo for its final week's stand after a disastrous season of three months in Canada. Half the outfit had back salaries coming, and an attachment of the ten cars belonging to Benson tied the show up in a

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knot. The suits are still in litigation with a number more in prospect. The outfit is made up largely of gypsies.

Frank McMillan of "Abraham Lincoln" spent a busy week addressing no fewer than half a dozen clubs and schools during his engagement.

Gail-M. Curd opened the local concert season Monday evening with an

Nat Lewis

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overflow house and over \$6,000 in the box office.

Alfred Moulton, formerly director at Shea's Hippodrome, has taken up the teaching of music and its allied arts in Buffalo. In an advertisement in the newspapers, Moulton describes himself as the "well-known orchestra director whose engagement has been suddenly terminated."

Leo Marquis, animal tamer, was refused permission by Police Chief Higgins to take his pet lion for a walk along Main street. Incidentally, the promenade was to advertise a film showing at the Empire. Curator Snyder of the Zoo was appointed to look over Nero and decide on his fitness for street strolling.

Shea's Court Street, for the first time in years, is using the line, "Affiliated with the B. F. Keith Circuit," in its advertising.

"A Sister's Sacrifice" (In Yiddish), by the Toronto National Theatre Co. at the Shubert-Teck, Sunday night went to capacity at \$1.50 top. Receipts ran to \$1,200, the occasion being a Jewish holiday.

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SYRACUSE, N. Y.

By CHESTER B. BAHN

EMPIRE.—Empire Players in "Just Suppose." Fred Raymond, Jr., has joined as leading man. Nancy Fair also back this week after a vacation.
WITING.—"The Bat," all week. Second time here. Good advance sale.
BASTABLE.—First half, "Town Scandals." Not so good as last year's show. Last half, "Hi Henry's Minstrels," operated by Van Arman, former Syracuse football player.
STRAND.—Film, "Disraeli," ECKEL.
"Conquest of Canaan." CRES-CENT.
"End of the World." SAVOY.
Opera Hall.—First community artists' program under auspices of Opera Association, Friday and Saturday. Harold MacGrath's "The Shepherdess" and Priscilla Robinson's "Pantomimic Dances."

Variety's story last week of a Shubert-Erlanger booking arrangement for Syracuse was picked up by the local sheets Saturday and Sunday. The Sunday Post Standard used it as its leading local story of the day. According to gossip on the local Rialto, the story was verified here by William Rubin, counsel for the Shuberts in this city. But the announcement came as a decided surprise to the Wieting opera house and the Bastable. At the former Manager George A. Chenet insisted he was totally in the dark and without notice from New York. At the latter it was stated no notice of cancellation of Erlanger bookings had been received. The Bastable holds Erlanger dates as far ahead as February.

The local Rialto is wondering just what is happening in the inner circles of Ideal Productions, Inc., headed by Ferdinand Eggens and Minna Gombell. Eggens promised to have purchased the Empire theatre here for \$1,500,000 before this time, but both Miss Gombell and himself are no longer in town in connection with their promotion scheme they had been dickered with the Syracuse Opera Association for the presentation of several one-act dramas. Similar overtures

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were made to a local vaudeville house.
Albert M. Yorke, dramatic critic and editor of the Post Standard, who died September 6, 1920, left an estate of \$18,135, according to the report of the transfer tax appraiser, filed late last week. Over half of the estate goes to the widow, other relatives sharing the remainder.
"Tell Me!" over the American Wheel, is using a waiting contest as a business getter. Prizes of \$5, \$3 and \$2 are given. And the management furnishes partners.

Johnson City, N. Y., will have Sunday movies via the Goodwill theater, Harold F. Albert, manager.

The Strand, Oswego, picture house, recently taken over by Morton & Sessonske, will run but two days a week in the future. The house will be dark all days save Saturday and Sunday. Joseph Ball, who was house manager under the Gilmore regime, has resigned.

Another departmental shift at the Syracuse "Post Standard" this week sent Marshall Alden into the dramatic editor's chair. Mr. Alden, one of the city's most capable scribes, in addition will handle the magazine section of the "Post." Mrs. Marjorie Tooke Griffith, who has been handling the "Post's" dramatics during the summer, will continue as its "Film Girl."

TORONTO

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(Continued from page 21)

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Cameo Revue
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2d half
F & G DeMont
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SO. BEND, IND. Orpheum Keno Kops & N Ross & Foss Bernard & Ragana Mack & Stanton Coley & Jaxon Hills Circus 2d half Palmerino Circus Adams & Barnett Ray Fern & Marie	T HAUTE, IND. Hippodrome (Evansville Split) 1st half Wilfred DuBois Chamberlain & Earl Roberts & Clark "The Question" Hugh Johnston

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In addition to my two a day at the Sam S. Shubert Theatre, Pittsburgh, I gave my services free and entertained for not less than one hour at the following charitable institutions: St. Paul's R. C. Orphanage, Rosalia Foundling Asylum, Queen Esther Home, Holy Family Orphan Asylum, U. P. Orphans' Home, Carle Home, J. M. Gusty Hebrew Orphanage, Home for Colored Children, Episcopal Church Home, Sister Irene of the Rosalia Foundling Asylum said to Mr. Griff, "I hope you get a job in the nurseries of Heaven."
As a member of the N. V. A. Club, I ask Mr. E. F. Albee if this is not elevating Vaudeville?
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LAURIE ORDWAY
IRENE FISHER, At Piano

BILLS NEXT WEEK
TOPEKA, KAN.
Novelty
Rosa Vaidya
Harry Holden Co
Fagg & White
Maude Elliott Co
(One to fill)
2d half
The Strays
K & E Kuhn
Rosa Leddy Co
John West
Merian's Canines
TULSA, OKLA.
Orpheum
GUS SUN CIRCUIT
ALBANY
Majestic
The Ozarks
Marion & Shirley
Rajah Co
Giles
3 Fredericks
2d half
Mus Van Dykes
Woodbridge & Co
Leighton Pettit Co
Parker Trio
(One to fill)
CLEVELAND
Priscilla Co
(Two to fill)
DETROIT
Columbia
The Ziras
McNally & Ashton
DeVoy Dell & J
CLINTON, IND.
Clinton
Pedwick & Devere
Wallace & Ward
3 Jeanettes
2d half
Reynolds
Beymour & Jeanette
(One to fill)
COLUMBUS
Orpheum
LaVine Duo
Variety 4
Cal Dean & Girls
Keefer & Alberts
C R Sweet
Burns Four
EVANSVILLE
Victory
Clayton & Clayton
Payton & Lyons

"Tew Funeu Buys"
PAUL MOHER
AND
HARRY ELDRIDGE
in **"I DON'T CARE"**
Booked Solid, Loew Time
Direction, **ARTHUR J. HORWITZ**

PANTAGES CIRCUIT
(The Pantages Circuit bills, at the request of the circuit, are printed herewith in the order of their travel. The Pantages shows move over the circuit intact. Heretofore the Pantages bills were published with the cities in alphabetical order.)
MINNEAPOLIS
Pantages
(Sunday Opening)
Concha Jr.
Foster & Ray
Melodies & Steps
Chuck Relner
Lo Gonna Jazz Band
Jack Dempsey
WINNEPEG
Pantages
Daisy & Berlew
Max & Wilson
Jack Litt "Help"
Terminal Four
Arizona Joe
GT. FALLS, MONT.
Pantages
(24-25)
(Same bill plays Helena 27-30)
Theresa Allen
Bernard & Ferris
Paisley Noon Co
Lee Morse
Shefflin's Revue
BUTTE, MONT.
Pantages
(22-25)
(Same bill plays Anaconda 26, Missoula 27)
Mme Paula
Chung H W A Four
Blair Co
Neil McKinley
House David Band
SPOKANE
Pantages
Laretto
Cuba Quartet
Harry Antrim
Yes My Dear
Bardwell Mayo & R
SEATTLE
Pantages
Jones & Sylvester
Genevieve May
Carl Rosini
Dixie Land
Chas Grand Co
VANCOUVER
Pantages
Marjorie & Alverez
Stefford & De Ross
Harmony Four

PLAYMATES
Paramount 4
Lawrence Crane Co
Watertown, N.Y.
Avon
Powers Marsh & D
Studio Synopation
Jones & Granlee
2d half
Friend & Downing
(Two to fill)
TOLEDO
Blalto
Florenz Duo
J & E Burke
Bonner & Powers

JIMMY ROSEN
and Co., assisted by
TRIXIE WARREN
In **"CALL ME PAPA"**

Agnes Johns
Rose & Moon
Three Kuhns
Rising Generation
Chas Murray
L. BEACH, CAL.
Hoyst
King Saul
Ara Sisters
Rosa Wyse
Pantages Opera Co
Joe Whitehead
Clemens Bellings
SALT LAKE
Pantages
Wire & Walker
Burns & Loraine
Stan & Mae Laurel
Jan Ruini
White Black & U
Jean Gibson
OGDEN, UTAH
Pantages
Jew Hoffman
Gloria Joy Co
Davis McCoy C8
Hanky Panky
J & M Grey
DENVER
Empress
Scamp & Scamp
Carl Emmery's Pets
Shelton Brooks
Santucci
Gus Elmore Co
Italian Bandit
KANSAS CITY
Pantages
Arthur & Peggy

INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
Kitty Thomas
Two Rozellas
Reynolds 3
Bert Howard
"On Fifth Avenue"
Jennings & How'd
Artolo Bros
FT. WORTH, TEX.
Majestic
K Jackson Co
Libonati
Howard & Fields
Claudius & Scarlett
Nash & O'Donnell
Devoe & Hooford
Five Avollons
GALVESTON, TEX.
Majestic
(34-35)
(Same bill plays Austin 27-29)
Ray La France
Fred Hughes Co
Harley & Patterson
Maid'n Frilyn & R
Stella Mayhew
Bellectaire Bros
HOUSTON, TEX.
Majestic
Ward & Dooley
L & P Murdock
"Fall of Eve"
Silver & Duval
Byron & Haig
Carl McCullough
"Current of Fun"
LITTLE ROCK
Majestic
Gordon & Day
Ja Da 3
La France & Harris
Briscoe & Rauh

NEW YORK THEATRES

A. H. WOODS' ATTRACTIONS
REPUBLIC Theatre, W. 42d St.
Mats. Wed. and Sat.
— THE FARCE FROLIC —
"Getting Gertie's Garter"
By Wilson Collison & Avery Hopwood,
with Walter Jones, Dorothy Mackaye, Adele Roland, Wanda Lyon, Loris Baker

ELTINGE Theatre, W. 42d St.
Mats. Thurs. and Sat.
HELEN MACKELLAR in
"BACK PAY"
A Moving, Human Story
By **FANNIE HURST**
Staged by **ELWOOD F. BOSTWICK**

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A. H. WOODS Presents
THE DEMI-VIRGIN
By **AVERY HOPWOOD**

EMPIRE B'way & 45 St. Evens 8:20
Mats. Thurs. & Sat. 8:30
WEDNESDAY MAT. BEST SEATS \$2.00.
"AN ABSORBING AND EXCITING ENTERTAINMENT."—World.
OTIS SKINNER In Tom Cushing's New Play **"BLOOD AND SAND"**
Founded on the Novel by Blasco Ibañez.
"MR. SKINNER'S EXHIBITION WILL ENTRANCE HIS MULTITUDE."—Tribune

LIBERTY Thea. W. 43 St. Ev. 8:20
Mats. Thurs. & Sat. 8:30
GEORGE M. COHAN'S
LAST PRODUCTION
"The O'Brien Girl"
THE ENTIRE PRODUCTION UNDER THE SUPERVISION OF MR. COHAN.

NEW AMSTERDAM W. 43d St.
MATINEES WEDNESDAY & SATURDAY
50c to \$2.50 —NO HIGHER
ZIEGFELD TRIUMPH
MARILYN MILLER, LEON ERROL
SALLY
—SELWYN PRESENT—
SOMERSET MAUGHAM'S Comedy
"THE CIRCLE"
with the BEST CAST in AMERICA
JOHN DREW — MRS. LESLIE CARTER
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JOHN HALLIDAY — ROBERT RENDEL
SELWYN Theatre, W. 43 St.
Night at Eight-thirty.
MATINEES WED. (POP.) and SAT.

SAM H. HARRIS Presents
Sam H. Harris Theatre, West 42 St.
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A new comedy by Wm. Anthony McGuire
with **ERNEST TRUOX**

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"Best Musical Show Ever Made in America."—Globe.
IRVING BERLIN'S
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With a Cast of Metropolitan Favorites.

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Mat. Wed. & Sat. 2:30
GEORGE ARLISS
In
The Green Goddess

Raymond & Schram
Geo Damerall Co
Clara Morton
Kate & Wiley
2d half
Cozy Revue
Wayne Marshall & C
Gullfoyle & Lange
Buddies
"Who's My Wife"

INA CLAIRE
IN THE GAY FARCE
BLUEBEARD'S 8th WIFE
RITZ Theatre, W. 43 St.
Mats. Wed. & Sat.

GEO. COHAN B'way & 43d St. Ev. 8:20
Mats. Wed. & Sat. at 2:30
CHARLES DILLINGHAM Presents
ALLAN POLLOCK in
"A BILL OF DIVORCEMENT"
Staged by Basil Dean, with JANET BEECHER

Henry Miller's Theatre
124 West 43d St. Evens at 8:30.
Mats. Thurs. (Pop.), and Sat., 3:30.
CHARLES DILLINGHAM Presents
The Famous Irish Players from the Abbey Theatre, Dublin, in
"THE WHITE HEADED BOY"
A Comedy by **LENNOX ROBINSON**

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WE RECOMMEND
CHARLES DILLINGHAM'S
Sixth Annual Wonder Show
GET TOGETHER
with FOKINE and FOKINA, CHARLOTTE and many other International stars.
Prices Cut! **HIPPODROME** Matinee in Two Daily

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"A National Institution"—B'way at 47 St.
Directions: Fourth Flumber
CHARLES RAY in
"Two Minutes to Go"
STRAND SYMPHONY ORCHESTRA
CARL EDWARDS, Conductor

LYCEUM West 45th St. Evens 8:30.
Mats. Thurs. & Sat. 3:30
LAST WEEK
DAVID BELASCO Presents
FRANCES STARR in
THE EASIEST WAY
By **EUGENE WALTER**

BELASCO W. 44 St. Evs. 8:15 sharp
Mats. Thurs. & Sat. 3:15
DAVID BELASCO Presents
David Warfield
in **"The Return of Peter Grimm"**
By **DAVID BELASCO**
"EXQUISITELY HANDLED."—Strander
Theatre in "The Masterpieces of Modern Drama."

GLOBE — BROADWAY, 47th St.
Evens 8:30. Mats. Wed. and Sat. 3:30
CHARLES DILLINGHAM Presents
JOHN CHARLES THOMAS
In the New **"The Love Letter"**
Musical Play
By William Le Baron and Victor Jacobl
Staged by Edward Boyce

LONGACRE W. 48 St. Evens 8:30
Mats. Wed. & Sat.
JOHN GOLDEN Presents
Thank You
A NEW PLAY BY
TOM CUSHING
Staged by **WINCHELL SMITH**

LITTLE West 44th St. Evens 8:30.
Mats. Wed. & Sat. at 2:30
JOHN GOLDEN Presents
The 1st Year
By **FRANK CRAVEN**
Staged by **WINCHELL SMITH**

MILES-PANTAGES
CLEVELAND (Three to fill)
Miles
Miles Dancers
Faden 3
Nevins & Gordon
Little Miss Sunshine
(One to fill)
DETROIT
Miles
Harmony Land
Stein & Smith
Orpheum
Warner & Cole
Baby June & Pale
Caesar Rivoli Co
(Two to fill)
Regent
Bender & Herr
Leonard & Torrey
S. Leonard Co
Wells & Elane
O. Jones Four

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THAT EVERLASTING HIT
BURKE and BURKE
in **"A WESTERN UNION FLIRTATION"**
Exclusive property of Bertha Burke, Assisted by **GEORGE HILL**
Direction **MICKEY CURRAN—Touring Loew Circuit**

THEODORA

Theodora Augusta Rita Jolivet
 Justinian Ferruccio Biancini
 Andreas Rene Maupre
 Angelina Emilia Rosini
 Belisarius Adolf Toussaint
 Chief Executioner Guido Marciano
 Tamyris Marie Beloffre
 Buses Giovanni Motta
 Mara Leo Soriano
 Amru G. Rosetti
 Chloette Luigi Risselli
 Philo Alfredo Bertocelli
 Eufraata Giuliano Gardelli
 Conspirators Francesco Renard
 Pietro Ferrari
 Alberto Belloni

"Theodora" is another massive Italian production on the order of "Cabrila," only more elaborate, imported by Goldwyn and current at the Astor, New York, at \$2 top. Goldwyn took it over and spent \$50,000 in a preliminary city advertising campaign before it opened late last week. It has been a sell-out right along. Tuesday night Charlie Chaplin occupied a box, and the appearance was widely heralded. By 8 o'clock the box office stopped selling standing room.

The picture is a draw and will be a draw on its merits, because it satisfies a universal human craving for romance and melodrama. The film is a sumptuous revel in nervous shocks, melodrama that hits you between the eyes and at the same time fills the eyes with stunning pictures. The hugeness of the crowds and the vastness of the settings are sometimes distracting in their over-elaboration of background, but the story is gripping and the total is overpowering, both of drama and pageantry.

You leave the theatre bewildered, and it takes some moments to compose yourself to picking out the "smash" of the production, and then you are embarrassed by a confusion of choice, for there are so many big passages one must compromise by setting down a few of the many.

One scene shows the Roman hippodrome at Byzantium. Literally thousands of people are concerned and the effect is achieved of a countless horde. The mob is in revolt against Justinian, the Emperor, and surge inward from the banked circle around the royal box threatening and imploring; a wild riot of motion and massed crowd. The secret lover of the Empress has been seized as a rebel and is arraigned before the royal couple. To gain time the Queen gives orders that the lions be loosed in the arena to distract the king's attention, and the thing is done before one's eyes.

Here is melodrama at its trickiest staged. The big cats all: up from their dens, slide through the barriers and appear to leap into the faces of the terror paralyzed rabble. How the thing is done is a mystery, but as a shocker it is 100 per cent. and high voltage. The lions are made to leap, snapping and snarling against the sides of the arena at the fleeing crowd. Half a dozen appear to fall back killed. And at the end attendants drag off a ton of convincing duplication of dead lions, if, indeed, it is not the real thing.

The scene goes so far as to show a closeup of one lion snarling into the very face of the hero, bound and helpless, with its claws sunk into his shoulders, while a lion tamer, a woman, actually struggles with the big beast and drags it away. It may be studio trickery, but what a sublimation of riotous melodrama. In all likelihood this is the "punch" that is registering at the box office. It appeals to the same human instinct that makes a street crowd stand by the half hour watching a steeplejack at work, fascinated by the possibilities of a tragedy. Leave it to the Freudians to analyze the impulse, but there it is and here it looks like a box office winner. Put it down for a natural human craving for an emotional adventure to break the monotony of monotonous existence.

Perhaps that's the big smash, but the two hours of projection has a host of subsidiary shocks. For one there is a glimpse of the Emperor's torture chamber in full operation. Ask David Belasco if torture chamber horrors are a commercial asset and recall the success of "The Darling of the Gods." It isn't a month since an enterprising promoter cashed in on the Convict Ship, a ballyhoo side show moored at a Hudson River dock, by playing up the feature of "the black hole," where British convicts were tortured. It must go back to the same impulse that makes children beg for terrifying ghost stories at bed time. A giant executioner, a highly menacing bogey man runs through the picture and there is murder, rapine and intrigue galore from start to finish.

There are mob scenes aplenty, staged with great vividness and realism; there are court scenes of the utmost magnificence, pageantry of stalwart, curiously garbed and accoutred soldiers; there are natural backgrounds (the program says the producers spilled the location over 100,000 square meters, including an Italian lake) that are lovely; and through it all there is a surge of a love story and a picturesque flavor of the Orient and bizarre atmosphere of antiquity, the events being placed in the sixth century.

Strangely enough, this dip into ancient events and surroundings does not come before one as artificial and unreal. It will probably interest Arthur Hopkins and Lionel Barrymore to know that the tale in all

its basic elements and in scores of details is identical with Henri Bernstein's "The Claw," which had its premiere Monday at the Broadhurst, and which deals in an analytical way with a social and moral problem of Paris and points east and west in Sept., 1921, to all intents and purposes. That ought to prove that the story of the Byzantine actress and courtesan who becomes Empress of the Roman Empire has within it the elements of universal appeal. Here is the same story in two forms, "The Claw" a brilliant, almost a clinical modern social study, and "Theodora," a tumultuous film melodrama, and in grip both recitals go step by step and shoulder to shoulder.

In both cases an oversexed, young, ambitious and unscrupulous woman in the early twenties subjugates a superior man approaching middle life and breaks him to her will. In the ancient story the woman is punished in obedience to a code of lit-

erary ethics that is defied in the modern French system. Bernstein has her emerge triumphant, at least in material things.

A program note asseverates that the film production cost "15,000,000 lire, or \$3,000,000." The translation to dollars is at parity and comes a little as a jolt, but the production must have cost a good deal of money. The costuming alone must have been a considerable item. Sumptuous describes it reasonably well, and it is convincing. The huge settings and the natural backgrounds are also impressive in illusion. The ancient interiors of palaces and villas are huge and often beautiful beyond adequate description.

The acting is astonishingly natural, perhaps because all the players are foreigners and unfamiliar over here, except Rita Jolivet, who plays Theodora. New, strange faces and figures help to hold the actors from the level of commonplaceness; they do

not intrude New York, Los Angeles or Broadway upon the drama. Another way of saying the same thing is the statement that no actor could wear a toga on the stage without being ridiculous to his wife.

The story, of course, is adapted from Barrow's play of the same name and was produced by the Unions Cinematografica Italiana of Rome. The American presentation, which is severely simple and unadorned, is under the direction of S. L. Rothafel. Katherine Hilliker wrote the American titles, using fine restraint. At first she was rather prissy, but as the play approached the tense climax she penned some fine short, compact and telling lines.

The last was a model. As the desolated Theodora, kneeling beside her dead lover, bares her throat to the executioner's garrote, the title sheet reads: "Gorgia, be swift; I have a rendezvous." Rush.

DAMAGE SUIT AFTER ROBBERY

Toledo, O., Oct. 19.

Acquitted of an indictment charging robbery and burglary of the Strand Feb. 15, at which time the Strand safe was broken open, Edward Davis has filed suit against the Strand company and Nathan B. Charas, employee, for damages in the sum of \$25,000 for alleged malicious prosecution.

Davis charges that Charas caused his arrest on the charge of committing the robbery.

Harry I. Wasserman has attached the Mayflower Photoplay Corporation to the extent of \$2,522.14, based on a contract claim for services rendered as assistant treasurer of the corporation. From June 8 to Aug. 31 last he was to receive \$100 weekly, and from that date until Oct. 5 at the rate of \$200 a week.

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UNITED ARTISTS CORPORATION

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PETER IBBETSON

Peter Ibbetson.....Wallace Reid
Mimi.....Elsie Ferguson
Colonel Ibbetson.....Montague Love
Major Desnoes.....George Fawcett
Dolores.....Dolores Cassinelli
M. Seraskier.....Paul McAllister
M. Pasquier.....Elliott Dexter
Mme. Pasquier.....Barbara Dean
The Child Mimi.....Neil Roy Buck
The Child Gogo.....Charles Eaton
Duke of Towers.....Jerome Patrick

"Peter Ibbetson," pictured by George Fitzmaurice for Paramount and distributed by Famous Players, is an adaptation of the play of that name by du Maurier, which ran for the better part of a season on Broadway several years ago, with Jack Barrymore in the leading role. The screen version is the work of Ouida Bergere. Elsie Ferguson and Wallace Reid are co-starred. The film runs about eight reels.

Artistically the picture is entitled to high praise, not alone as regards lighting and mechanical details, but in the manner in which the elusive and deeply psychological story has been translated to the screen. That it will appeal strongly to the better class, that known as "carriage trade," goes without question. Whether or not the considerably larger number of fans making up the general run of film patrons will like it is a matter of speculation.

A particularly fine cast has been assembled to support the stars. Many a picture with far less claim to the billing has been trumpeted as an "all star" affair, an underline which "Peter Ibbetson" could readily sustain, through the presence of Montagu Love, George Fawcett, Dolores Cassinelli, Paul McAllister, Elliott Dexter and Jerome Patrick, each cast in a role that fits perfectly. Mr. Fawcett, for instance, never did better work in his long career than as the old soldier of the Napoleon Guard, shown at the age of 60, and twenty years later as a doddering old man.

In mentioning the cast might be noted two children who have not yet reached the heights of stardom, but who bear all the earmarks of potential stars. The work of Charles Eaton and Neil Roy Buck is of such natural and sincere nature as to make their performances remarkable for their years.

While the tale unfolded is engrossing, it becomes decidedly depressing toward the end, which runs to extreme morbidity, piling on the gloom with cumulative thickness as it goes along, and terminating in an unqualified "unhappy ending."

The fore-part breathes pastoral happiness, heightened by unusually pretty backgrounds, contrasting sharply with the dismalness of the prison environment in which the fanciful dream-weaving, Peter is placed through later developments of the plot.

Mr. Reid gives a surprisingly authoritative interpretation of the central character, bringing out forcefully the depth of imagination that is the motivating spirit of the role. A few of the scenes have Mr. Reid more in accord with the modern type of roles with which he has been associated, but the greater part of the action calls upon him to sink his personality completely, a difficult thing for any artist to accomplish, but excellently done by Mr. Reid. Miss Ferguson plays with distinction throughout, depicting clearly the finer lights and shadows of Mme. Pasquier, and never making herself obtrusive.

The direction by Mr. Fitzmaurice is notable for the way in which the big dramatic moments are staged. A reproduction of a prize fight in the period when bare knuckles were the vogue is shown with touches of atmospheric detail that give the spectator the impression some rare old print of a London sporting club scrap of the vintage of 1824 has come to life. It also makes a likeable bit of comedy relief for the early action.

Quotations from Oscar Wilde's "Ballade of Reading Gaol," utilized for several of the titles, add to the interest. "Peter Ibbetson" is a "costume" picture, running through two generations, beginning about 1815 and until 1855. The action is in France and England, each locale offering splendid opportunities for incorporating scenic backgrounds of beauty.

The story, in brief, treats of a child orphaned at a tender age and brought up by his uncle amid roistering surroundings. The uncle slurs the memory of the boy's mother, and the youth, resenting the insult, attacks the uncle, who orders him from the house. The boy meets a childhood playmate, and the love of their early years is rekindled. The sweetheart of his childhood has married, however, their love affair being carried on through a mystic system of dual dreams—all rather highbrow and probably difficult to digest for the average fan.

A meeting with the uncle results in the boy killing him, with a death sentence following. This is commuted to life imprisonment, through the efforts of the "dream" lover. Various stages of the lifetime spent in jail by the boy, who finally dies with a vision of the dream lover beside him, makes for a tragic note that is brought out admirably and perfectly maintained to the final fade-out.

William Felt has left the Howell Film Corp. and will become general manager of Jennings' Circuit of picture houses in Mexico.

BITS OF LIFE

Full length film subject consisting of four unrelated short stories, three taken from magazines and the fourth an original short comedy by Marshall Neilan himself. The following players are concerned in the different incidents, the characters not being programmed: Wesley Barry, Lon Chaney; John Bowers, Noah Berry; Teddy Sampson, Harriet Hammond; Dorothy Mackall, Anna May Wong; Edythe Chapman, James Bradbury, Jr.; Frederick Burton, Rockcliffe Fellowes; James Neil, Tammany Young.

Marshall Neilan has put over a real novelty in his individual idea of making a full length feature out of a succession of detached stories, all of the utmost compactness and "punch." Here are six reels of picture drama that fairly vibrate with action, suspense and surprise. If Mr. Neilan started out deliberately to demonstrate that most multiple-reelers are sadly padded and could be boiled down into two-reelers, he has succeeded completely. There are at least two of the short pictures, notably "The Bad Samaritan" (from Popular) and a Chinese story from the Saturday Evening Post that most producers would never have been contented to let go inside of six reels of elaboration. Here in about two reels they are smashing, concentrated drama and comedy.

Mr. Neilan seems to have noted that, for performances of short playlets in groups of two to four for an evening of entertainment have been winning attention of late, and he has converted the idea to the screen. And it's a whopper. It's all right for Neilan to do, for he is singularly well equipped to select his material, to pick his players and to produce the plays. All these elements work together to make his first experiment an assured success. It wouldn't do to have too many film adventurers try to follow in his footsteps. The idea is good, but the execution through all the stages must be faultless.

The Bad Samaritan

The first playlet is "The Bad Samaritan," taken from Popular Magazine. It tells the story of a small boy, product of Chinese father and white mother, who is sold into slavery and ill treatment by the Oriental father. He grows up to be a shrewd and cruel crook who plays so cleverly against the police that he never is caught until his better nature asserts itself and he goes to rescue an apparently injured man. After escaping from deserved punishment for many real crimes, he is landed in jail as a result of his first act of kindness. A grim and cynical kind of humor, worthy of Kipling, but who shall not say true to life? The story is full of deft bits of high comedy and incidental surprises and finds its climax in a grand slam of a surprise. Wesley Barry plays the boy of the slums and Lon Chaney does the grown-up crook, both of them with splendid effect.

Man Who Heard Everything

This curious tale is taken from the Smart Set and is in the favorite cynical vein of that purveyor of fiction. It touches upon another grim jest of fate. Edward, the boss barber, is thrifty and contented in his simple mode of life because of the security of his love for his butterfly wife, Gertrude, whom he loves and who he supposes loves him. His only trouble is that he is stone deaf. But his affliction has cut him off from close contact with the world and saved him from intimacy with much of its sordidness and wretchedness. He reads the poets and loves the flowers and the trees.

A chance customer one day makes him acquainted with a new device for the deaf and he saves up the \$50 necessary for its purchase, a little at a time so that his indulgence may not interfere with the measure of luxury he has been able to provide his wife. The device arrives, he puts it in place and his ear's first experience is to hear the rag end of an obscene story which is being told in the shop. He goes home rather shaken at the new experience and, entering quietly, listens unobserved while the butterfly wife, Gertrude, discloses contemptuously in chat with her brother that she has been using "the dummy" for her own ends and unsuspected has been carrying on a fairly enjoyable career as a gold digger. Edward's life crumbles around him, but all he does is to shatter the ear device so that he may return to happy ignorance of a nasty, sordid world.

Chinese Story

Lon Chaney here plays another of those sensational roles of villainy. Sing Fat, a small boy in China, watches a succession of sisters arrive and meet destruction at the hands of a father who wants only sons to pray over his grave and insure his entrance into heaven.

He runs away, works in an opium factory and by theft of a passport reaches San Francisco where in a few years he becomes prosperous as proprietor of a chain of "hop joints." He meets a lovely Chinese girl and by pretending reform wins her. Once she is his he neglects her and, returning from a long journey, finds that he is a father. Sing Fat is about to congratulate himself when the wife tells him the child is a girl. He is struck with fury and beats the woman. In her distress the wife directs that her servant take a crucifix, received from the mission at her marriage, and nail it to the thin board wall so that she may pray to "Mr. God" of the Christians. As the nail is ham-

mered through the thin wood the crucifix begins to drip blood. In terror the two women rush into the room beyond the wall.

The place had once been an opium den and Sing Fat, after the exertion of wife beating, had gone there to calm his nerves with smoke, resting his head against the back of the bunk, just where the nail came through. Here came another gripping surprise in an evening of jolts.

The Intrigue

The final playlet is a light trifle by Mr. Neilan. A young American is traveling in far places. He goes to play golf and is surprised to see a mysterious airplane deposit a beautiful woman and her servants in the open country out of the sky. They drive away in a waiting limousine. At dinner the same evening at the hotel the woman is greeted by a sinister foreigner as "Princess" and shows terror.

Apparently under some mysterious compulsion she accompanies the evil looking stranger who wears a turban and other odd Oriental trappings to another room. The American follows. The Princess appeals to the American who, as he draws his pistol is seized by huge Oriental soldiers while the stranger orders him executed on the spot. One of the soldiers plunges a knife into the American's breast—and the American wakes up in the dentist's chair, with the dentist holding a molar clasped in the forceps before his eyes. This, of course, is Mr. Neilan's backhand slap at cheaply artificial screen melodrama and its makers. Neilan is riding his own hobby, and the playlet is the weakest of the quartet, put last only because it is in the light vein—a sort of "happy ending."

Rush.

UNDER THE LASH

Deborah Krillet.....Gloria Swanson
Robert Waring.....Mahlon Hamilton
Simeon Krillet.....Russell Simpson
Tanta Anna Vanderberg.....Lillian Leighton
Jan Vanderberg.....Lincoln Steadman
Menke.....Thema Jasper
Kafir Boy.....Clarence Ford

Sam Wood, who directed this production, should be taken to task for having shot a single frame with the profile of Gloria Swanson showing. Miss Swanson is equally to blame, for she has been in pictures long enough to know her profile does not screen to advantage, and therefore she should avoid any close-ups or semi-close-up shots with herself in that position. Incidentally, that mourning costume Miss Swanson as Deborah managed to have right on tap for the morning after her husband's death, even though she was in the midst of the South African veldt, would seem to indicate that she expected the bewhiskered Simeon to be bumped off at any minute. Judging from its style, it must have come from a very smart modiste's shop, and they don't have those "down at the corner" in the wilds of Africa.

Still in all, "Under the Lash," a screen adaptation by J. E. Nash of "The Shulamite," a novel by Alice and Claude Askew, and which was done as a play by the latter and Edward Knoblock, will prove an interesting program picture for the majority. The exhibitor can present it without fear his audience will demand money back.

The production is a Paramount, presented by Jesse Lasky.

Other than Miss Swanson, who, incidentally, gives a fairly passable performance, the cast contains Mahlon Hamilton as the lead. He does a more or less perfunctory young Englishman who falls in love

with the wife of the old Boer. Russell Simpson is the husband, a religious old fanatic, who distorts the teachings of the Bible to meet with the needs of the moment as they arise in his life. He gave the character all that could be asked.

It remained for Lillian Leighton as his sister to walk away with the dramatic honors of the picture. She was a "tanta" to the word in action, and her scoldings were of the type one would expect. Myrtle Steadman's boy Lincoln played a young Boer in a stolid and even vein that indicates he is going to make a mark for himself outside of comedy productions, for his build denotes him as just the type for the "fat boy" roles.

Fred.

PICTURE PEOPLE IN FRANCE

Paris, Oct. 19.

Charles Fogel, general European director for Famous Players, is here to superintend the Armistice Day mob scenes for "Three Live Ghosts."

Tom Geraghty of the foreign scenario staff of Famous is expected to visit Douglas Fairbanks here in a few days. Fairbanks has rented an apartment here for the winter.

John S. Robertson is going to Spain to direct his company in some scenes, and George Fitzmaurice is going to Italy to make a Famous Players production there.

Mildred Belwin and Jean Munroe, pictures, arrested on suspicion of being connected with the death of Al Stein, director, were released when analysis revealed Stein died from acute alcoholism. They were immediately rearrested charged with vagrancy.

Mayflower Photoplay Corporation
presents

GEORGE LOANE TUCKER'S

PRODUCTION

"Ladies Must Live"

with BETTY COMPSON

It's Here!

TWO years ago we gave you the greatest box-office attraction ever made—George Loane Tucker's—"The Miracle Man."

Ever since then you've been waiting for another Tucker picture.

"Ladies Must Live" is Mr. Tucker's last production, the only one since "The Miracle Man."

It is destined to be as great a box-office success.

A Paramount Picture

Adapted from the Novel by Alice Duer Miller

The Picture You and Your Audiences Have Been Waiting for Two Years

FAMOUS PLAYERS-LASKY CORPORATION
ADAPTED BY ALICE DUER MILLER
DIRECTED BY GEORGE LOANE TUCKER
CASTING BY JESSE LASKY
STORY BY ALICE DUER MILLER
SCREENPLAY BY ALICE DUER MILLER
PRODUCED BY JESSE LASKY
DISTRIBUTED BY PARAMOUNT PICTURES

NEWS OF THE FILMS

The Saturday night's receipts, amounting to \$1,000, of the Strand, Portland, Me., were saved at 9.45 that evening by Mrs. Helen M. Noyes, the theatre's cashier, when two holdup men tried to get away with the bags of money in the manager's private office, where Mrs. Noyes was at the time. After firing one shot at the woman the two robbers fled as she fell beside the desk in the room. Mrs. Noyes suffered a superficial shoulder wound from the bullet and was treated at the hospital. She was later removed to her home.

The Goldwyn home office received word by wire this week that Wallace Beery has been engaged to play the apeman in the screen version of Barry Pain's story, "The Octave of Claudius," which Wallace Worsey is directing. Helen Ferguson has been chosen for the leading role in "Hungry Hearts," directed by E. Mason Hopper. Miss Ferguson assumes the role through the illness of Ethel Kay.

Goldwyn has bought the picture rights to "The Summons," a novel by Katherine Newlin Burt, which will be published in serial form.

A new film luminary arrived this week when Mrs. Henry E. Wilkinson presented her husband with a daughter, Oct. 17, at their home in Larchmont, N. Y. The father, who is general sales manager of the Arthur S. Kane Pictures Corp., says the infant is a howling success.

Tsuro Aoki will play opposite her husband in his forthcoming Robertson-Cole release, "The Street of the Flying Dragon." Norman Dwan is directing.

Hiram Abrams returned Monday from French Lick Springs, where he went for a brief vacation.

Louis Mercanton's French film production, "Miska," starring Rejane, was shown at Town Hall last week under the auspices of the Commonwealth Center.

Harry G. Kosch is general manager, and attorney for the Independent Producers and Distributors' Association. Nathan Burkan remains as consulting counsel.

The Wesley Barry picture, "School Days," made last summer, has been postponed indefinitely a number of times through retitling. The latest writer is Don Allan, of the New York "Evening World."

Frank M. Stone, the actor, is suing Warner Bros. because his Dalmatian dog died June 7 in Delaware while working in a film for the concern which Stone accuses of carelessness.

Kenneth Harlan is being sued for separation by his wife, who alleges he beat her, and that since July 25 he has not contributed to her support or their child's, though, she says, he makes \$666 a week.

John Bates, a traveling man, says Virginia Rappe left a child nine years old and contributed to its support for years. He is making inquiries regarding her estate for the child's benefit.

J. E. Brulatour has purchased for Hope Hampton filming a story by William Dudley Pelly called "White Faith." It will shortly be published in the Red Book in three installments. Clarence Brown will direct it.

COAST PICTURE NEWS

Los Angeles, Oct. 19.
Hobart Henley is directing Herbert Rawlinson on the U. lot in the screen version of William F. Payson's novel, "Barry Gordon."

Maurice Tourneur is starting his first production for Associated Producers since early in the summer. He will work on the Ince lot in Culver City. Leah Baird is also to use the Ince studios with Jimmie Horne directing.

"Human Hearts" is to reach the screen again via an all-star cast. Universal is to make the feature with King Baggott directing. Gerald C. Duffey made the screen version of the Hal Reid play.

Wallace Reid has started work on "The Champion" on the Lasky lot with Lois Wilson playing the feminine lead opposite him. The piece was Grant Mitchell's stage success of last season.

"The Desert Fiddler," a novel by William A. Hamby, has been purchased by Thos. H. Ince for production. It has an Imperial Valley and Mexican locale.

Dallas Fitzgerald will direct Gladys Wallon's next U. feature, "The Sandman," by J. H. Kelsey. Doris Schroeder did the adaptation.

Bryant Washburn is at the Goldwyn studios playing the lead in "Hungry Hearts" under the direction of E. Mason Hopper. Hopper

originally directed Washburn in 1912, when they were making single reel productions.

Ethel Kay, engaged to play the lead opposite Bryant Washburn, was taken ill on the day that the production was to be started and forced out of the cast.

Lewis S. Stone has been engaged by Merto and will appear in the next Rex Ingram special, "The Prisoner of Zenda." Stone will play the lead.

Jacqueline Logan has signed a long-term contract with Goldwyn to appear in feature roles.

Louis Weadock, former New York newspaper man and short story writer, has joined the Ince scenario staff to write special titles.

Fred Niblo is to direct Anita Stewart's next Louis B. Mayer feature. It will probably be "The Rose of the Sea," adapted from a novel.

Vera Steadman, featured in Christie comedies, is the mother of twin girls. Her husband is Jack Taylor, formerly leader of the orchestra at the Ship Cafe in Venice.

Ralph Graves, who played the lead in Griffith's "Dream Street," is reported married to Marjorie Seaman.

Maurice Tourneur is reassembling his production staff and will shortly start work on the Ince lot on his first special for release through the Associated First National.

J. L. Frothingham has started work on a new production tentatively titled "The Man Who Smiled." Edward Sloman is directing and the cast includes Marcia Manon, William V. Mong, Mary Wynn and others.

Leah Beard has started on her latest Arthur Beck production to be released through Associated Exhibitors. Emory Johnson and Edward Peli will support her with James Horne directing and Charles Stumar at the camera.

WOMAN'S PLACE

Kay Gerson.....Constance Talmadge
Jim Bradley.....Kenneth Harlan
Freddie Bleeker.....Hassard Short
Amy Bleeker.....Florence Short
Mrs. Margaret Belknap.....Ina Rorke

Constance Talmadge is presented by Joseph M. Schenck in this farce by John Emerson and Anita Loos, who have managed to crowd a lot of laughs into their script and to tack a moral on besides. Their theory seems to be: Have something to prove, and prove it amusingly. With that as a working charm they have registered any number of market successes, and the attitude of the audience at the Strand Sunday indicated they have scored again with this. What they give you, though, is farce, not comedy.

In this we have the women's club offering the prettiest flapper in Fairfax the nomination for mayor. She can't speak, but when she hurts her ankle her opponent remarks, wisely, she has twisted one of her best campaign arguments, and the battle is on. Josephine is engaged to Freddie Bleeker, the town's rich young know-nothing. But she breaks the engagement when she decides to run against him, and then proceeds to fall in love with the boss of the wicked political gang. At her home the women are holding a meeting, and a tough gang throws stones through the window. Hearing of their purpose, Bradley, their boss, rushes to the rescue, and Josephine falls in his arms. Loving her, his problem is to beat her. She goes down to the Ninth Ward to a meeting, and he has his hoodlums demand a speech. Why isn't she home darning stockings? She can't darn, she retorts, and shows them a darned heel. Riot! But the wives of the Ninth Warders turn against her, and she loses by 27 votes. But she captures Jim Bradley, and announces she is now the boss of the boss of Fairfax, and what they will do to the town would put a permanent wave in your hair. Get something to do, women, and you may capture a he-man, is the moral.

Miss Talmadge is pretty and engaging, and Kenneth Harlan supports her adequately, while Hassard Short puts over the mentally incompetent young heir with his accustomed skill. As the women's leader Ina Rorke gave a good imitation of Mrs. O. H. P. Belmont, and drew laughs, while Victor Fleming, the director, used minor characters for good effect, rounding off his work capably.

Light stuff, lightly amusing, and a best bet for matinees. *Lead.*

STING OF THE LASH

Dorothy Keith.....Pauline Frederick
Joel Gant.....Clyde Fillmore
Rhodes.....Lawson Butt
Ben Ames.....Lionel Belmore
Daniel Keith.....Edwin Stevens

No real dramatic wallop in this

picture. There is, however, a real flogging with a blacksnake whip, with Pauline Frederick doing a Simon Legree and her no-account bootlegging hubby as the Uncle Tom, which was undoubtedly counted on as the punch, but it does not get to the audience.

The production is a Robertson-Cole release written by Harvey Gates and adapted for the screen by H. Tipton Steck. Henry King had the direction in hand.

The tale is a western meller that gives Miss Frederick a chance to do some riding. Knowing the star's love of horses and her delight when mounted on a steed, it is easy to see why the story was picked.

Miss Frederick is the daughter of a New York financier who has gone broke, and the two "go west." On the trip dad passes out, and the girl lives with her uncle, who is the sheriff. She meets and marries Joel Gant, who has a claim staked out. While they are on their honeymoon the girl's uncle double-crosses them and relocates the

claim and sells it to the big mining interests. Thereupon the boy loses his nerve and slips from bad to worse. Finally he starts bootlegging, and the wife, disgusted with him and the life he is leading, strings him to the rafters of their shack and administers a flogging. Later he is sent to the pen for selling booze. While he is away she comes east and makes a place for herself in the business world. The husband, on being released, seeks her out and she shames him into trying all over again. In the end his regeneration is effected.

The picture does not seem to hit the fans, at least the audience at Loew's New York Saturday afternoon did not grow excited. Perhaps they are not in the habit of seeing Miss Frederick leaning over a tub and doing a slavey. Miss Frederick gives a corking performance, but the picture was not quite strong enough in story for her.

The direction of Mr. King was decidedly uneven and did not help the production. *Fred.*

"ARBUCKLE INNOCENT"

Counsel Reiterate Absolute Confidence in Client's Acquittal.

San Francisco, Oct. 19.

The following statement was made exclusively to Variety's representative by Milton Cohen of Arbuckle's legal staff:

"If we were obliged to go to trial tomorrow in the Arbuckle case we would be prepared to meet any phase of the situation. There is nothing at all about this entire case that has not been explained fairly and honestly. When placed before the public opinion confirm our absolute confidence in Arbuckle's innocence."

Gavin McNab, chief counsel, is credited with the statement that Arbuckle will take the stand and prove that he had no intimate relations with Miss Rappe.

EXCEPTIONAL PICTURES Scores Again!

For the second time critics unanimously agree



His Nibs, Himself, by Marcus of The New York Times

CHARLES (CHIC) SALE

They say:—

"There is a place for you on the screen and a big place."

"Your artistry is little less than marvellous."

"You're as well known in most rural districts as President Harding."

"Your old man character is a classic."

ARTHUR JAMES—
"As downright funny as anything that has featured its way into our view for a long time."

MARION RUSSELL—
"This is the same of droll comedy, unique characterizations and rural types such as the cinema has never before presented."

GEORGE D. GOULD—
"The exhibitor, small or big, country or city, is assured of a box office medium which may well be classed with 'Down on the Farm' and 'The County Fair.'"

GEORGE T. FARDY—
"This offering is a distinct novelty."

WILLIAM A. JOHNSTON—
"The picture is fine. It is a distinct novelty."

HELEN CARLISLE—
"It is amusing, and decidedly different. . . There is a place for you on the screen, and a big place."

J. S. DICKERSON—
"His Nibs' is entertainment, pure and simple."

FRANK BACON—
"Your old man character is a classic."

C. S. SEWELL—
"Here is a production that is entirely different from anything yet presented on the screen."

EPES WINTHROP SARGENT—
"He is as well known in most rural districts as President Harding."

JOHN SPARGO—
"An artistry that is little less than marvellous. 'His Nibs' is in a class by itself."

HARRY JORDAN—
"I am quite sure it can be rated as a success."

Exceptional Pictures Corporation

Alexander Boyfuss
Vice President & General Manager

Executive Offices
1940 Broadway
New York City

* Complete for similar of all reviews mailed on request to any exhibitor.

INSIDE STUFF ON PICTURES

Picture producers protest against the indiscriminate use of the phrase "over-production." They declare that there is not now, nor has there ever been, over production of any pictures except mediocre pictures, and, in that category, there is always over production. Executives, sales departments and publicity staffs are always gathering data and compiling statistics in an effort to forecast and satisfy current public tastes in styles or kinds of pictures. For a time the demand was for Westerns, at another time the call was for the sensational "vamp" ideas.

Each of these ran its course and was forgotten. The First National has completed a survey upon which it could fix upon a producing policy for the current season, and its conclusion is that the demand for this season is for the "unusual" picture. Not the sex picture, the sensational, the yellow, but the picture which approaches the screen from a new angle. The first manifestation of this conclusion appears in the exceptional preliminary advertising campaign for the Marshall Neilan production at the Capitol, New York, this week, called "Bits of Life," a group of four short dramas and comedies, which is in the convenient total footage of six reels, but is broken up like a Greenwich Village theatre program of playlets.

The Strand, which, by the way, holds the First National franchise for its territory, is offering something in the way of an innovation this week, in the engagement of Victor Herbert to lead the orchestra in a program of his own compositions. This is looked upon as a splendid business move. Herbert has a large metropolitan following which ought to be attracted to the Strand. The Herbert clan belongs to the Carnegie Hall public in the main, and could scarcely be called film fans. Every one that sits through a Strand program (featured by a Constance Talmadge production) becomes a potential convert to the Strand form of entertainment, and thus widens the circle of Strand regulars.

Percy Williams built up a strong and profitable vaudeville circuit in New York beginning twenty years ago, and this same policy was one of the salient features of his campaign. He booked grand opera singers, foreign novelties, society entertainers and all sorts of entertainers of special note outside of vaudeville in an effort to attract new elements of the metropolitan public to his houses, the idea being to spread the vaudeville appeal to an ever-widening clientele.

The Americanization campaign being conducted by the organization known as America's Making, Inc., with headquarters at 7 West 16th street, New York, and backed by the city and State educational departments, will reach its climax in a two-week exposition in the 71st Regiment Armory, New York, Oct. 29 to Nov. 12, inclusive, when an elaborate series of pageants will be staged. The idea is to exploit the various contributions of foreign peoples to the American nation, 32 nationalities being represented in the exhibition alphabetically arranged from Armenian to Welsh.

One of the interesting details of the exhibition is the Hungarian program, the argument being that five of the principal personages who have developed motion pictures in America have been Hungarians, Adolph Zukor heading the list. The central organization of America's Making delegates the work of organizing a national program to 32 groups, one for each nationality represented in the campaign. These groups are headed by prominent personages born in a foreign country. Special Sessions Justice Fresche heads the Italian group. Each group finances its own program of pageants or film representations, of which the movement has accumulated more than 150 reels covering a wide range. Exhibitions have been given in schools and other public meeting places for the last two months, and the New York exposition will mark the climax.

Goldwyn and the Chicago "Daily News" have become associated in an offer of \$30,000 in prizes for a public contest in scenario writing. The high award will be \$10,000 paid for the best scenario submitted. Ten others will be paid for at \$1,000 each, and 20 more at \$500 each. No writer is barred except employees of the "News" and Goldwyn. The scripts will be examined and judged by a committee consisting of D. W. Griffith, Samuel Goldwyn, Charles Chaplin, Norma Talmadge, Mary Roberts Rinehart, Rupert Hughes, Gertrude Atherton, Amy Leslie and Gouverneur Morris. The judges will not know the writers' names, the scenarios being identified by numbers only. The announcement of the contest printed in the fan magazines set forth: "The contest . . . is dedicated to the belief, shared in by all the leading picture makers, that amateur scenario writers with proper advice and encouragement, can produce quantities of strong, vivid stories, real life scenarios that will give needed stimulus to the work of permanently establishing moving pictures as one of the great contributions to art." The contest has been prepared for by the "News," which began on Aug. 23 the publication of a series of daily articles telling how to write for the screen, to which contributions were made by Griffith, Miss Talmadge, Goldwyn and others.

The recommendation of the Senate Finance Committee in Washington to eliminate the five per cent. rental tax on films, if carried through, would materially improve the situation in the picture industry. It means a saving in rental costs, based on last year's figures compiled by the National Association of the Motion Picture Industry, very close to \$6,000,000 annually.

Myron Selznick has booked passage to sail on the Olympic, Oct. 15. He goes to England, France and Germany, to close distribution contracts for those countries. Myron will be accompanied by Louis Brock, foreign manager, and E. C. Steuler, auditor for Selznick Pictures Corp.

An interesting event is awaited in the James Regan, Jr. ménage. Mrs. Regan is Alice Joyce, of picture fame. About the Vitagraph studio it is understood the star will be in retirement for some time before starting another picture production.

QUIT HAMMERING CENSOR (Continued from page 1)

up a considerable total in wages and fares. In addition the change of base would cause all sorts of vexations, delays and involve many inconveniences.

The politicians made it plain that the state machine could not well bring pressure upon the trade journals which have been particularly bitter in their resentment of Governor Miller's censorship, but they felt confident that the producers and distributors could handle the editors.

There seems to be no doubt that the Republican state machine has the film business thoroughly buffeted and intends to keep it in a state of subjection, at least until the coming election is over. There is scarcely a producer in New York— or California for that matter—who does not go to his work with one eye on the New York censor. An elimination by the censor in New York is a black eye for the rest of

the United States and a refusal of a license practically puts the production out of business.

The removal of the censor from New York to Albany on the surface would be a fine grand stand play by the politicians, because on the surface the change would be made to appear as a measure of economy. At a recent dinner given in honor of Joseph Levenson, chairman of the commission, in New York, Governor Miller appeared as an apologist for film censorship and the commission is on record as having applied to the state's chief executive for a new appropriation of \$100,000 on the score that the funds already at its disposal are entirely inadequate.

Both these circumstances would seem to set the stage for a shift of the commission from New York to Albany.

George B. Gordon is now manager of the New Portland, Portland, Me., of the E. N. Loew circuit. Former Manager Shanahan has taken over his own house at Kittery, Me.

PERMIT NEEDED FOR ANYTHING BUT FILM

Kansas City Ordinance Aimed at Extra Attractions in Picture Houses

Kansas City, Oct. 19.

An ordinance prohibiting any song, dance or any like act being given in a picture theatre without obtaining a special permit from the Board of Public Welfare has been introduced in the City Council and may be passed.

It is explained that the purpose of the measure is to prohibit "Anything immoral, obscene or detrimental to the public good" from being given in a picture theatre in Kansas City.

A number of film houses in the downtown district and in the residential part of town have been giving "special features" and several of the downtown houses are running "tabs." All of these houses will be affected by the order.

The ordinance provides that the management must obtain a permit each week if intending to present vaudeville or anything except pictures.

BROADWAY STORY (Continued from page 12)

the house receiving "The Grand Duke" Nov. 1.

There are at least a half dozen complete flops still on the list for which there is no hope and are likely to go out at any time, while other offerings counted as "in between" are just as liable to be yanked out.

"A Bill of Divorcement" at the Cohan showed signs of building interest this week, following special Sunday comment by the critics. "The White Headed Boy" is carded for another week at the Henry Miller, with business away off. Billie Burke will follow in "The Intimate Strangers." "Good Morning, Dearie" is reported listed for the Globe next month.

Whatever gain in business pace during the holiday and world's series weeks looked lost early this week, when mild weather again visited Broadway and box office trade slumped.

Arthur Hopkins' presentation Monday of "The Claw" at the Broadhurst drew the admiration of the critics, whose praise went to the work of Lionel Barrymore rather than the Bernstein drama. Woods brought in "The Demi-Virgin" to the Times Square Tuesday, the farce being accounted risqué and sure of attention. It gives Woods three attractions on the list, Sam H. Harris having but one more in the going. John Cort's "The Bachelor's Dream" brought the Park back to the legitimate column, the reviewers leaving the show's chances in doubt.

Interest in the agencies is now centered on the attractions which the brokers have bought for and which they are compelled to give the counter clerks a bonus on the sale of. At this time of the 20 buys that are running there are two attractions on which the boys get an extra cut of 50 cents for every ticket that they manage to force the sale of.

In the cut rates, however, the business is booming with practically every attraction in town, with the exception of the big hits, being listed there on Saturday night. That is as adequate a demonstration as any required to show the horrible condition that business at the legitimate theatre is in. Wednesday there were 22 shows listed by Joe Leblang, which topped the list of buys by two.

One angle of business for the shows that are not drawing is evidenced by the fact that the old system of papering has cropped up again in the last week. In the old days before the advent of the Leblang institution as a first aid to the flopping box office, the department stores and other places were flooded with seats for the shows where the houses needed dressing. With some of the near-hits on sale at cut rates the flops have not been able to get audiences even through that medium, and as a result the punched tickets are appearing on the streets.

Of the new attractions of the current week there was a buy for both "The Claw" at the Broadhurst, for which the brokers took 300 a night, and for "The Demi-Virgin" for which 350 were bought. The buy for "Daddy's Gone A-Hunting" was

dropped from the list and not renewed.

The complete list in the hands of the brokers contains "Blossom Time" (Ambassador), "Return of Peter Grimm" (Belasco), "The Claw" (Broadhurst), "Tangerine" (Casino), "Blood and Sand" (Empire), "Dulcy" (Frazee), "Love Letter" (Globe), "Six Cylinder Love" (Harris), "Bombo" (Jolson's), "Merry Widow" (Knickerbocker), "O'Brien Girl" (Liberty), "Thank You" (Longacre), "Easiest Way" (Lyceum), "Music Box Revue" (Music Box), "Main Street" (National), "Sally" (Amsterdam), "Bluebeard's Eighth Wife" (Ritz), "The Circle" (Selwyn), "Greenwich Village Follies" (Shubert), and "The Demi-Virgin" (Times Square).

At the downstairs Leblang counter on Wednesday night seats were to be had for "Love Dreams" (Apollo), "The Hero" (Belmont), "The Nightcap" (Bijou), "The Last Waltz" (Century), "Pot Luck" (Comedy), "Only 38" (Cort), "Back Bay" (Eltinge), "Sonya" (48th Street), "The Wren" (Gaiety), "The White-Headed Boy" (Miller), "Lilies of the Field" (Klaw), "Thank You" (Longacre), "The Silver Fox" (Elliott), "Main Street" (National), "Just Married" (Bayes), "A Bachelor's Night" (Park), "Wait Till We're Married" (Playhouse), "Daddy's Gone A-Hunting" (Plymouth), "The Fan" (Punch and Judy), "Getting Gertie's Garter" (Republic), "Shuffle Along" (63d Street).

There will be a memorial mass in honor of the late Paul Keith at 10 a. m. Sunday, Oct. 25, at St. Malachy's R. C. Church, West Forty-ninth street near Eighth avenue.

UPSTATE EXHIBITOR GOING AFTER FOX

Testing Booking Contract for "Yankee"—Won't Stand for N. Y. Postponement

Saratoga Springs, Oct. 19.

The right of moving picture film distributors to cancel agreements with exhibitors regarding the showing of pictures on specific dates, regardless of inconvenience or financial loss to the exhibitors, is to be tested in an action brought by the Palace Theatre Co., of this city against Fox in which the plaintiff asks a mandatory injunction compelling the defendant corporation to send to the theatre for exhibition at an early date the film "A Connecticut Yankee in King Arthur's Court."

According to attorneys Schwartz, Slade, Harrington and Goldsmith, representing the theatre, the picture was booked here for Friday and Saturday of this week. It was extensively advertised at considerable expense but the theatre was notified by the producers last Saturday the picture would not be sent here until next August.

In addition to the mandatory injunction, the theatre will ask money damages from the Fox Corporation.

The case will be placed on the next calendar of Supreme Court for trial.

The Karol Brothers, a foreign perch act, will arrive this week. It is their first visit here.

Watch Its Speed!

AT THE
MARK

STRAND

Broadway at 47th Street

Beginning Sunday

It's the finest football picture screened!
Now is the time to book it!

ARTHUR S. KANE presents

CHARLES DWYER'S
SWIFTEST



TWO MINUTES
TO GO!

A First National
Attraction



ENGLISH CRUSADE STARTING ON SEX AND DOUBTFUL FILM

Exhibitors' Association Expels Members for Showing Indecent Picture—Arbuckle Pictures Universally Barred Over There

London, Oct. 19.

The Cinematograph Exhibitors' Association has expelled an important member owning five theatres in the Birmingham district, following his conviction for showing an indecent picture. The member appealed against the Association's decision, urging in his own defense that the picture was only shown for the purpose of selling it abroad. The appeal was dismissed.

This action chimes in with the fact that Arbuckle pictures are now universally banned.

There are also unmistakable signs of a great crusade against sex and other doubtful films, with arrangements now being made to show German films here shortly if reports on Pola Negri offerings are to be credited.

A prominent English exhibitor now in New York, when asked concerning the above, stated the Cinematograph Exhibitors' Association was an organization of exhibitors with no jurisdiction over the actions of its members—that expulsion from the association carried with it no onus or interfered with the "guilty party" continuing business as before. He added about two-thirds of the exhibitors were members and enjoyed no special privileges not accorded those outside the ranks.

ORMI HAWLEY BACK

Film Star Emerges from Retirement, for Personal Appearance

Watertown, N. Y., Oct. 19. After a year's retirement spent at her home in Whitesboro, N. Y., Ormi Hawley, picture actress, opened a personal appearance tour at Watertown this week, appearing at the Antique in connection with the screening of "The American Prince" in which she appeared.

Miss Hawley gives a general chat on picture making and hands out advice to would-be film stars on the side. She knocks censorship and declares "Fatty" Arbuckle is not as black as he is painted. This is the home town of Chairman George Cobb of the State censors.

NEW HIGH OF FAMOUS

(Continued from page 3)

tions largely in the hands of professional interests.

Loew made a conspicuously good showing. It dropped to 13, but the volume of sales was so small that no significance could be attached to the movement. One day the turnover decreased to less than 500 shares. The day the new low on the movement was recorded the turnover was 3,500 shares, which may have represented only the liquidation of one interest. Inside powers are reported as holding confidently to their holdings, both old and newly acquired. Certain it is that no important interest has retired. Otherwise heavy selling would have been reflected in the day-by-day volume of business.

Odd Move in Goldwyn
There was little to draw interest to Curb trading. Goldwyn got to a new low for the summer-autumn business of 3 flat on Tuesday, but promptly reacted to the old level of 3½. The drop is curious. It comes just at the time when Goldwyn has entered upon what looks like a highly profitable enterprise in its new imported film "Theodora," which has developed into a phenomenal draw at the Astor. A fast start of a picture like this presages huge profits in the long run, profits which are likely to have a highly encouraging aspect upon balance sheets and financial statements.

When "The Four Horsemen" opened auspiciously at the same house, there was a prompt advance in Loew stock, apparently predicated upon earnings which might have an effect upon dividend action. Unless some interest sought to stage a coup by getting the Goldwyn stock down to a new low in order to accumulate it for benefits accruing when it registered the effect of a profitable

transaction in the "Theodora," it is not understandable.

Goldwyn, of course, has never paid a dividend, and, if one takes the drop from better than 25 to 3 as a criterion, is not likely to pay one for a long time. Nevertheless, if it is worth 3½ when its prospects are as usual, why should it be cheaper when its future has been potentially improved by new assets. Unless the first week's box-office business at the Astor turns out to be a flash in the pan, Goldwyn will make a big profit on "Theodora," perhaps as great as that returned from "The Four Horsemen." The stock price situation has its interesting aspects.

Trading in Triangle practically stopped late last week. Apparently the effort to draw out old holdings had been completed. Griffith after the short period of small transactions at 10 ceased to come out.

The summary of transactions Oct. 12 to 19, inclusive, are as follows:—

STOCK EXCHANGE					
Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L.	3,500	55	57½	58	— ¼
Do. pf.	400	79	78½	78½	— ¼
Loew, Inc.	3,500	13½	13	13	— ½
Friday—					
Fam. Play-L.	5,300	55	57½	58	— ¼
Loew, Inc.	2,400	13½	13	13	— ½
Orpheum	1,200	17½	17¼	17½	— ¼
Boston sold 125 Orpheum at 18; Chicago sold 150 at 17½@18.					
Saturday—					
Fam. Play-L.	1,400	58½	57½	58½	+ ½
Loew, Inc.	300	13	13	13	—
Orpheum	600	18	17½	17½	— ¼
Sunday—					
Fam. Play-L.	3,300	58½	57½	58½	— ¼
Do. pf.	100	78	78	78	— ¼
Loew, Inc.	1,200	13½	13	13½	+ ½
Orpheum	100	17½	17½	17½	+ ¼
Tuesday—					
Fam. Play-L.	0,000	58	58½	58½	— ½
Do. pf.	100	75	75	75	— ½
Loew, Inc.	200	13½	13½	13½	+ ½
Wednesday—					
Fam. Play-L.	10,500	60½	58½	60½	+ ½
Do. pf.	100	78	78	78	— ½
Loew, Inc.	900	13½	13	13	— ½

THE CUBS					
Thursday—	Sales	High	Low	Last	Chg.
Goldwyn	000	3½	3½	3½	—
"Triangle"	1,000	30	30	30	—
Friday—					
Goldwyn	300	3½	3½	3½	+ ¼
Saturday—					
Goldwyn	100	3½	3½	3½	— ¼
Monday—					
Goldwyn	200	3½	3½	3½	+ ¼
Tuesday—					
Goldwyn	950	3½	3	3½	—

* Cents a share.

JACKSON CHOOSES PICTURES

Ben Jackson, who has managed Fox's Audubon for the past five years, will leave that house in about ten days and join the executive ranks of the same concern.

SPORTS

(Continued from page 5)

testants will be Lew Tandler versus Sailor Friedman. Tex Rickard has donated the Garden and a committee of downtown business men have pledged themselves to dispose of the ringside seats at fancy prices.

The opening card at the Lexington A. C. III have Joe Lynch, ex-bantam champion and Eddie O'Dowd, the St. Paul flash, in the star bout of 15 rounds. Excellent preliminaries will precede the main event.

The New York dailies continue to plug strongly for Buck O'Neill's pupils at Columbia, but outside of an immediate following, the general public seems to fight shy of trotting up to 116th street for the games played there. The cause may be that the blue and white campaigners are not as yet ready to enter upon a too pretentious schedule, mainly adhering to the smaller colleges for their opponents. Then, again, it may be the complete inadaptability of the field to seat more than four or five thousand people. Either way it appears as if it will be a few years more before Columbia will take unto itself the local interest of New York as regards the great fall sport. Though the seat of learning situated uptown is undertaking two tough opponents this fall—Cornell and Dartmouth.

The national three-cushion billiard championship title passed from John Layton last week to August Kieckhefer of Chicago, who defeated the former champion 50-38 in 46 innings. Layton won the championship from Robert Cannell about a year ago. While Can-

"THEODORA," A SMASH AT ASTOR OPENING

Goldwyn's Italian Special Will Do \$19,000 This Week—Police Handling Crowds

Goldwyn's "Theodora" is handing Broadway a thrill in the way of business getting. The Italian spectacle in film which opened at the Astor last Friday night will do about \$19,000 on the week, which at the present moment is looked upon as unusual business. The house has been playing to capacity for two shows daily since opening. Monday and Tuesday police protection was needed to prevent a mobbing of the lobby by the excitable Italians who have been attracted to the picture.

The picture had a five weeks' publicity and exploitation campaign at the hands of Will Page loaned for 10 weeks by Morris Gest. Page directed his efforts to a great degree to getting an opening for the picture from the Italian section, as well as following the regular channels of publicity. The result is he has attracted overwhelmingly from both sides and the house is doing a smashing business.

Opening last Friday night with the press seats out the house held almost \$11,000; Saturday the matinee and night performances grossed about \$2,600. Sunday and Monday, with four performances, the statements showed \$5,550, with Tuesday another \$2,600 day for the picture.

The theatre ticket agencies in the neighborhood of the Astor are handling seats for the attraction and pulling the business from the turn-away which has occurred at every performance since the opening.

The gross since the opening night up to the Wednesday receipts was almost \$14,500.

It is the first time Goldwyn has gotten a break with a special showing of one of its screen productions in a regular house. "The Old Nest" and a couple of others of its specials given this form of exploitation left something to be charged off after the run was completed. The present arrangement with the Shuberts for the Astor is on a percentage basis with a guarantee, Goldwyn having paid a straight rental of \$2,500 a week for the bare walls of the house during the time that it remained dark, about ten days, prior to the opening of the film.

The prices are 50 cents to \$1.50 for the matinees and to \$2 top for night shows. The lower floor is split at \$1 and \$1.50 at the mats and \$1.50 and \$2 at night. The center of the house getting the top money with the front and rear of the floor seats priced cheaper.

nex was figured to regain the crown, all he could do was to finish seventh, winning three and losing six.

The seven men held on charge of swindling H. E. Schlegel, of Sayre, Pa., out of \$10,000 in Glens Falls, N. Y., through a fake betting scheme, are confidence men with a national reputation, according to federal officers. T. J. Sharum, the "master mind" of the group, is said to have an international reputation as a confidence man. He is known as "Little Jeff." Sharum and has served time in Joliet.

Jack Kennedy (N. V. A. champion) and Albert Swor played a golf match against Pat Levola and John Swor recently at the Tulsa Country Club, Tulsa, Okla. Kennedy's team gave their opponents a two-stroke handicap. Kennedy tied the course record. Noticing that his first four holes were in par, Kennedy went after the record, putting beautifully and several times sinking the ball on an approach shot of 20 or 30 feet.

SCHWARTZ' SETTLEMENT

Notification on the part of Benjamin Ehrlich, attorney for Schwartz Brothers, threatening action for infringement of their vaudeville act, "The Broken Mirror," has brought an offer of settlement from Robertson-Cole, distributors of the Max Linder pictures.

WEEKLY SHUBERT REPORTS

(Continued from page 5)

following its premier at the 4th Street but a few weeks ago at \$1. with the "Snap Shots" condensation not remarked as good vaudeville.

At the Shuberts' Apollo, Chicago, last Sunday, looked upon as the best

RUSSIA AND AMERICAN FILM

It is at least two weeks since the European cables brought the news that the Russian Soviet Government has committed itself to the policy of encouraging individual enterprise "with particular regard to the operation of moving picture theatres," as one of the cables phrased it. Here is a huge potential market for American films, but nobody in the trade apparently has paid any attention to the development. One reason was that the American film dealer doubted the ability of Russia to pay for goods. Business couldn't be done in terms of Soviet fiat money, and it was not believed trade could be done on payments in gold, for the reason that Russia probably hasn't the gold. The Soviet good faith was not altogether established, either, in the opinion of the trade.

But, according to a film man of international observation, these were details. The real basis of American indifference is the Americans' resignation to the probability that Germany will be too strong a competitor for the business if or when it develops. Germany knows Russia better than any other nation, because Germany is Russia's neighbor. Germany knows credits of Europe, and the Russian market is close by. Besides, Germany is especially well equipped to handle the Russian film market. When Russia opens her doors to foreign pictures, the Soviets will certainly establish so strict a censorship that few films except of an undoubted educational nature will pass. What the Soviets want are educational films with special appeal to the peasant population, such as modern farming methods, domestic economy and the like. Probably Germany is better supplied with materials of this sort than any other nation except the United States.

In addition, Germany had developed the cinema to a high degree as a sales agent. There are at least three models of portable projection machines in commercial use. They can be attached to an ordinary electric light socket; they weigh only 11 pounds and can be packed in an ordinary suitcase. The machine can be set up in three minutes on the side of a table or desk and projects satisfactory images on a white wall of a room. Commercial travelers commonly carry them about as an aid to selling goods. This is an admirable agency for pioneer work in the Russian interior.

There is no doubt that Germany will use this device in a drive for the commercial conquest of the Russian market for general merchandise. Scenes of Germany's modern farming methods would be displayed with a German plow in the foreground paving the way in the minds of the Russian farmer for the campaign of the German salesman with a fine of German-made agricultural machinery. Multiply the articles of manufacture by the number of articles in universal use, and it becomes apparent that Germany via the screen will have her business avant-couriers through Russia before any other trading nation has crossed the Russian frontier.

The situation gets beyond the mere matter of selling foreign picture rights in Russia. The whole foreign trade of American industry in Russia is at issue. It would seem that the thing to do in this circumstance would be for the American film industry to offer its co-operation to the United States Government and frame a program in concert with United States consular machinery or whatever other national agency seemed to offer the best medium. Here is a splendid chance for public service in a fine, big, patriotic cause, a service which ultimately would pay rich dividends in national good will.

vaudeville day of the week, the house held \$450 at the matinee and \$1,600 at night, each under capacity. The bill's feature last week was Alexandra Carlisle, debuting into vaudeville from the legit, in a sketch.

The reported William Fox connection with the Shuberts still hung fire up to the middle of this week. Lee Shubert and William Fox, with the necessary members of their staffs, were said to have been in conference several times. The Shubert booking people denied a Fox connection would mean any sweeping change in the present Shubert booking department. This statement was made according to the impression given to infer that Arthur Klein, the Shubert general manager and booker, would be left undisturbed in his booking relations with Shubert vaudeville under any new system of operation or direction.

The Shubert people have been decrying the weather break of the past 10 days, saying it is impossible to obtain reliable line until the weather settles into the show-going kind.

Meanwhile the Keith opposition houses are reporting increasing business in the main, with some of the houses in opposition that have been receiving big bills of late asserting the gross has been more than correspondingly boosted by the larger programs.

On the other hand, the Orpheum Circuit people, whose two major houses in Chicago are mostly affected by the Apollo, state the Apollo there has merely divided up the vaudeville patronage without making new business. They say their tab brings out that the Palace and Majestic circuit is now circulating into and through the three big vaudeville theatres (including the Apollo), with the Majestic and Palace accordingly feeling a loss, while the Orpheum's State-Lake pursues its capacity course without interruption.

Dayton, O., Oct. 19.
The Shuberts' Liberty can regard the current week as its best of vaudeville at \$1, top. Its bill is excellent, with Keith's Strand holding but an average program of acts. The Strand's top is 50 cents.

The Liberty had failed to do any business of account up to Monday, and then its business looked as poor as ever, even more so at the Monday night's performance. Monday afternoon the house held about 300 people. At night there were about

250 in the orchestra and about 175 in the balcony. The seating capacity is around 1,800, of which 1,000 are in the balcony.

Last Sunday night the Liberty held capacity. Its best business of last week was on Tuesday night with an 80 per cent. orchestra.

Keith's Strand has been holding up as usual, though its bill this week is the lightest of any since Shuberts started, while the Shuberts have their best vaudeville so far.

Baltimore, Oct. 19.

The Shuberts' Academy last week did not hold up to its previous week's business. Matinees were off and the night patronage was far from capacity. This is a six-day town. The Academy's gross last week hardly touched \$7,000, if that.

The Maryland last week with Sophie Tucker headlining, did \$11,000.

Monday this week the Maryland held capacity, with the Academy having a good orchestra and the balcony well filled.

Boston, Oct. 19.

Business at Keith's and Shubert's Majestic was good at night last week but not so good at the matinees.

The Majestic is said locally to be one of the Shuberts' best patronized vaudeville houses.

Chicago, Oct. 19.

The Shuberts' Apollo has been doing badly of late. Last week it did a gross of \$11,600, a drop of \$2,900 as compared with the previous week's receipts. Blame is placed upon the Apollo shows, Alexandra Carlisle headlined last week.

The Palace and Majestic, Orpheum circuit houses, are again doing big business.

Washington, D. C., Oct. 19.

The Shuberts' Belasco had a sell out as a rule last week, due to Nora Bayes headlining the bill. It was the Belasco's best week since Shubert vaudeville stepped in.

No dropping of business at Keith's has been noted. Monday's (this week) matinee at Keith's was much larger than at the Belasco. The Shubert house had around 100 people downstairs yesterday afternoon.

There is no big name this week at the Belasco and if the house does business notwithstanding during the week, it will be accepted Shubert vaudeville is established here.

PICTURES

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Friday, October 21, 1921

WORST BUSINESS IN FIVE YEARS REPORTED BY LOCAL BOX OFFICES

Despite Chaplin's "Idle Class" at Most Greater New York Houses Draw Falls Off—Loew's New York and State Theatres Only Two Holding Up—"Camille" Flop Big Surprise

The first two days of this week were the worst from a box office standpoint in five years for the picture exhibitors in Greater New York. Reports on Monday night's business were the sole topic of discussion at the regular weekly meeting of the Theatre Owners' Chamber of Commerce on Tuesday. There were over 600 theatres represented by the managers at the meeting and the reports of the business the first night of the week showed all suffered. Wednesday at an informal meeting at the Astor reports of Monday's bad business were supplemented by the reports of Tuesday night.

The remarkable thing is that practically all of the houses in Greater New York this week are saying the latest Charles Chaplin production, "The Idle Class," for a number of days. In some houses a picture is in for a full week while in others three days is the length of the booking. But even the Chaplin houses are getting business.

As against this, Loew's State with the comedian is pulling a big business. The State and the New York taken in comparison with the other picture houses in the Times Square section, the Capitol, Strand, Alito and Rivoli, are the only two that are doing business. The surprise of the week is the flop of the time, Nazimova picture "Camille" at the Rivoli, where it is under contract for two weeks with the possibility of another week at the Alito to follow.

Wednesday the advertising for the Rivoli, Criterion and Rivoli was topped by the ad for the latter house, which had the same space as the other two combined.

The consensus of opinion along the street by the exhibiting sharks this week was that the bigger Times Square houses would have to start cutting in prices so as to meet the competition of the State and the New York.

At the Strand this week the personal appearance of Victor Herbert conducting the orchestra in a number of his compositions pulled additional business Sunday, but the turns for the next two days did not hold up.

MAKES PARALTA PRODUCT

Second National is State Righting 19 Reissues

The Second National Pictures Corp. has appeared in the film field during the last fortnight. The organization is offering to the state right field a series of 19 reissues of productions that were originally made as Paralta Pictures.

TWO "LITTLE MINISTERS"

Los Angeles, Oct. 19. Famous Players and Vitaphone are leasing over the rights to Parrie's "Little Minister." Both organizations have productions of the piece underway.

Alice Calhoun will play the starring role in the Vitaphone production while Famous will have an all-star cast for its picture to be directed by Phyllis Stankins.

At Vitaphone it is claimed that the company has held the screen rights to the Parrie play for some time.

STRAND, SYRACUSE, ROBBED

Syracuse, Oct. 19. Bandits, working in the heart of the city before dawn Monday morning, smashed the safe in the Strand and escaped with over \$2,000, after they had overcome the watchman at the point and left him bound and gagged. While the city police have a fair description of the men, the robbers so far have evaded capture.

SAENGER AND RICHARDS DENY TRADE CHARGES

Says 40 Per Cent Stock Purchase Was Independent Act

Washington, Oct. 19. Two more of the respondents in the Federal Trade Commission's charges have filed their answers, the Saenger Amusement Company, Inc., of New Orleans, and Ernest V. Richards. Their answers, although filed separately, are practically identical, and deny the allegations of the commission with the usual request for the dismissing of the case.

In their answer to the now famous paragraph 12 of the complaint charging they conspired to control and dominate the distribution of pictures in the Southern States, they admit that Georgia Enterprises, Inc., acquired 40 per cent of the capital stock of the Saenger Amusement Co., Inc., stating "by purchase from one of the stockholders, to-wit, Herman Fichtenburg, but respondent especially denies that the said purchase was by or with the consent, collusion or co-operation of the respondent, and avers that said purchase was an independent act of said Georgia Enterprises, Inc., undertaking, for its purpose to purchase a minority interest in said Saenger Company, Inc., intimidate theatre owners into selling their theatres or into giving respondent exclusive rights to book pictures for their theatres by threats to erect competing houses and of interfering with their film service or of causing cancellation of their contracts, or by doing any other of the things in said bill of complaint."

The balance of the charges are a general denial.

MIXED OPERATORS

Brooklyn Exhibitors Requested to Display Brass Signs

The Picture Operators Local 304 has inaugurated an educational session for the second and fourth Wednesday of each month, in the morning at their headquarters, 57 St. Marks place. All the latest devices will be exhibited and explained, members being urged to attend by Samuel Kaplan, the local's president.

The move may have some bearing on the relations between Local 304 and the independent Brooklyn organization of operators, which has succeeded in getting a state charter.

Commenting on the activities of this organization, union officials stated it had neither the sanction nor approval of the American Federation of Labor.

Brooklyn exhibitors employing A. F. of L. operators are being urged to display the brass sign at the box offices and a campaign is going on among fans urging them to patronize such theatres.

INCE SETS TWO

Los Angeles, Oct. 19. Thomas H. Ince has signed Irvin Willat and Lambert Hillyer to direct his next two specials for Associated First National release.

Willat will handle "Wooden Spoil" a Victor Rousseau novel being adapted by Joseph Franklin Poland.

"Finding Home" an original by Gertrude Nelson Page has been selected for Hillyer to direct.

Bradley King has furnished the continuity for the latter.

All star cast will be used in both productions.

"Picture World" Stops Rival Title

The injunction proceedings begun by the Chalmers Publishing Co., publishers of the "Motion Picture World," against Gabriel Unwin, who had started issuing a publication known as the "Movie World," have been dropped, Unwin agreeing to change the name of his paper.

The plaintiff averred it had built up a circulation of 10,000 whereas the new publication, only recently started, would be conflicting with and trading on the plaintiff's reputation.

AIR SCOUTS IN FILMS

Photograph Sets for Reference Book—Griffith Kicks

Some enterprising promoter of film side lines has conceived the idea of compiling a reference work containing photographs, many unauthorized, of every description of film sets. The idea is to accumulate a quantity of pictures of settings and sell them to directors so that the director can consult the compilation, pick out the kind of set he wants and use the photograph as a sort of blueprint to hand his technical director.

This operation is disclosed by D. W. Griffith, who proposes to lodge a protest with the War Department. Griffith declares that ever since he began the filming of "The Two Orphans" aeroplanes have been hovering over the lot at Marmaroneck, N. Y., where an elaborate reproduction of a French village occupying acres of space has been set up. Word has come from Los Angeles that an almost exact duplicate set has been constructed there and on this basis Griffith declares that aero photographers have "shot" and sold pictures of his designs.

The War Department is the authority upon all matters of aero traffic regulation and Griffith lodges his protest in that branch of the government on the ground that his property rights have been invaded and it is up to the Secretary of War to protect him.

TRUCE IN WRANGLE OVER T. & D. OFFICERS

Frank Dahnken Withdraws Protest on Mrs. Turner

San Francisco, Oct. 19. The controversy over the legality of the recent officers' election in the T. & D. Motion Picture Corporation which resulted from Fred Dahnken's objection to recognize the election of Mrs. Hattie Turner to the presidency came to an abrupt end last week when peace was made between the two factions through John L. McNab, counsel for the company. Dahnken was president of the T. & D. circuit for many years. Mrs. Turner is the widow of Dahnken's former partner.

Under the terms of the "peace treaty" the affairs of the corporation will be controlled by seven directors, one of whom, W. W. Douglas, a San Francisco banker, will act as referee in all matters of dispute. Dahnken will not be actively engaged in the running affairs, but is expected to become chairman of the new advisory board. In turn he will recognize Mrs. Turner's claim to the presidency.

Frank Costello, who was appointed general manager of the circuit by Dahnken last week tendered his resignation. He is replaced by R. Hall of Fresno, who will have as his assistant A. M. Bowles.

The T. & D. Circuit controls the First National picture franchise for the State of California and Nevada and also operates a string of motion picture houses in both States.

PRAGUE ASKS FOR PICTURES

Harry Levey has been asked by the Czechoslovak legation at Washington to assist it in obtaining films to be shown at an exhibition in Prague.

Advertising and industrial films showing American business methods and American industries will form an important part of the "Exhibition of American Effective Advertising Methods," to be held at Prague in the near future.

WILLIAM FARNUM BACK

William Farnum is returning to pictures within a fortnight after a year's absence. He will play for Fox as formerly.

Herbert Brenon will direct the new Farnum pictures.

Charles E. Whitaker Dies

Word was received in New York this week of the sudden death of Charles E. Whitaker, the picture director, of heart failure. He was on a steamship travelling from San Francisco to Los Angeles, when he toppled over in his chair while at breakfast.

Deceased was 45 years old and is survived by a wife and six children.

OHIO CENSOR BARS

"BITS OF LIFE" FILM

Neilan's Feature—Now at Capitol Here—Cut to Pieces by the Powers

Cincinnati, Oct. 19. Because the Ohio Censors refused a permit for Marshall Neilan's "Bits of Life," that picture could not be shown at the Walnut yesterday, and "The Serenade," a R. A. Walsh production, was hastily substituted.

One of the group of screen short-stories in "Bits of Life," entitled, "The Bad Samaritan," was rejected entirely, according to Roy Haines, manager of First National in Cincinnati. Myrtle Miles, motion picture editor of the Times-Star, was so "put out" by the action, that she wrote:

"Bits of Life," which we saw privately screened a few days ago, is a novelty that interested us so much we looked forward to sharing the pleasure of it with picture lovers we know. It is a group of short-stories, told crisply, cleverly, on the silver sheet as they would be related in an especially bright magazine. In fact, they were taken from magazine stories which many of you have read. There were also eliminations made in a Hugh Wiley story which appeared in a weekly magazine. In fact, when the censor chief finished with it the 'Bits of Life' receiving her endorsement were very small bits indeed. The fate of this picture was learned by us with keen regret. We have seen pictures of which we disapproved; suggestive themes, suggestive acting, but here is a group of clever tales, whimsically picturized; some of them even daring a bad ending, because such an ending was logical. 'Bits of Life' is true to life. The ways of a censor are past finding out."

"One Arabian Night," another First National picture, after being shown at the Walnut, an entire week, was stopped by the censors from further presentation in Ohio.

FIGHT FILM ROW

Quimby and Foreign Sales Agent at Odds Over Prices

Although M. L. Malevinsky went abroad representing the Fred C. Quimby, Inc., interests to straighten out a muddle resulting from the disposition of the foreign territorial rights to the Dempsey-Carpentier fight pictures, the attorney has returned reporting that the situation is still in the same tangled condition. The Quimby company brought suit for \$250,000 damages against the Associated Screen News, Inc., and Capt. George McLeod Baynes, charging that Baynes, who was commissioned on a percentage basis to dispose of the foreign territory, sold certain rights for less than they were actually worth. The Western Import Co., specifically paid \$40,000 for the Continental rights with the plaintiff, contending they were worth considerably more. Hyman Winik controls the Western Import.

The Associated Screen News, Inc., has filed an answer generally denying all allegations.

CHARLES RAY AND UNITED

Charles Ray's announced visit to New York shortly is said to be for the purpose of signing to release his pictures through United Artists at the conclusion of his contract with First National, which still has some time to run.

Ray is guaranteed a gross of \$400,000 on his First National releases.

FOX LEASES IN CINCINNATI

Cincinnati, Oct. 19. Fox has leased Gift's Theatre here for about five months, during which period it intends to show special productions. William Fox negotiated the lease with Mahan & Jackson, managers of Gift's.

This will be the first time any film company has leased a theatre here for a protracted period.

LARGEST FILM HOUSE

San Francisco, Oct. 19. The Granada Theatre, San Francisco's newest picture house, opens Armistice Day, Nov. 11. The house, which will seat 3,300, will be the largest in this section. It is under the management of Eugene Roth and J. A. Partington, managing directors of the California Imperial and Portola theatres.

The Biggest Name In Pictures Today!

IT IS THE NAME of the company that, with rivet-like precision, has aimed one big picture success after another at the exhibitors and their public.

On September 11th, Rupert Hughes' "The Old Nest" was released. Within one month this remarkable picture had broken attendance records in every state in the union, had won over to motion pictures those who had denounced pictures from the pulpit, the platform and the press. "The Old Nest" goes marching on, an achievement that is a glory to a great producing organization, and a picture that is helping all motion pictures.

On October 2nd came "Dangerous Curve Ahead," with Success following it tenaciously—a picture that writers write about, a production that for simplicity and cleverness cuts out for itself a new path in accomplishment.

And now, as we scurry to our press, the great sensational love romance, Sardou's "Theodora," the most significant, impressive and spectacular production that the whole world has ever known is playing to the utmost capacity at a legitimate theatre in New York, the Astor. The crowds that are turning out to this thrilling picture are so great as to demand added police protection for the lobby.

There is no past in this business. There is only the present and the future. We all are interested only in what is happening and what will happen to-morrow.

To-day the biggest name in the picture business is that of the organization that has delivered these great successes—the name that stands for such pictures as "Poverty of Riches," "The Man From Lost River" and "Doubling for Romeo."

In the near future you will see a very great picture indeed. It is called "The Sin Flood," and those who have seen it in advance are superlative in their praise.

For months we have warned you to watch Goldwyn. Keep watching now! It is the biggest name in pictures to-day—Goldwyn!

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. LXIV. No. 10

NEW YORK CITY, FRIDAY, OCTOBER 28, 1921

40 PAGES

LAW TO BAR CARNIVALS

WAY OUT SAYS EQUITY HEADS MAY BE ACTORS' PERCENTAGE

Suggestion Backed by Council That Higher Paid Performers Take Small Pay and Share in Receipts—Not Helpful Says Jobless

Equity has apparently modified its attitude in holding players and managers down to hard and fast rules. The change of front is said to be the result of many protests made by members that a more liberal interpretation of regulations would be of material benefit to those who had lost engagements through numerous closings. Probable managerial claims that attractions might be risked further if not hampered by limitations in the matter of cutting salaries added to the members' protests.

That Equity finally recognized the fact that this is a subnormal (Continued on page 2)

"LIGHTNIN'" COMING FOR 2ND N. Y. RUN

Will Open Indefinite Stay at Montauk, Brooklyn, in March

It has been decided by John Golden to try "Lightnin'" for another run in New York City. It will be returned to the Montauk, Brooklyn, in March for an indefinite stay.

"Lightnin'" opened the Montauk's season with a four-week date which grossed \$53,000. That was immediately following the run of the Frank Bacon company which established the American record of three years at the Gaiety. It moved from that house late in August to the Blackstone, Chicago, where it is cleaning up.

"Lightnin'" with Milton Nobles will play two weeks at Shubert's Teller, Brooklyn, starting Thanksgiving week, but that will not interfere with the repeat later at the Montauk.

In New England the attraction has been getting \$18,000 and over weekly. It was planned to cancel some of the show's bookings to date the Brooklyn run earlier in the spring, but house managers refused to relinquish the attraction, and the Montauk's dates were then so arranged that "Lightnin'" receives open time starting in March.

PUT TICKET GRAFT UP TO LEGISLATURE

Producing Mgrs. Will Work for Bill to Control Speculators

At a meeting of the Producing Managers' Association Tuesday further consideration was given the proposed campaign against excess premiums charged by ticket agencies. A report of the committee assigned to solve the ticket problem was read by Richard Walton Tully, chairman. In substance the committee is agreed that only through state legislation will the alleged evils be corrected.

No direct action on the report was decided on but the managers intend working for a bill along the lines originally planned. Last season several bills reached the hands of the governor but failed to pass because of flaws. One of the measures intended to limit theatre tickets to 50 cents premium was declared unconstitutional by Judge Rosalsky.

ACTOR APPEALS TO TOWN

Kellard Asks Beloit to Furnish Transportation, and Gets It

Chicago, Oct. 26.

Officials in the City Hall at Beloit, Wis., were startled when John E. Kellard, the Shakespearean actor, broke into their midst with the statement, "Provide our company with \$65, so we can buy railway tickets to Cedar Rapids, Iowa, or you will have 21 starving actors on your hands."

A big storm in Beloit ruined the business for Kellard and his company, for the opening engagement of their season and they were practically stranded. Kellard found relief uncertain from other sources, appealed to the Beloit people to "pull him and his company out of the hole" and the "angel" was found, after which the company embarked for Cedar Rapids, where they hope to fare better.

SPONSORED BY CIVIC LEAGUE OF STATE

Circuses Excluded from Measure to Prohibit Grafting Exhibitions—May Force Health Inspection and Prohibit All Gambling—Out of Local Hands

ONLY STATE PERMITS

Albany, N. Y., Oct. 26.

The aid of the New York State Legislature is to be invoked in the furtherance of the campaign waged against carnivals by the New York Civic League. The league proposes to submit a bill this winter that will cur the activities of carnivals. Its real objective will be to prevent travelling carnivals from entering the State.

The elementary substance of the Civic League's measure is to eliminate all forms of gambling usually (Continued on page 37)

BREAK EQUITY BOUNDS TO JOIN NEW PLAY

Half of Helen Freeman's Company Are Ex-Closed Shoppers

"The Great Way," produced by Helen Freeman, who will play the lead is the third independent show for Broadway this fall. It will open at the Park Nov. 7. The house has been engaged for final rehearsals next week, "The Great Way" opening cold. The cast holds 31 speaking roles, more than 50 per cent of the principles being players who resigned from Equity. Miss Freeman who also resigned, is opposed to the closed shop, an opinion shared by her support. Latest to resign from Equity to join Miss Freeman's company is Charles Granville.

The Park went dark last Saturday when "The Bachelor's Dream" was withdrawn after playing one week.

SHUBERTS' CONSECUTIVE WORK CLAUSE ISSUE IN GRIFF CASE

Comedian Brings Action to Recover for Twenty Weeks' Salary Balance After Being Laid Off—"Trade Custom" Principle Involved.

SHUBERT CHICAGO ANTI-W. V. M. A. PLAN

To Open Booking Office in Garrick Building

Chicago, Oct. 26.

Arrangements were completed this week for the opening of a local Shubert vaudeville office with Dave Beehler, formerly of Beehler & Jacobs, who held a W. V. M. A. franchise, and Lester Bryant, lessee of the Playhouse, and also holder of an interest in the Studebaker, in charge. A suite of offices has been taken in the Garrick theatre building from where several split week houses which are to be added to the Shubert string will be booked.

Bryant in addition to his booking contract has secured a Shubert big time franchise for Milwaukee, where he will install vaudeville at the Garrick and the Grand early in November. The Bryant franchise also includes Omaha, Minneapolis and St. Paul with no definite date set for the installation of Shubert vaudeville in these cities.

LEAVING THE "FOLLIES"

"The Greenwich Village Follies" at the Shubert is losing Irene Franklin, who may return to vaudeville.

James Watts, the English comedian, is also going out of the show. Gordon Doolley and Joe Browning have been engaged for it.

\$12,000 PHONOGRAPH FEE

What is claimed to be the highest price ever paid an artist for singing for phonograph records is the price given to Al Jolson for two songs from "Ombo."

He is said to have received \$12,000 for the stunt.

WHY COHAN SAILED

Last week Willie Cohan, at the Friars, when asked by a fellow member why George M. Cohan had gone to England, replied:

"Oh, Georgie went to England so he could get back in the Lambs."

Griff, the comedian, started suit against the Shuberts for \$4,833 this week, alleging a breach of contract on the balance of his contract, which has 16 weeks to go, through his attorneys, Bloomberg & Bloomberg.

William Klein, attorney for the Shubert Enterprises, accepted service Tuesday. The complaint alleges that Griff contracted with the Shubert Vaudeville Agency to play 20 weeks at \$300 weekly beginning on or about Sept. 12.

At the expiration of four weeks he was notified by Arthur Klein, Shubert booker, to report to New York. He incurred an expense of \$32 transportation jumping in from Cleveland.

After arriving in New York the Englishman reported for bookings, but has been laying off since Oct. 17, according to the complaint.

The contract is a unique one, inasmuch as it doesn't specify that 20 weeks are to be consecutive or doesn't specify that the contract is to be completed this season. It contains an option clause giving the Shuberts an option for 20 weeks at the expiration of the original 20.

The consecutive employment contention of the plaintiff is based upon the following extracts from the contract:

"1. The artist promises to render and produce upon the terms and conditions hereinafter contained a certain comedy juggling act or specialty with persons therein for 20 weeks, at least twice each day, and not over 14 times in each week (excepting one extra performance Election night, New Year's evening or any other holiday performance if it occurs the week of this engagement), commencing on or about Sept. 12, 1921, at theatre, to be designated and routed later, in consideration of which the manager agrees to pay the sum of three hundred (\$300) dollars."

"The artist gives the manager an option on his services for an additional period of twenty (20) weeks at the expiration of the above agreement. All the conditions of (Continued on page 2)

JOHN CHAS. THOMAS

As Star Of "The Love Letter" Is "Dreamingly" Attired By Us.

BROOKS
143 W. 40th ST.-N.Y.C.

Brooklyn No. 3

SELECTS TALENTED STEP-SISTER TO SELL ESTATE TO AMERICAN

Lady Joan Capell, Sister by Second Marriage to Earl of Essex, in America to Negotiate Transfer of Overtaxed Estate—May Enter Pictures

London, Oct. 26. The estate of the Earl of Essex is on the market, and Lady Joan Capell, half an American herself and the Earl's step-sister, is in your country. It is understood, to dispose of the place either to a picture concern for studio purposes or privately.

It is one of the oldest and most picturesque in England, but Lord Essex must sell because the place is taxed, like most landed property now, out of any ordinary fortune's power to protect.

The Earl's step-mother, Lady Joan's mother, is an American, the daughter of the late Beach Grant. Lady Joan herself is a talented amateur actress. Before leaving here she created a sensation by saying she would work as a model in the New York branch of a well-known dressmaking establishment.

More likely this was a press maneuver preliminary to Lady Joan's entrance into the picture world in America, where she would learn "the game right," as an American friend of the family put it. Her picture possibilities are esteemed even more highly than those of Lady Diana Manners, who received many offers from D. W. Griffith and is now working here for J. Stuart Blackton.

ACTORS ON PERCENTAGE

(Continued from page 1)

season is reflected in the "suggestion" sent members: "It has been suggested that a way out of the season's difficulties would be for the actor to gamble with the manager. For instance, if the higher paid artists in the company, say 50 per cent. or more of the cast, were to accept a comparatively small certainty and a percentage instead of their regular salaries, this might undoubtedly enable the show to tide over many rough weeks, particularly at the beginning. Should the piece become phenomenally successful the actor would benefit accordingly, and even if it were only half way successful the actor would at least get a longer season than if expenses forced a closing. The idea is worth considering."

The percentage idea, of distinct advantage to the actor, is not known to have been tried and it is doubted if managers will accept the suggestion of cutting along those lines so far as it might apply to half the company as the Equity intends. The plan is virtually co-operative and managers who have gone "in the box," it is believed, would rather gamble further with the aid of a straight cut in salaries until the going was better than declare the company in.

No Bond Yet

So far as known the idea of requiring a bond for attractions of dependents has not been carried out. The several all-Equity shows which arrived on Broadway this season did not post a bond. One of recent debut is included. It was said the backer personally knew a number of Equity's Council.

Outs See No Help

Players who were on tour, but are now minus engagements because of the closing brought about by bad business, are said to complain that the concession by Equity comes too late to save them. Even though it might aid in solving the troubles of some managers and benefit the players of their shows, continuing the tours, it does not solve the troubles of players already out.

There is a feeling, too, that Equity officials should have included in the suggestion the playing of more than eight performances weekly. Or by playing nine performances, or even 10, companies would be enabled to stay out, it would mean the same thing as though players accepted a cut in salary.

The result of the Tombes-"The O'Brien Girl" arbitrated case is reported having aroused feeling among players who stepped from the cast when the agitation over the company arose and players were advised to "be loyal." That Equity has washed up its efforts in the matter of "The O'Brien Girl" is evidenced from the letters sent the

four players in the show who hold "run of the play" contracts from George M. Cohan. The request that the case be given no publicity led to an impression the officers did not want members to know of the decision. The letter said to be signed by Frank Gillmore read:

"I beg to inform you that the award of the umpire in the arbitration case called to decide the validity of the run of the play contract with Mr. George M. Cohan was handed down yesterday and is to the effect that the said contract will remain in force during the season of 1921-22."

SHUBERT CONTRACT

(Continued from page 1)

the aforesaid contract to be the same. The manager shall notify the artist two weeks before the expiration of this contract whether he will exercise said option."

The bill of complaint also alleges that the plaintiff returned to the city of New York in accordance with instructions of the said defendant at an expense to plaintiff of the sum of \$32 and requested the said defendant to provide employment for him for the week immediately following that above set forth, to wit, for the week commencing on the 17th day of October, 1921, and thereafter for the balance of the terms of employment.

NEW BATACLAN GIVEN

Paris, Oct. 26.

Mme. Rasimi presented Oct. 21 at the Ba-Ta-Clan her usual autumn revue, entitled "Ah, Oui," by Roger Ferrand, Yveline and Berys. The principals in this well-dressed production are Carle, Renee Fagan and Lilly Scott.

Abandon Byron Play

London, Oct. 26.

Philip Michael Faraday has abandoned his proposed production at the Duke of York's of "The Pilgrim of Eternity," a play founded on the life of Lord Byron.

White and Smith for U. S.

London, Oct. 26.

Lee White and Clay Smith are sailing on the Olympic, Oct. 26. They informed a Variety representative they will play a short engagement in America and then return.

Barrymore Still in London

London, Oct. 26.

John Barrymore is here taking scenes for a big American picture production of "Sherlock Holmes." Mrs. Barrymore has gone to America.

Khyva St. Albans in Matinees

London, Oct. 26.

An American actress, Khyva St. Albans, will appear in a series of matinees at the Garrick in a Russian play by Andreff.

Making Room for "Deburau"

London, Oct. 26.

Lord Dunsany's play "If" finishes its run at the Ambassadors Oct. 29 to make way for Robert Lorraine's production of "Deburau."

Hicks Trying Out

London, Oct. 26.

Seymour Hicks produces "The Man in Dress Clothes" in the provinces prior to its West End premiere.

British Ballet Closing

London, Oct. 26.

The British Ballet at the Kingsway finishes Oct. 26. After revision it may be revived.

Lloyd Marries Friend's Widow

London, Oct. 26.

Edward Lloyd, famous veteran tenor, aged 71, was secretly married to the widow of an old friend.

Russian Season Postponed

London, Oct. 26.

The season of Russian ballet at the Alhambra has been postponed until Oct. 31.

Sari Petrasse Retires

London, Oct. 26.

Owing to illness, Sari Petrasse retires from the cast of "The Gypsy Princess."



BY WIRE—

To busy in Chicago to write add this week. Next week play Memphis. Certainly miss the place on 49th. When at the Statler, Cleveland, be sure and ask for Mr. Sullivan. Good-bye, going over on Dearborn Street now, the place on this side of the bridge. Drop me a line at the Kirkham. Have some news for you from London. Dave Carter and Vaudeville Club gang there. All the best.

FRANK VAN HOVEN

DRESSMAKER'S REVUE

Paul Poiret Joint Author of Success at Michel, Paris

Paris, Oct. 26.

"Vogue" is the title of a revue presented at the Theatre Michel October 22. It is by Paul Poiret, the dressmaker, with Briquet and Saint-Granier as joint authors.

The cast comprises Carjol, Robert Clermont, St. Grenier, Mmes. Parleys, Blanche Rittler, Gaby Gladys and Jeanne Chirel. The "fashionable" production can be recorded as a success.

This revue is to be followed by an operetta by Maurice Yvain, the popular composer, after which Andre Pascal (Baron-Henri de Rothschild) will have the stage for his new play, "Madame de Compagnie."

TRANSFERS "LINCOLN"

Kay Braves Scala's Bad Reputation—Talking of Patriotism

London, Oct. 26.

Paul Kay, an American, has acquired the rights to "Abraham Lincoln" and transferred it from the Lyceum to the Scala, Oct. 24, with the original cast and production.

Interviewed by a Variety representative, Kay said he knew the reputation of the Scala, but was chiefly influenced by patriotic motives in putting the show on and considered it a calamity to England and America if the piece went to storehouse at present. His future plans here depend on circumstances.

AMERICANS IN FRANCE

Paris, Oct. 18.

Miss Yvonne Humphrey, violinist, has returned to Paris from Belgium to complete her studies here. Arthur Spaulding, violinist, has gone to Holland and Norway to give concerts. He is due in Italy early in 1922 and is visiting Egypt in February.

Mary Seiler, a musical student at the Fontainebleau summer conservatory, has decided to remain in Paris for the winter to continue her harp studies.

Timothy Spellman, composer, who resides in Florence, Italy, is visiting Paris in connection with his symphonic poem, "Christ and the Blind Man," published in America by H. W. Grey. He is accompanied by his wife, Leolyn Louise Everett, a poetess.

Elaine Kennell, soprano, is engaged for the season at the Besancon municipal opera.

Earl Leslie, the dancer, will remain at the Casino de Paris, being listed for the new production shortly.

Green Scores in 'Welcome Stranger'

London, Oct. 26.

Harry Green in "Welcome Stranger" opened at the Lyric Oct. 19 and scored a huge success. Green's welcome was enthusiastic and the piece should have a long run.

Clifford Brooke is returning to New York to produce "Circus" and "Dear Me."

BIG APOLLO SHOW

Goldberg Presents Elaborate Revue with Creditable Cast

Paris, Oct. 26.

G. H. Goldberg, formerly of London, connected with Sachs and other enterprises, has secured the lease of the Apollo, Paris, and although he has controlled the house for some months, he made his official inauguration Oct. 23, presenting a musical comedy, "La Belle de Paris," signed by L. Boyer, to music by Louis Ganne.

It is a new version of "L'Archiduchesse des Folles Bergere," and is a big show, with a creditable troupe, including Auge, Jacques Vitry, Mario, George, Mmes. Exiane, Jenny Golder, Jeanne Perriat and twenty-four J. W. Jackson girls. There is a company of over 100 in all. Mlle. Zoula De Boucas, a picture actress, is in the cast as a dancer. The producer is L. Lemarchand; Lucien Klopp is manager in front of the house.

The preliminary title of this version was announced as "Leda," but now produced as "Belle de Paris."

DENY ROLLS DISCHARGE

Dispute His Claim Creditor Was Partner—Bankruptcy Continued

London, Oct. 26.

Ernest Darewski, known as Ernest C. Rolls, has applied for discharge from bankruptcy. The Court has refused, suspending the discharge for three years.

The Registrar stated it was impossible to compute within some thousands of pounds what the debtor's liabilities were, nor was it possible to say what, if any, dividend would be paid. Twelve thousand pounds were lost over "Laughing Eyes" and 16,000 pounds on "Oh, Julia." One creditor claimed between 30,000 and 40,000 pounds, and a judge had rejected Rolls' contention that the creditor was in reality a partner.

LACOSTE ARRESTED

Paris, Oct. 26.

The former manager of the Cirque de Paris, Julien Lacoste, is charged with obtaining money under false pretenses and has been arrested at his home at Bois Colombes.

While an undischarged bankrupt he is accused, still being director of the Cirque de Paris, of having organized a company for publicity business and sold shares on the promise of big dividends, his company not even being registered.

Some of the stockholders kicked when the profits were not forthcoming and filed complaints. The frauds are alleged to reach several hundred thousands of francs, mainly distributed among Lacoste's acquaintances.

REVIVAL AT ODEON

Paris, Oct. 18.

Paul Gavault is making many revivals, like his colleagues, his latest being Casimir Delavigne's five-act drama, "Les Vepres Siciliennes," which deals with the French occupation of Sicily in the thirteenth century with Roger de Montford described as a sympathetic governor. It is interesting for the present generation of playgoers, but does not equal Delavigne's "Louis XI" or "The Children of Edward IV," taken from Shakespeare. The drama is in Cornelian form of verse, which is not fashionable.

COMPOSER OUT OF BOUNDS

Paris, Oct. 18.

Henri Roberty, conductor and composer, who threw up his membership with the French Musicians Syndicate, says he discovered he was being systematically boycotted by the union, his name being published in the official organ, "Artiste Musicien," as one with whom no syndicalist should have dealings.

His compositions have been indexed and no member of the union will execute them. For this undisguised boycott he is suing the Syndicat des Musiciens for 30,000 francs damages.

Chicago Stars on Way

Paris, Oct. 26.

Lina Cavalieri and Lucien Muratore sailed from Cherbourg today on the Olympic for Chicago where they open with Opera company Nov. 11.

Sir Alfred Here and Away

Sir Alfred Butt, the English theatrical manager, who arrived in New York a fortnight ago, remained in town but one day and departed at once for Mexico to look after some important mining interests.

ROSTAND'S SON IN BERNHARDT TRIUMPH

Writes Play in Which Famous Star Makes Brief Appearance

Paris, Oct. 19.

"La Glorie," by Maurice Rostand, son of the late author of "Chantecler," was produced at the Sarah Bernhardt Oct. 19 and made a pronounced impression. Mme. Bernhardt herself appeared in an allegorical tableau giving a vivid picture of "Glorie." She was enthusiastically acclaimed. The cast included Mmes. Pauline Pax and Vattier.

The leading figure is Clarence, son of the famous English painter Wishburn. Though he receives royal patronage, he wishes also to secure fame, and so studies his father's paintings. One picture entitled "Glorie" comes suddenly to life and advises him to go to London to continue his work.

Clarence obeys, but, incapable of realizing his ambition, desponds and falls ill. While the son is being nursed, the father paints in the son's blank canvases and the son thinks he has done them himself until the truth is revealed by a friend's silence.

While the son is dying, Glory reappears to him telling him his renown is merited because it was he who inspired the pictures. Yvonne plays Clarence and Crettilat appears as the father.

REVIVALS SUCCEED

London, Oct. 26.

The revival of "The Only Way," at the Lyceum Oct. 24, is a big success.

The revival of "Ruddigore," at the Princess, was enthusiastically received. This is its first revival since 1887, when it was produced at the Savoy and ran nine months.

QUIN REVUE SUCCESS

Paris, Oct. 26.

"Quin, Quin," by Henri Batallie and Rouvray, was presented Oct. 23 at the Gaite Rochecouart with success. The cast includes Dorville, Batallie, Jean Flor, Gilbert and Cors Madou.

IN PARIS

Gabriel Grovez, of the Paris Opera, has been appointed conductor of the Chicago Opera for one year.

With revival of "Orpheus" at the Opera Comique, the management also presented a new work in one act, "Camille," lyrics by Paul Speck, score by Marc Delmas. The book is weak.

The comic opera singer, Jean Perier, has been decorated with the Legion of Honor by the French Government.

Theodore de Villessert, dramatic artist, aged 48 years, was found dead in his room in a Paris boarding house after having been missed for a week. Heart disease is found to be the cause of death.

PROGRAMS: Edan, Rikogoku, Japanese family; Strathmore, Remos and dwarf; Carlton and His Satellites; Three Mankeys; Boucot; Mme. Dania; Les Belin; Kelly, motorcyclist; Rayettes; Dogs; Prince Jack Monkey; Tre-Ki.

Alhambra: Frank and Somers; Mowes and Singer; Christian Christensen; Hanson Trio; Fred Brezini; Percy Athos Co., with Edith Leroy and Bella Lind; Harvard-Holt-Kendrick; Geo. Willie West and McGinty (Jerry & Co.); Georget, Fred Sylvester; Nan Stuart.

Olympia: Raquel Meller; Isabella Ruiz; Louis Vacler; Gaikals and Gaikals; Monty; Lucie Caffaret; Revue Legere, with Gaby Blinda; Simone Max; Renee de Thouy; Manuelle; G. V. Ibray, etc.

SAILINGS

Oct. 30 (New York to London), Cecil De Mille (Patria).

Oct. 26 (Cherbourg to New York), Lina Cavalieri, Lucien Muratore (Olympic).

Oct. 26 (Cherbourg for New York), Lee White, Clay Smith (Olympic).

Dec. 5 (Southampton for New York), Alice Lloyd (Aquitania).

BIG SUCCESS IN EUROPE

ELKINS FAY and ELKINS

"MINSTREL SATIRISTS"

PLAYING MOSS, STOLL and Principal Characters

Direction, W. S. Beaumont

ROWDYISM SPOILS JOLSON SUNDAY SHOW

Disorder Breaks Out in Vaudeville in New Theatre

Disturbances and rowdiness marred the Sunday concert at Jolson's 68th Street Sunday night, Oct. 23. A restless house sat through the first half of the show with the demonstrations taking concrete form after intermission.

Dave Horlick and Sarampa Sisters opened the second half, and were interrupted in the midst of numbers and dances by ill-timed applause.

Eddie Nelson followed. His opening song was interrupted by a shouted remark from one section of the house, but Nelson managed to quiet them, and finished in good favor. Yvette followed and was so nervous she did her opening number and cut 15 or more minutes by jumping to her encore number in "one." Jolson closed the performance.

Along Broadway an unconfirmed story was to the effect that the "regulars" discussed the show at intermission, deciding that if the last half of the bill didn't improve they would "razz" the acts.

The Sunday night concerts at the Jolson are booked through the Shubert Vaudeville Exchange.

SEES BETTER TIMES

Magnate of Southwestern Territory Cheered by Price Rise

Kansas City, Oct. 26. Ensley Barbour, head of the Barbour circuit of theatres in Missouri, Kansas, Oklahoma and Texas, was in town this week and brought the cheerful tidings that business in his territory was on the increase and that with the price of oil going up the theatrical business should soon be something like normal.

In addition to being the lessee and owner of 11 theatres and 10 tabloid musical shows Mr. Barbour books some 70 houses and is principal owner of the Southwestern baseball league. The price of oil, which figures so extensively in many of his towns, has almost doubled in the last three weeks, which means millions.

SURATT WITH KEITH

Foregoes Shubert Offer—To Open in Pittsburgh at \$2,500

Valeska Suratt signed with the Keith office this week for a 20 weeks' tour. She will open at the Davis, Pittsburgh, Nov. 7, appearing in a new sketch by Jack Lait, called "Through the Keyhole." Harry Weber arranged the Keith booking. Miss Suratt will receive \$2,500 a week for her Keith engagements.

Miss Suratt was in receipt of an offer from the Shuberts last week, calling for her appearance in Shubert vaudeville for the balance of the season, 25 weeks guaranteed, at \$1,000 a week. The Shubert offer also carried a proviso whereby Miss Suratt was to be starred next season by the Shuberts in a legitimate place at \$1,500 weekly.

MILES SPLITS IN DETROIT

Regent and Orpheum Undergo Change of Policy

A change of policy will be installed at the Miles houses, Regent and Orpheum, in Detroit, beginning next Monday when both houses will adopt a split week policy.

The Miles, Detroit, will remain a full week, all three playing five acts and feature pictures as before. The Miles houses are booked by Fred Curtis through the New York York Pantages office.

Acts will still receive two weeks in Detroit from the Miles office. It was customary before to refrain from playing the same act at the Regent and Orpheum on account of the close proximity of the two houses.

The new policy is credited as an effort to stimulate business at the above standards as both have been reported as "off" in attendance, due to industrial conditions since the opening of the season.

CROSS WITH RUTH

Wellington Cross will assist in the Babe Ruth act, which is scheduled to open at Proctor's, Mt. Vernon, Nov. 3. Harry Webster made the arrangements this week while Cross was appearing at the Davis, Pittsburgh.

PICTURE STARS IN PLENTY AWAIT VAUDEVILLE'S AYE

Film Luminaries on Coast and in New York Looking for Routes—Bushman and Bayne's Success Held Responsible for New Onslaught

Picture stars are trying to flood vaudeville. If all of those luminaries of the screen fish for vaudeville time secure routes pictures may run short. The vaudeville bookers, however, are for the greater part turning deaf ears to those of the silent drama who are seeking a chance to tear around the circuits of the big time houses.

Within the last few weeks a host of the film stars now "resting" in Los Angeles have tried to receive favorable word from New York regarding the possibility of their appearance in vaudeville.

The advent of Francis X. Bushman and Beverley Bayne on the stage of the Orpheum, Los Angeles, may account for the recent queries from the coast. Lewis & Gordon, who have handled the Bushman-Bayne act since the combination went into vaudeville, have not less than five picture stars wanting vaudeville time. They are all real stars as far as the screen is concerned, but thus far the bookers have not been falling over themselves to make a place on the books for them.

The booking condition as far as the Keith and the Orpheum circuits are concerned is rather congested at this time and, according to reports, may remain that way until some time after the first of the year.

The picture people have found that there is no great welcome awaiting them. One exception to date is Mrs. Sidney Drew, who is to open shortly in "Predestination" by Edwin Burke. With her will appear Tom Kerrigan and Cissie Fitzgerald. The latter is the famous Cissie of the naughty wink. This act has not been routed, but has had its break-in weeks laid out. In the past the offering of a name of the calibre of Mrs. Drew's with her screen and legitimate stage prestige would have been taken greedily, but right now the market seems flooded.

Other picture acts playing under like conditions are the offerings of Marc McDermott and Co. in "The Decelvers," written by William C. De Mille, and the Crane Wilbur-Martha Mansfield combination which, while continuing to work steadily, never has more than from five to six weeks booked ahead. The Will Rogers booking was lately announced, also that of Wesley Barry.

Other picture appearances have been made on the minor circuits. The Pantages circuit so far has had most of them, making them "in person" as well as with an act made incidental.

The Shuberts have been in receipt of offers from the film stars for vaudeville and the Shuberts have opened negotiations with the picture people in more than one instance.

New York has seldom been of late without two or three picture lights or their representatives looking about locally for immediate vaudeville bookings.

Hoffman Sketch

The Lewis & Gordon office has also produced five other acts within the last three weeks. They include William Harrigan, late star of "The Acquittal," with a company of players in "Retribution," by Edwin Burke; Roland Young in "The Robbery," by Clare Kummer; "Young America," with Bennie Sweeney, presenting the court room scene from the play of the same title (Sweeney being the juvenile actor who was the hit of the piece when it played at the Gaiety a few seasons ago); Grace Huff and Co. in "The Chicken and the Rooster," and a new act by Aaron Hoffman, entitled "For Better or Worse." This is the first bit of vaudeville writing that Hoffman has done since he started work on "Welcome Stranger" a couple of seasons ago. In it Paul Burns, Ellnor Hicks and Billy Augustin will appear.

FAMOUS IN NEW HIGH OVER 64 ON POOL OPERATIONS

Strike Talks Turns Attention to Specialties—Goldwyn Feels Effect of "Theodora" Success—Trading in Triangle Stops.

The feature of the stock market as regards amusements this week was a sharp upturn in Famous Players-Lasky under the influence of inside operation and the stock situation. It might ordinarily be thought that strike talk would have a bad effect, but as it works out in the case of Famous Players, the reverse is true. The sudden menace of a walk-out of railroad workers led many speculators to withdraw from the rails in a hurry. The same is true of many industrial issues which might be supposed to depend upon free and open transportation to greater or less extent. Thus two large sections of the general list were barred to speculative operations, and as the natural result, professional operators concentrated on the specialties. Famous Players is prominent in this particular group and it benefited especially since it has been widely advertised that the amusement leader was in for an advance both by excellent cash and business position, and because it was packed by a powerful bull pool of insiders. The move up began on Wednesday of last week. After the stock hung fire for more than two weeks, progress forward was steady and the issue reached its climax on Monday, when it crossed 64. On the following day it had a slight reaction, but this turn was in the nature of normal reaction which ordinarily accompanies the long upward movement. There were no indications that heavy selling had come into the issue in opposition to the turn, all indications being that the bull pool was in thorough command of the situation.

Elsewhere moves in amusement issues were small and lacking in significance.

Loew Inactive

Dealings in Loew practically ceased. The stock did not come out either on Tuesday or Wednesday, but last quotations were above 13. The uncertainty concerning future dividend action in this stock continues to be a serious obstacle to new buying, although inside interest is active.

DONALD BRIAN'S NEW ACT

A new act will be presented by Donald Brian when he returns to Shubert vaudeville. It is now in preparation. Mr. Brian had a six weeks' contract for vaudeville with the Shuberts. He has played three. The first sketch for Brian was "The Fire Escape," a playlet previously done in vaudeville and having as its original star there, Charles Richmond. The revived proved unsatisfactory.

Adds Small Timers

The Globe, Washington, Pa., and the Strand, Shamokin, have been added to Billy Delaney's string in the Keith family department. Both houses will play four acts on a split-week basis.

I. T. A. MEDIATOR ENDS THEATRE DEADLOCK

International Agent Brings Cut of 5 Per Cent by Agreement

Buffalo, Oct. 26. Threatened labor trouble affecting all classes of theatres here was averted last week, when the stage hands and musicians agreed to accept a 5 per cent. wage cut for this season. The managers had sought a reduction, but the men refused to consider the proposals. The International Theatrical Association was then asked to send a representative, Ligon Johnson coming here and successfully settling the matter.

The deadlock between the men and managers came about because of the diversity of interests, the local managers' association taking in vaudeville, legitimate and pictures. With virtually three factions opposed, an impartial umpire was supplied by the I. T. A.

JIM SHEEDY GIVES BOND

Jim Sheedy was placed under arrest Monday afternoon by two deputy sheriffs on charges brought against him by his divorced wife, Irene Sheedy, for alleged non-payment of alimony. Sheedy secured his release when a \$2,000 cash bond was furnished by Lou Peyton, the vaudeville agent.



JANE and KATHERINE LEE

who are continuing to duplicate their Eastern success as Orpheum Circuit headliners. They are receiving their mail this week (Oct. 24), at Vancouver, B. C. Next week (Oct. 31) Seattle, Wash.

SUBURBAN DAY

City Boosters Plan Scheme to Help Business and Theatres

Elmira, N. Y., Oct. 26. "Suburban Day" is the latest business boosting stunt for local theatres and local retail establishments. The stunt, given a tryout, was hailed enthusiastically as a successful innovation by the Chamber of Commerce and the Business Men's Association, which sponsored the idea. As a result, "Suburban Day" will be observed regularly on the first Saturday of each month.

Local theatres, pictures and legitimate book special bills for the monthly trade festival, designed to convince suburbanites that Elmira stores can supply all their needs at reasonable prices. Retail establishments will feature special bargains for the day. In addition, the fostering organizations will seek fare reductions in the steam and trolley roads leading into the city.

LOEWS AWAY FOR 2 MONTHS

Marcus Loew, accompanied by Mrs. Loew, left Saturday for a two months' trip to Germany.

THREE SLUGGINGS IN BROADWAY DISTRICT

Actor and Newspaperman New Victims—Mystery Reported

Two holdups in the theatre district last week had as victims an actor and a newspaperman. Early on Thursday evening Ernest Evans was attacked and robbed on Eighth avenue. He was severely beaten, and in appearing on the bill at the 44th Street this week his face was noticeably swollen despite a heavy make-up. Joe O'Neill, a feature writer on the "World," was similarly attacked and robbed. The assault occurred while he was sitting in a taxi on Broadway, after the thieves had jerked the driver from his seat. O'Neill, who is reported taken to a hospital, is well known to professionals.

Both stick-ups were of the same style of attack—that of beating the victim and then robbing him.

Bob Murphy (Murphy and White) was attacked by thugs as he was entering the stage door of B. S. Moss' Jefferson, on 14th street, last week. The team were appearing at the time when Murphy was slugged. No attempt at robbery occurred, the affair remaining a mystery to the artist, who worked the night show with two damaged optics as the result of being hit with some blunt instrument.

CALLED SUICIDE BY GAS

Chicago, Oct. 26. Mrs. Blanche Otten, described by the police as a cabaret entertainer, was found dead in her gas-filled bedroom at 27 East 53d street. Gas was escaping from an open jet when the police broke in. They said it was a case of suicide. Her husband, Max Otten, is said to be a musician playing in a local theatre.

BETTER BEYOND MISSOURI

Coast Reports Transcontinentals Finding East in Worst Slump

San Francisco, Oct. 26. That business in the Middle West is exceptionally poor and that practically every show coming through the Coast suffers until reaching this side of the Missouri river is the word brought here by numerous advance men of incoming companies. It is the opinion of those who recently made the trip across the continent that the immediate Middle West is suffering as bad a slump as ever known for the theatrical business.

This side of the Missouri business commences to pick up and gradually becomes stronger until the Coast is reached, where it is agreed by all that business is better than any other part of the country today. The farther west the better the receipts, is the declaration of all advance men now present.

Ned Alford, who is traveling ahead of the Marcus show, which comes into the Favoy shortly, tells of the business done by the show, which held up a long time.

VAUDEVILLE IN THROES OF TIGHT BOOKING CONGESTION

Hundreds of Acts Laying Off—Supply Estimated as 400 in Excess of Demand—Closing of Many Legit Shows Adds Flock of New Turns to Field

Vaudeville is in the throes of one of the worst booking congestions in years, in the opinion of many leading vaudeville executives, booking managers and agents. An odd angle to the booking situation is that while the Shuberts are using from 115 to 125 acts weekly, still the available supply of turns appears to be some 400 in excess of the weekly demand. Some persons in close touch with vaudeville booking matters believe that an estimate of 400 acts over the weekly supply of turns needed to fill the bills is decidedly conservative, holding to the opinion that 600 would come nearer to the number of acts laying off around New York alone. Many of these are not unknown turns either, the lay-off list including many standard turns.

Several reasons are advanced for the above mentioned condition, one that appears to be very logical being that many legitimate shows have closed this season, with the people thrown out of work framing up vaudeville turns and adding a number of new acts to the regular supply. The number of acts thus formed from shows that have stopped are estimated to be 200 alone.

Both the Keith and Shubert offices have many more turns available than they can use at present, according to booking men, whose business it is to supply the turns. The Loew Circuit, with the exception of a few open spots, is booked ahead for a couple of months.

The booking of big pictures in the vaudeville houses in and around New York recently has also affected the vaudeville situation to a considerable extent, several houses cutting their shows from two to three acts, with the addition of the multiple reel pictures.

Many Middle Western houses have cut their vaudeville shows from eight and nine acts to five and six, which also accounts for a number of lay-offs.

Additionally affecting the situation is the fact that a considerable number of vaudeville houses have not re-opened as yet this season.

The intensive drive for headliners indulged in by the Keith people and the Shuberts since the Shubert opposition arose has resulted in many new names from the legitimate and concert field being booked in vaudeville. The grouping of five and six "names" in the houses where opposition exists has worked to the detriment of the smaller acts classed as "standard turns." Whereas it had been the custom to include six and seven standard turns in a big-time show, the playing of six "name" acts recently has automatically displaced the smaller standard turns.

The booking congestion is just as bad in the small-time as in the big-time circuits.

ANOTHER TAB HOUSE

Kansas City, Oct. 26.

The Regent, one of the city's big downtown picture houses, is the last to go over to musical tabs. Its change of policy was inaugurated today when it offered a 12-people show headed by Nat (Duke) Fields, a brother of Lew Fields, in "The Girl Behind the Counter." It is announced the house will present musical comedies from the Weber and Fields repertory.

The bills will be continuous and changed semi-weekly, the musical performances being given in connection with a feature picture. The Regent is owned and managed by Dubinsky Brothers.

\$150 WEEK FOR MRS. ARDELL

The Supreme Court in New York last week awarded Mrs. Franklyn Ardell \$150 weekly alimony and \$500 counsel fees pending the trial of her divorce action against her husband.

The real name of Ardell, according to the papers, is Franklyn D'Zubla.

JUDGE'S DECISION CONCERNS "UNIQUE"

Gallagher and Shean 'Not "Unique," So the Win Case

According to Justice Hotchkiss in deciding in Gallagher and Shean's favor in the injunction suit brought against them by the Shubert Theatrical Co., a producing company holding contracts with an act which elects to play for rival managers can only enjoin that act if it can be proven their services are so "unique" as not to be replaceable by others just as good or better. This angle is covered in the decision by:

"The most that can be said of them is that they were pleasing and successful artists who commanded fair salaries, but I am not satisfied that they possessed any such special merit or reputation or that their talents were unusual in any such degree as to make their loss a matter of serious consequence to the plaintiff."

On the other hand where a performer's services are so "unique" and "valuable" that their loss to the manager amounts to some tangible value, it would work an unfair burden on the manager should the act leave him. It was on this basis that the Shuberts' counsel, William Klein, argued, citing their victory against the Rath Brothers, but as the presiding justice states, "The cases are clearly distinguishable, because in each of these cases the element of uniqueness was found as a fact."

The Shuberts have filed a notice of appeal. Unless sustained, Gallagher and Shean are free to work for Keith temporarily.

INQUIRE INTO FINANCING

Legislators Ask How Woodlawn Was Capitalized

Chicago, Oct. 26.

Methods by which the American Bond and Mortgage Co. financed construction of the Woodlawn theatre, a motion picture house, are being inquired into by the Dailey legislative commission.

Henry Karzas, part owner of the theatre, told the commission that three parcels of land separately purchased for \$38,000, had been appraised at \$78,750 in an agreement entered into with the company for a first mortgage of \$175,000. The land valuation was increased to \$100,000, when a second mortgage for \$25,000 was executed.

It was pointed out to the commission by the attorney for the company that the consolidation of the separate parcels to make possible a theatre site had enhanced the value of the land.

Karzas said he paid \$21,000 for two parcels and that W. J. Moore, president of the bonding and mortgage company, paid \$17,000 for the remaining parcel. Three months later, he declared, the amount of Moore's investment was repaid. Moore, Karzas testified, was given 500 shares of theatre stock, and he held 750 shares, with a par value of \$100 a share.

The American Bonding & Mortgage Co. financed the erection of the A. H. Woods and Apollo theatres in the "loop" also.

The same banking concern is interested in the flotation of bonds for Loew's 83d Street and Newark, N. J., theatres.

JOE HART'S ESTATE

An estimate of the estate left by Joseph Hart, filed last week, gave the personal property as valued at \$2,000, left to his widow, Carrie De-Mur. An insurance policy of \$1,500 will be divided between Mrs. Hart and a sister of the deceased. A brother of Joe's is in California as disclosed by the statement.

From his Hallen and Hart days to "Foxy Grandpa" and later as a producer, Joe Hart was rated as a man of money, and in his later days as a man of wealth.



WILBERT—HELEN
EMBS and ALTON

Another Standard Act Booked Sold by the
BURT CORTELYOU AGENCY
Booking exclusively with W. V. M. A. — B. F. Keith (Western) and all affiliated circuits.

SING SING SHOW

Bill from Victoria Entertains for Welfare League

Sing Sing, Oct. 26.

On Friday evening, Oct. 22, the Victoria Theatre of Ossining gave a big treat to the inmates of Sing Sing prison. We had their entire bill of vaudeville acts. They were exceptionally good and were well received by our audience of 1,100.

The first act was Jerome Mann, "The Wonder Child," better known as "Little Al Jolson." Eleven-year-old Jerome Mann is an exceptionally clever lad. He sang and danced and gave excellent imitations of Eddie Cantor, Eddie Leonard, singing "Roley Roley Eyes," and Al Jolson.

The second act was Cook and Bernard, in the "Cop and the Wop." A clever talking and singing act which went over very well.

The third act was Baroness De Hollub, formerly Harriett Lorraine of musical comedy fame. The Baroness sang a few selections and was very well received.

The fourth act was Art Egbert, a versatile juvenile, who sang a few songs and played the ukelele.

The last act on the bill was Kane and Grant in singing and dancing. This act was an exceptionally good one and when it ended the audience cheered for a few minutes. Miss Kane is a pretty and vivacious little actress whose impersonation of Frances White was superb. Mr. Grant gave some excellent imitations of "Frisco" and Pat Rooney; they closed the act singing and dancing to the tune of "Strut Miss Lizzie Brown." Mr. Grant also playing the violin.

On behalf of all the inmates of this institution we wish to extend our vote of thanks to the performers for the splendid evening's entertainment they afforded us all.

HARRY FOX BANKRUPT

Harry Fox has filed a voluntary petition in bankruptcy through Attorneys Kendler & Goldstein setting forth his liabilities at \$17,777.43 and no assets. The creditors include a cash indebtedness on a loan of \$3,877.43 to F. Ray Comstock; \$9,000 cash loan from Jack Curtis; Fred Turner of Irving Berlin, Inc., for \$4,400 loaned, and to Messrs. Milton Hickey and Howard J. Green, vaudeville authors, \$500 for special songs written for Fox's act.

CAN'T SONG "PLUG"

Lillian Herlein has formed a vaudeville partnership with Eugene West, the songwriter, on the condition that the latter do no song "plugging."

West has written a specially restricted song cycle for Miss Herlein and will accompany her at the piano.

ASKS ANNULMENT

An action for an annulment of her daughter's marriage to Walter Reed, vaudeville, has been filed by the mother of Leonia Christiano Reed, alleging she is a minor.

James Timoney is representing Miss Reed.

YEGGS BLOW SAFE

Minneapolis, Oct. 26.
Cracksmen used nitro-glycerine on strong box of Loring theatre, one of the Finkelstein & Ruben chain, here early Monday and grabbed three bags containing \$700 in cash.

QUESTION FOX DATES

Clayton and Lennie Object to Transfer of Time

Clayton and Lennie, a Shubert Vaudeville act, have agreed to play four weeks for the William Fox Circuit, the engagement to begin at the expiration of their Shubert Vaudeville route.

The Fox contracts were signed by Arthur Horowitz who was the personal representative of the team in 1919. The salary specified in the Fox contracts is \$250 weekly which the team contended was less than their 1919 salary.

Clayton and Lennie have been laying off on their Shubert route and were notified that the Fox office wished them to play the engagement Horowitz contracted for. They refused, contending that it would break their Shubert contract.

The matter was satisfactorily arranged when the artists agreed to work out the Fox contracts at the conclusion of their present bookings.

SAWING WOMAN GAINS AS ILLUSION FEATURE

Ten Acts Now Out—Selbit, English Claimant, to Return

There will be 10 "Sawing Through a Woman" illusions on the boards by next week. There are showing currently in various sections this week eight acts of the kind, four being the Goldin illusion and four being put out by P. T. Selbit. The latter is preparing two more, both to start next week.

This week Selbit and one of the Goldin "woman" acts are opposing each other in Winnipeg. Selbit was due in that city in the Pantages house in two weeks, but when Le Roy, Talma and Bosco were jumped into Winnipeg with the "vivisection" illusion, Selbit was pulled out of Minneapolis and was jumped from Toronto to the same town.

Five of the Selbit illusions are for independent vaudeville, the sixth opening with the American burlesque show, "Whirl of Girls," next week. It is understood that Selbit will shortly return to England, content to receive royalties on the half dozen copies of his illusion here.

Henry Marcus, connected with the staff of the Clipper as reporter and show reviewer for the last two years, returns to the stage soon in one of Horace Goldin's "Sawing a Woman in Half" companies, playing the Keith houses. The Marcus "Sawing" act raises the total of Goldin's turns to four, the others being Harry Jansen, Servais Le Roy and Goldin himself. Le Roy is playing the Orpheum time; the others are playing in various sections of the country for Keith.

Adelaide Herrmann is not using the "Sawing Through a Woman" illusion as reported.

PERSONALLY CONDUCTED

The Main St., Asbury Park, has discontinued its legitimate policy for split week vaudeville, playing six acts each half. The Main St. is opposite to the Savoy, both houses controlled by Walter Reade.

The Broadway, Long Branch, which recently changed its policy from traveling attractions to split week vaudeville, is now playing three bills a week, two days each.

Charles Bryan has been appointed general manager of the Reade interests in Trenton, succeeding Montgomery Moses. Henry Sensor is Bryan's assistant.

Reardon and Mrs. Castle

Billy Reardon has been engaged to act as Irene Castle's dancing partner during her coming vaudeville tour in the Keith houses. Reardon is well known as a society dancer, having appeared in vaudeville and the more prominent dance places along Broadway.

Ted Shapiro With Tanguay

Chicago, Oct. 26.
Ted Shapiro recently left "Hitland" to join Eva Tanguay as her musical director and pianist. The act is at Ascher's Roosevelt this week.

Will Rogers Opens Monday

The engagement of Will Rogers with Shubert vaudeville, as reported in Variety last week, will start next Monday at the Winter Garden, New York.

PROCTOR EMPLOYEES

RECEIVE INSURANCE

Group Arrangement Made to Cover Life and Disability

Through a group insurance arrangement entered into Oct. 15 by the F. F. Proctor Enterprises and the Travelers Insurance Co. all of the 1,200-odd employees of the Proctor circuit are hereafter covered by life insurance ranging from \$500 to \$1,000. The Proctor employees receive the insurance protection at no cost to themselves. Everybody connected with a Proctor house, from the scrub woman up to the manager, for a period of six months or longer is eligible for the insurance. The policies are made payable to the employees' dependents.

Those connected with the Proctor interests for six months and less than a year are insured for \$500; one year to two years, \$800; two years to three years, \$700; three years to four years, \$800; four to five years, \$900, and five years and over \$1,000. There is no medical examination. Besides the life insurance protection the policies include a permanent disability benefit, which provides the payment of the face amount of the policy in the event the person totally disabled has reached the age of 60.

The group insurance, in addition to covering the employees of the 16 Proctor houses, also covers the Proctor office staff. The total amount of the Proctor group policy is about \$500,000.

PROTEST LOW FEES

Local 802 Charges Only \$1 Compared With Old 310's \$100

Initiation fee into the new musicians' union known as local 802 of the American Federation of Musicians is only \$2. Initiation to the Mutual Musical Protective Union (the old 310) was \$100 per man. The reduction has aroused some criticism from old members.

The membership list is said to total 12,000, an increase of about 3,000, and original members further complain that no examination requirements attach to new membership. The bands of the police department and street cleaning department of New York are now enrolled as members of local 802. Annual dues of \$8 remain the same.

BOX OFFICE HURT

San Francisco, Oct. 26.

The Shrine circus, which opened last week for a nine days' stay at the Civic Auditorium, is drawing a nightly attendance of about 12,000.

Business at the downtown theatres has been cut into as the result. Last week extremely hot weather and opening night parades by the Shriners caused a big cut at theatre box office receipts.

Fox-Shubert Deal Hange

Vaudeville circles continue to display interest over the outcome of the William Fox-Shubert vaudeville deal, though no new developments are believed to have occurred up to Wednesday. It is understood that definite news regarding the pending merger will be given out by next week.

Portland, Me., Dispute Settled

Portland, Me., Oct. 26.

The local musicians' union by accepting a cut of \$1 in their wage scale settled the dispute with the managers' association.

It had been hanging since Labor Day. The musicians threatened a walkout Oct. 29 unless an agreement should be reached.

Cornell Sits In

San Francisco, Oct. 26.

Harry Cornell became manager of the Oakland Pantages Sunday, replacing Tom Myers, who is taking a short vacation and will return as manager of the Pantages at Victoria, B. C. Cornell formerly managed the Oakland Orpheum, a position he held for several years until suffering ill health, when he resigned. He has regained his former health.

Mae Marsh for Keith

Mae Marsh, picture star, may enter vaudeville for the Keith people shortly with a sketch, a deal now being under way between Miss Marsh and Lawrence Selwag, vaudeville producer, to that end. Dan Kusell will furnish the vehicle for Mae Marsh's vaudeville entry if arrangements are completed.

SHUBERTS WOULD MOVE BALTIMORE VAUDEVILLE

Deal to Switch from Academy
to Big Century There

Baltimore, Oct. 26. The Shuberts have entered into negotiations with C. E. Whitehurst, owner of the Century, a 3,400-seat picture house, to take over the house as an addition to their vaudeville circuit. The Shuberts are at present playing vaudeville in the Academy, which will be dropped in the event that the Century is added, due to the more advantageous location of the latter. The offer made by the Shuberts calls for a sharing arrangement with Whitehurst to retain an interest in the house.

The Century was built for a straight picture policy and will have to undergo alterations if vaudeville is installed, with the house at present having no stage.

Whitehurst, in addition to the Century, controls several local picture houses and also the Garden, which plays popular priced vaudeville booked through the Amalgamated.

SIX DIVORCES

Freedom Season Has Opened in
Chicago Courts

Chicago, Oct. 26. The divorce mill in the local courts is grinding again. This week six decrees in the Circuit and Superior courts by Justices Sabbath and Lynch.

Belle Ward, professionally known as Belle Irwin, was granted a divorce from Harry Ward, booking agent (with Rose & Curtis of New York) on the grounds of desertion. Isabelle Martin, chorus girl, received her matrimonial freedom from John Martin, non-professional, on the grounds of cruelty.

Helen Flynn, vaudeville, charged John Flynn with deserting her. Judge Sabbath agreed by granting a decree.

Blanche Taylor won her freedom from Tell Taylor, the music publisher; charge of cruelty.

Mack Browne (Browne and Elaine) vaudeville, charged his wife, Grace Sabbath Browne, cabaret entertainer, with desertion. Her place of residence was given to Justice Lynch as Jersey City, N. J. Decree.

Margaret L. Gray won her freedom from Wesley Gray, a picture director of Los Angeles on statutory charges.

Ben H. Ehrlich and Fred Lowenthal represented the complainants in the different actions.

JOHN R.'S JUBILEE

The golden jubilee fund for John R. Rogers continues to grow. Following is an incomplete list of subscriptions:

Geo. C. Tyler.....	\$100.00
E. H. Sothern.....	100.00
J. P. Muller.....	100.00
Walter J. Moore.....	100.00
F. F. Proctor.....	200.00
Charles F. Rideal.....	125.00
Jos. L. Rhinock.....	50.00
Herbert Sparkling.....	50.00
Charles B. Cochran.....	50.00
A. H. Woods.....	50.00
Martin Herman.....	25.00
Roy Cooper Megrue.....	50.00
Slime Silverman.....	25.00
Harry Powers.....	25.00
David Belasco.....	50.00
Sam H. Harris.....	50.00
Friars' Club.....	25.00
Eddie Pigeon.....	10.00
Mike Selwyn.....	10.00
John C. Freund.....	10.00
Sam Forrest.....	10.00
Al Deuschman.....	5.00
Harry Brown (Pittsburgh).....	10.00
John C. Davis (Cincinnati).....	5.00
J. M. (Jack) Welch.....	10.00
Wm. Anthony McGinn.....	10.00
John Brockway.....	5.00
Regene Handman.....	5.00
Max Plomh.....	10.00
Pat Casey.....	50.00
Gus Kerker.....	10.00
John Klingling.....	10.00
Geo. R. White.....	10.00
J. J. McCarthy.....	10.00
Daniel McCarthy.....	50.00
Foreign drafts (net).....	977.22
Anonymous in remittances from \$1 to \$5.....	102.00

SHUBERT'S DETROIT

Goes Into Majestic Instead of Cadillac, as Reported

Shubert vaudeville will not be the policy of the Cadillac, Detroit, which is being renovated for legitimate attractions. The Shuberts are to install vaudeville in the Majestic, Detroit.

The wanted story was printed in the Detroit Herald this week.

SPOTTY IMPROVEMENTS IN BUSINESS SOME COMFORT TO SHUBERT VAUDEVILLE

Nora Bayes a Draw in Pittsburgh and Jimmie Hussey a Box-Office Asset in Boston—Dayton Still Off and Cleveland Sore Spot—Unit Scheme Dissolving—Trying Buffalo Out.

COMBE OBLIGES AND GETS THE SHORT END

Obliges For Single Week and
Is Assessed Heavily

New Orleans, Oct. 26. Boyce Combe summarily walked out of the bill at the Orpheum here Saturday, crestfallen and hurt and all entreaties to have him return were ineffectual. When it was found he was adamant, Manager Piazza brought Cecil Gray over from the Palace to fill the vacated spot.

Combe, according to his own story, was given an Orpheum Circuit route by Frank Vincent, to start about the middle of November for a full season. Two weeks ago he was advised of a cancellation of the time. Before receipt of the notice about his route being recalled he had expended \$127.50 at the instance of the Orpheum publicity department in the purchase of special photographs to be used en tour. The office, it appears, stood responsible for the photographer's bill, for which it was to be reimbursed by Combe as he began playing regularly.

While in Chicago several days after receiving notice of his Orpheum cancellation, Combe received a call from Sam Kahl asking him to fill one of the positions on the bill at the Orpheum in this city, due to a shifting of one of the acts. Kahl, it appears, stated he would consider it an especial favor, and Combe, thinking perhaps the Orpheum booking department had changed its mind and might return him his original route, accepted the date which necessitated a long jump. Combe was satisfied and his engagement seemed satisfactory, so much so that he aided the local manager, Ben Piazza, to secure reams of publicity in the press by engaging in a golf contest with Bert Jones, champion of the State of Louisiana, and defeating him with something to spare.

Saturday afternoon there came a wire from the New York office instructing Piazza to deduct \$127.50 from the lone week given Combe and there was also the five per cent. "kick in" to be sent Joseph Plunkett.

After Combe had paid his accompanist, and the deductions had been computed, Combe was penniless, so much so that he had to borrow money to leave town.

SHUBERTS PASS SPRINGFIELD

Springfield, Mass., Oct. 26. It's about settled Shubert vaudeville will not come into Springfield. There had been negotiations for the Capitol and the Shuberts are said to have advanced \$15,000 to secure the house, but the latest report is that after an inspection they found it unsuitable.

The Capitol is a picture house. The Shuberts say they will seek to recover the deposit.

ANOTHER COLORED HOUSE

Portsmouth, Va., Oct. 19. The Hofheimer interests, headed by Harry Hofheimer of Norfolk, have added to their string of vaudeville and movie theatres for colored patronage by opening a new theatre, the Capitol, at Effingham and King streets, here.

DOMINION, OTTAWA, BURNED

Ottawa, Can., Oct. 26. The Dominion, playing dramatic stock, was totally destroyed by fire last Thursday night.

Norworth and Piantadosi

Jack Norworth and Al Piantadosi have formed a partnership for the purpose of supplying material and songs for acts, with an office in the Times Square section. Both will continue playing in vaudeville with their respective acts.

The completion last Saturday of the fifth week of Shubert big time vaudeville was one of encouragement in Shubert circles. Reports from out of town showed the best business since the opening week. Big names on the bills worked to advantage in several of the out-of-town houses. Big business in Pittsburgh is credited to the presence of Nora Bayes. Boston with the Hussey unit is also reported taking a spurt. The weakest of the Shubert vaudeville chain appears to be Cleveland.

The 44th Street failed to get off to the strong start of last week and the Winter Garden opening was also off. In both the Garden and 44th Street bills is seen the dissolving of the road show or unit bill idea. At the latter house seven acts from a show which jumped in from the west had three changes, the added turns coming from out of the previous week's Garden show or else unattached to units. At the Garden the current bill is announced to hold over no less than three acts for next week.

The Shuberts Liberty at Dayton has started a cut rate campaign for matinee business. It is the "two for one" idea used for legitimate attractions at times in New York and elsewhere. At Dayton the matinee top is 50 cents, but with a card distributed free two admissions can be bought for the same price.

A new plan to break the jump of shows from Chicago to New York will be started next week. The bill playing the Apollo, Chicago, this week, headed by "Chuckles of 1921," will jump to the Teck, Buffalo, opening there Monday night and playing twice daily for the balance of the week. Bills from Chicago have been laying off prior to opening in New York, because of the jump (shows close there Sunday night).

Baltimore, Oct. 26. Shubert vaudeville at the Academy advanced somewhat in business last week, due to the draw of Nora Bayes. House did over \$9,000. Business seems to be improving at the expense of the pop and burlesque houses.

Keith vaudeville at the Maryland had Gertrude Hoffman headlining and did a fair week's business, with a gross around \$8,000. This house has not lost any of its regular clientele and does not seem to be affected by the Shubert house around the corner.

Pittsburgh, Oct. 26. Nora Bayes made the Sam S. Shubert look like a real vaudeville house for the first time since the place opened. It is a cold house, not of the homey, comfortably type, too vast for a two-day proposition, especially when the crowd are slim, but Nora drew out the mobs, the largest since the Shubert opened, and while they did not quite come up to capacity Monday and Tuesday, there were enough on hand to appreciate good vaudeville and inspire the performers.

The crowd Tuesday matinee was of a different complexion than heretofore. The Shubert used to be a burlesque house, and many people here have not been able to see it as anything else. A few more headliners on the order of Nora Bayes will convince the skeptics if the public publicity hasn't.

Business last week at the Shubert was disappointing to the management, with Saturday the best day, and receipts for the week representing 50 per cent attendance. The current week is its most successful so far. Monday and Tuesday nights have been full houses, while matinees both days have not been far below. Nora Bayes tops the best bill yet shown there. The ads in the dailies read: "Hurry if you want to get your ticket for Nora Bayes."

PARK, ERIE, PA., TAKING SHUBERT VAUDEVILLE

Opens Nov. 7—Seats 1,700—
Teck, Buffalo, May Also Fall In

Shubert vaudeville will start at the Park, Erie, Pa., Nov. 7. Announcement was made this week by the Shubert office.

Unofficial reports say the Shuberts may convert the Teck, Buffalo into a vaudeville theatre before the holidays.

The report in Variety last week the Shuberts will play their vaudeville at Bay City (10-seat), Mich. was confirmed this week, the Shubert office stating the arrangement there is a booking one only.

The Erie house seats 1,700. It is an old theatre and was formerly on the M. Kels legit chain. The Colonial, Erie, playing vaudeville for several seasons, secures its bills from the Keith office.



JOSEPHINE DAVIS

The International Comedienne, who has just returned from a triumphant European engagement, having played all the leading cities, especially London, where she repeated her many former successes at the leading Variety Halls.

Miss Davis invites all managers and agents to see her at Proctor's Fifth Avenue, New York, next week (Oct. 31-2), in a number of exclusive and popular songs.

George Walsh, the pianist, who accompanied Miss Davis during her European engagement, is assisting her here.

Using a special drop. Gowns by Claridge Shop.

All Communications care of Variety, New York.

CONTINUE HART'S AGENCY

Carrie De Mar to Go on With Producing Enterprises

The vaudeville producing business conducted by the late Joseph Hart is to be continued. His widow (Carrie DeMar) and Fred E. Hand, deceased's general manager, have entered into an agreement and will hereafter conduct the office in the Playhouse building, which has been retained.

FAY AT WINTER GARDEN

Frank Fay is appearing on this week's bill at the Winter Garden, after playing Loew's State two weeks ago, where a 55-cent admission top is in force.

The Winter Garden has a \$1.65 top.

Cartoonist McCay's Second Fling After a lapse of several years, Walter McCay, the cartoonist who gave "Gertie" to vaudeville, is contemplating a return. Rose & Curtis are representing the new act.

THEATRE VALUATIONS GREATLY INCREASED

Assessments in Brooklyn Are
Raised Enormously

The new tax assessment valuations on Brooklyn realty for the coming fiscal year, beginning Nov. 1, include big boosts for several theatrical properties.

Fox's Alhambra, Alhambra road and Flatbush avenue, old valuation \$400,000, new valuation \$450,000; Stauch's, Coney Island, \$200,000, raised to \$275,000; Shelburne Hotel, Brighton Beach, Coney Island, old valuation \$145,000, new valuation \$175,000.

Keith's Bushwick Theatre, formerly assessed at \$380,000, new valuation \$398,000; Colonial Theatre (pictures) \$57,800, raised to \$275,000; Parthenon Theatre (pictures), old valuation \$28,400, raised to \$200,000; The Brooklyn Arena, fight club, Atlantic and Bedford avenues, old valuation \$100,000, new \$105,000; Stadium Theatre (pictures) \$90,000 to \$120,000; Livonia Avenue (pictures), \$8,000 to \$80,000.

Loew's Metropolitan, formerly assessed at \$1,100,000, is raised to \$1,250,000. Loew's Alpine, Fifth and Bay Ridge avenues, uncompleted when the last assessment rolls were made up, was then assessed at \$50,000. The new valuation is \$400,000.

NEW AMSTERDAM SUNDAYS

The New Amsterdam opens Sunday concerts Sunday night (Oct. 30) with Keith vaudeville booked as last season by Pat Woods of the Keith office. Nine acts will appear.

25 P. C. OUT OF COURT

Justin Lawrie's Objection to Paying Miller Sustained

Justin Lawrie's objection to paying 25 per cent agent's commissions to John Wesley Miller, a concert and theatrical booker, was sustained by Judge Blake in the Third District Municipal Court who held with the defendant. Lawrie was sued by Miller for \$106.25 as a balance due for commissions. For the engagement, Miller demanded \$177 commission on the strength of a 25 per cent booking contract.

ROYAL'S PRICES CUT

Prices have been reduced at Keith's Royal, in the Bronx. The revised scale became effective Oct. 17. The new scale has a 35-cent top for the lower floor boxes and loges for matinees from Monday to Saturday. Evenings other than holidays and holiday matinees the lower floor will be 75 cents, with the boxes and loges \$1.

Holiday evenings the top is \$1.50, including boxes, loges and orchestra.

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Oct. 26.
His were common this week on an excellent bill at the Orpheum. The audience was unusually demonstrative. Although the program moved swiftly not a blotch was noticeable.

Pearl Regay, with Ward de Wolf, topped the billing. Miss Regay with jet black hair shows improvement in looks and voice since last seen here when she was a blonde. Her dancing also shows more finesse. Coupled with her truly marvelous bends, which are put over in such artistic style, she cannot be classed as a contortionist, she scored a resounding hit. Ward de Wolf is class personified, displaying a winning voice, nifty dance step and good delivery in recitation. The Rialto band assists creditably.

Jack Rose, Jimmy Steiger at the piano, caught on with a bang next to closing, stopping the show. He works strictly within propriety in original nuttism fashion. He also can put comedy songs over. His breaking of half a dozen straw hats and loosing of feminine headgear from the audience send him away to howls.

Thomas F. Swift and Mary H. Kelly in "Gum Drops" were winners from the start. Miss Kelly's sweet voice proving an individual hit. She makes an excellent target for Swift's wise cracks, which are numerous in a nifty routine. Every time he starts to talk the audience roars. Billy Dooley and Helen Storey were strong favorites with the same offering as on their last tour. Miss Storey looked prettier than ever, although just relieved of her tonsils, handicapping her singing, which she replaced with good talk, while Dooley cleverly delivers stories, songs, dances and spins the lariat for an efficient worthwhile pot-pourri of everything. Heavy applause coming at the finish warranted a speech.

Margaret Ford, possessing a perfect male baritone, a robust tenor and a light soprano, stopped the show in second spot, creating a genuine surprise with her remarkable ability and winning with a feminine voice, as well as otherwise using fitting songs throughout. Van Cello and Mary sent the show off in whirlwind fashion with lower extremity and feet tossing of barrels that excels even the work of the Japanese originators. Mary for no reason makes several pretty costume changes, lending a classy and expensive touch to the act. Gautier Brothers in "The Animated Toy Shop" proved a good closing turn, the pony showing well with poses, while a souse livened things up with falls while assisting the trainer. Jack Rose appears in this act in spots, adding laughs.

Helen Keller repeated most interestingly. *Josephs.*

PANTAGES, FRISCO

San Francisco, Oct. 26.
The bill at Pantages moved along smoothly to a non-enthusiastic audience at the first show Sunday. Revue La Petite with seven pretty girls and Joe Williams was an excellent headliner, occupying fourth spot, with a good, clean routine, dance numbers and songs, each girl displaying individual ability in dances for specialties. Williams also getting a round of applause for his violin solo, which was put over neatly.

Mary Reilly won from the start with a keen voice. She has appearance, personality and looks to strengthen her winning Southern airs, and she delivers songs in a good style.

Walters and Walters were easily the hit of the show with their first class ventriloquist work. The crying baby bit by Miss Walters, whose work tops that of her partner, got the biggest returns.

Carlton and Belmont, doing Yiddish and straight, got laughs despite the familiarity of material employed, getting away nicely with a comedy number. Paul Sydel and Co. sent the show off in a good manner. Through Sydel's acrobatics there is some balancing, in which the dog figures prominently, and was well received. Sydel also displays his violin ability in a solo.

Powell Troupe, consisting of two women and three men, won favor with their good work on the wire in closing spot. Some contortion work by a male lent strength. *Josephs.*

HIPPODROME

San Francisco, Oct. 26.
The Hippodrome had a sixteen-peopled Hawaiian act headlining the current vaudeville program (first half) which offered native songs, dances and music in the closing position. The entertainment supplied did not warrant such a large aggregation, as more than half were excess baggage. The steel guitar

playing by a couple of men received most of the appreciation. The ensemble bulging of five of the girls was the other outstanding feature, although a single girl hula would have answered the purpose as well. An old bathing number and some movies of the islands were also shown.

Gabby Bros., billed to open the show, were out. Dave Kindler sang and whistled himself into favor in the second spot. Emyl Barton in "The Woman of a Thousand Secrets," presented by George L. Graves, was in the sketch spot for good laughing results with the surprises at the finish. The man doing a souse acquires himself creditably while the women are inclined to overact in spots.

The Thomas Trio, a male trio on horizontal bars and trampoline stunts, gave the show a fine start. Twyman and Vincent, a mixed couple, next to closing, sent over the laughing hit with their talk, songs and comedy business. *Josephs.*

HIPPODROME

San Francisco, Oct. 26.
Despite another stretch of extremely hot weather a capacity audience greeted the first show Wednesday night. The offering for the second half of the week was of the usual calibre; however, the applause was heavier throughout, the audience seeming to take a new lease on the applause subject. Following a comedy picture, Reefa Miller delivered a song plug in excellent style. The Dancing Du Browns are a mixed couple, who could easily label themselves Whirling Du Browns, as their dancing following their opening pose and a waltz consists entirely of whirling about, which brings them good applause. Stuart and Laurence, two men, one working straight and the other as a female impersonator, made quite a hit in the second spot, the house seeming to like them immensely. They have an introductory opening in which the straight man comes down the aisle from the rear of the house doing an explanatory song. His partner, on the prettily set stage, looks stunning wearing a pretty gown and a white head-dress, but after starting, a song in which a good falsetto voice is displayed the house discovers he is a man before he pauses in the middle of the song to show a heavy bass voice and then continues with an impersonation of Grace La Rue, which he announces. It may be La Rue to him, but to the audience it was one at all. The straight recites Rudyard Kipling's "If" pleasingly. A couple of gown changes by the impersonator and more songs conclude the act, which, after finishing, has the straight exiting through the audience. This part seemed to be superfluous and should be eliminated.

Herman and Briscoe, a male team, with the former employing Yiddish dialect, were well received with a routine of gags, some old, some new, and a couple of songs put over nicely. Both have good voices, pleasing personalities and neat appearance, and with a little bolstering up with brighter material would have an A-1 offering for the better houses.

Hazel Black and Co., consisting of three men and one woman, closed the show with an interesting routine on various musical instruments. *Josephs.*

FRISCO ITEMS

San Francisco, Oct. 26.
James Madison is spending a vacation in this city. He plans to remain until the Christmas holidays. Madison wrote the current Will King show at the Casino.

Jack Hurley, formerly of the Jerome Remick staff, is now representative here for the Edward B. Marks company.

Harold Mitchell, formerly an entertainer with the naval forces, was featured last week with songs at the Shrine's Festival. Mitchell is preparing an act for vaudeville.

Bob Carlson, formerly in vaudeville and of late with the Kinema theatre, Oakland, soon returns to vaudeville with a new act as the "Swedish Nutengale."

Bernard Frazer, road man for the Edward B. Marks Music company, is visiting out this way on business.

Marty Bloom, writer of "When the Sun Goes Down," is around meeting old acquaintances, being on the current Oakland Pantages bill.

Blanche Bates was given honorary membership in the Players Club of San Francisco last week. Miss Bates is a native of this city.

MINSTRELS CONFLICT

Harvey's Get Into 'Frisco First—Georgia Troupe "Won't Follow"

San Francisco, Oct. 26.
"War" in full state is raging out here between the Harvey and the Georgia Minstrels. Both companies have been fighting for bookings ahead of each other, and it seems as though the Harvey aggregation has luck with it. In Los Angeles Harvey's drew first blood by getting booked a week in advance of the Georgians, and turned attention to San Francisco, where they also beat the Georgians by grabbing off the Savoy. It is alleged the management of the Georgia company has written the Savoy that "We will not follow such a show under any conditions, and unless the Harvey date is cancelled we won't come into the house." W. A. Rusco, formerly of the Georgia Minstrels, is now doing business for the Harveys.

BACK TO FRISCO

San Francisco, Oct. 26.
This week marks the switching of Will King's two companies between Oakland and San Francisco. King himself and the original company which played at the Casino last year, but which has been over at the Century in Oakland since the new season opened, returned Sunday to the Casino.

Company No. 2 went to Oakland, where Will Armstrong, who has been playing opposite King since Lew Dunbar's return to this city, has been joined by Jack Russell. Russell and Armstrong will be featured in Oakland. Meanwhile the Casino is operating as of old, with King as "The Leschinsky" and Dunbar as "Mike Dooley." Business at the local house is expected to pick up with King's return, although Russell's work was highly satisfactory. King is the individual magnet of the company and a big local favorite.

SHIFT MANAGERS

San Francisco, Oct. 26.
J. P. Ryan, former manager of the Loew's Hippodrome, Stockton, is manager of the Century, Oakland. He replaces Lew Newcomb, who recently became manager of the Oakland Orpheum. Harry Bailey, manager of the Century, this city, has been acting as manager of the Oakland theatre since Newcomb's departure.

The Hip in Stockton is dark, having closed when Max Dill's musical comedy vacated. This theatre does not show Loew's vaudeville in Stockton, the State being the home for the road bills.

RAZING OAKLAND HOUSE

San Francisco, Oct. 26.
The Kinema in Oakland gave way to wreckers last week when the building underwent tearing down operations. The site is to be used for the erection of a new department store. It is centrally located and although the house had been enjoying excellent business with a picture policy a renewal of its lease could not be had.

O. Kehrilen, who owned the house, still operates the New Franklin in Oakland. He plans the construction of a new Kinema for the transbay city.

LOEW STOCK OFFERED

San Francisco, Oct. 26.
The local investment market last week placed on sale \$400,000 Market & Taylor Building Co. first mortgage noncallable 10-year, 8 per cent. gold bonds, by a syndicate composed of several leading brokerage firms, marking the initial sale of stock in the new Loew theatre building now undergoing construction at Market and Taylor streets. The building is estimated at \$1,100,000.

LOEW'S L. A. NOV. 12

San Francisco, Oct. 19.
Nov. 12 has been definitely set as the date for the opening of the new Loew theatre in Los Angeles. An elaborate program, in which Marcus Loew, numerous other eastern Loew officials and Ackerman & Harris, western representatives, will participate, is being arranged.

A welcome home party is being planned by friends of Sadie Hurt, San Francisco girl, of George Whiting and Sadie Hurt, who returns soon to play the Orpheum after an absence of four years.

OBITUARY

GEORGE BERRY

Geo. Berry (Otis O. Miles) actor, aged 63 years. Died in St. Vincent's Hospital, New York, Oct. 21. Mr. Berry was one of the best known stock actors and stage directors in the west and middle west. For years Mr. Berry was associated with Dick French in Seattle and Portland, later with Col. Hopkins at the old Hopkins theatre, Chicago, with John

LEE H. TATE

Lee H. Tate, 34 years old, son of Frank R. Tate, wealthy theatrical magnate of St. Louis, was fatally injured in that city Oct. 20, when his motor collided with a street car. He was taken to the hospital suffering from skull fracture and brain laceration, dying that night without regaining consciousness. His father and mother were at the bedside.

IN LOVING MEMORY

of

MY DEAR FATHER

Who Died Oct. 19, 1921

BLANCHE VINCENT

Connors at the Old American theatre, Chicago, and also with Chas. Elliott at the old Columbus theatre, Chicago. For the past five years he has been under the management of Comstock & Gest playing "Grouch" in "Experience."

MRS. ALICE HUTCHINGS

Mrs. Alice Hutchings, 60 years old, of Sea Cliff, L. I., the only woman in the cast of "Playmates," dropped dead near the stage doorway of Fay's, Rochester, Oct. 17. She had been feeling ill and was carried on a chair outside of the door. She was left alone a few minutes and was found dead. Acute indigestion is believed to have caused death. She had been attended by a physician several times while in Rochester, and on Friday complained of being ill.

BAT MASTERSON

Bat Masterson, noted western character, and in later years sporting editor of the Morning Telegraph, was found dead at his desk Tuesday afternoon from a heart attack. The deceased had been ill for some weeks with grippe and was still weak when he resumed his duties. He was famous as one of the picturesque characters of the old western pioneer days and at the age of 22 was elected sheriff of Dodge City, Kansas. Masterson was a noted rifle and pistol shot and one of the west's famous hunters in the days of the buffalo.

In later years he had been identified with the newspaper upon which he held the sporting editorship at the time of his death. He was 66 years old.

STRATTON QUILTS ORPHEUM

San Francisco, Oct. 26.
Jack Stratton, press representative for the Orpheum here, resigned Sunday to enter into business in Los Angeles. He is replaced by Allan Warshawer, formerly of the Los Angeles press division for the Orpheum.

Andrew Herve, Los Angeles press representative, joins the Orpheum's southern staff this week.

JUDGMENT RECORD

First name is that of judgment creditor, with amount and debtor following:
Guido Bruno; F. L. Schuchman; \$1,034.20.
Same; M. Fleming; \$1,708.45.
Naples Film Exch., Inc.; City of N. Y.; \$43.25.
Mohawk Film Co.; same; same.
Mae Murray Leonard; H. J. Kopelman et al.; \$736.27.
B. & S. Amus. Co.; City of N. Y.; \$43.23.
Chateau Thierry Co., Inc.; H. Wadler; costs; \$123.45.
Franklyn Ardell; H. C. Mathews; \$151.70.
L. R. Amus. Co.; City of N. Y.; \$43.23.

IN MEMORY OF
My Beloved Wife, Sweetheart and Pal,
Jessie Francis Whitelaw
WHO ANSWERED THE MASTER'S CALL
OCTOBER 15th, 1921.
She was sponsored by the angels who watched her from above:
And God's inoculation gave her wisdom, gave her love.
And as she grew from childhood this proverb with her grew:
To always do to others as you would have others do to you.
To help the sick and needy was her motto and her plan.
For she made a careful study of the brotherhood of man.
Those That Knew HER Knew My Loss.
FATHER, THY WILL BE DONE!
ARTHUR A. WHITELAW

The collision occurred when he tried to avoid a woman driving another car.

T. H. VINCENT

T. H. Vincent, father of Miss Blanche Vincent (McDermott & Vincent), died at his home, Lawrence, Mass., Oct. 19. Mr. Vincent had been ill but for a short time. The deceased was a prominent resident of Lawrence, having been in business in that city for over 40 years.

Miss Vincent was playing the Keith theatres in New England, and was with her father when he passed away.

MILO KNILL

Milo Knill, manager for the Leo Ditrichstein company presenting "Toto," died of heart failure at Indianapolis on Oct. 24. For a number of years he was the company manager for Maude Adams and for Elsie Janis. He was also with Verba and Luescher with "The Spring Maid" and other attractions. He is survived by his wife, who is with the "Toto" company.

JOSEPH DONOHUE

Joseph Donohue, picture actor, died at his residence, 1021 Rogers avenue, Brooklyn, Tuesday, 37 years old. The deceased appeared in Fox's "Over the Hill" production, starting his theatrical career on the vaudeville stage some years ago. He was a member of the Brooklyn Elks Lodge and the Church of the Holy Cross.

Mae Laddie, of Lockhart and Laddie, died Oct. 23 in New York of blood poisoning. The deceased, who was 33 years old, was buried from her home in Milwaukee Wednesday.

Marrying Money, Inc.; same; \$43.23.
Highgrade Feature Film Co., Inc.; same; \$43.23.
Master Amus. Co.; same; same.
Meltai Theatrical Co., Inc.; same; same.
Theatrical Candy Co., Inc.; Gay Drug Co., Inc.; \$451.84.
Kinetophoto Corp.; same; same.
Nat. School of Motion Pict. Acting, Inc.; same; same.
Nat. Industrial Film Corp.; same; same.
Samuel Lumiere; J. Schottland; \$343.41.
Owen Moore; K. K. Benrimo; \$458.52.
Orange Amus. Co., Inc.; City of N. Y.; \$43.23.
Oceanic Theatre Co., Inc.; same; same.

SATISFIED JUDGMENTS

Frank E. Backer; Signet Films, Inc.; \$216; March 4, 1921.
Playgoers Film Co. et al.; J. Strauss et al.; \$3,589.15; March 13, 1916.

BANKRUPTCY PETITION

Harry Fox, actor, of 110 West 48th street; liabilities, \$17,777; no assets.

A SHOW IN ITSELF

COFFEE DAN'S

SAN FRANCISCO'S FAMOUS MIDNIGHT PLAYGROUND

EDWIN H. FLAGG STUDIOS

ORPHEUM, JR., FIRST WEDGE IN POWER OF FINKELSTEIN & RUBIN

Strikes Blow at Monopoly Which Has Ruled the Northwest—Hennepin Did \$19,000 First Week—Modeled on Chicago State-Lake

Chicago, Oct. 28.

With the new Hennepin theatre, the Orpheum, Jr., house in Minneapolis, playing to practical capacity on its opening week and getting \$19,000 gross, the "Iron Hand," of Finkelstein & Rubin, who have controlled the theatrical destinies of this city, shows indications of crumbling. With the opening of the Hennepin, the Orpheum people have now two houses, in the mill city, despite the efforts of Finkelstein & Rubin to forestall competition in either the motion picture or vaudeville fields.

Finkelstein & Rubin, with the financial backing of Billy Hamm, a wealthy brewer, have ruled in such "Czarlike" fashion in Minneapolis and St. Paul that in the latter city they had the City Council pass an ordinance prohibiting the erection of theatres in that place. They tried the same stunt in Minneapolis but failed there.

Ascher Bros., of Chicago, who built the State theatre, in Minneapolis, were unable to open this house on account of obstacles said to have been put in their way by Finkelstein & Rubin, and were compelled to dispose of their interests in the theatre to the latter, who are now operating it successfully.

They have the Marcus Loew vaudeville franchise for Minneapolis in conjunction with Jones, Lunick & Schaeffer of Chicago, and play this form of entertainment in two of their houses, the Palace and Grand theatres.

At the time the Western Vaudeville Managers' Association affiliated with the Orpheum Circuit Corporation the Finkelstein & Rubin houses were playing W. V. M. A. acts.

Refused Bid

They were asked to come in on the merger, but refused. However, they promised the W. V. M. A. people they would stick with them and play acts booked by them.

In the meantime, they were dickering with the Marcus Loew vaudeville circuit, and when the season opened Loew booked acts were played at the house instead of the Association turns. Having prepared to play the Finkelstein & Rubin houses, acts were booked for the opening dates of the season and the W. V. M. A. were left with contracts on their hands which cost them several thousand dollars to settle, and having no legal recourse with Finkelstein & Rubin. This left no link for the W. V. M. A. vaudeville to play in that section and as a result acts were compelled to play points which it cost them \$40 railroad fare to make.

Through methods of this sort they are said to have kept all competition out of the Twin Cities for the past five or six years. No one dared to come into this field, it is declared, for fear of committing "financial suicide." In their endeavors along these lines while business was at the high "peak" they were able to get plenty of financial backing from local banks and other sources.

Endeavors on the part of motion picture theatre operators to contract for film were futile. In one instance a film salesman who endeavored to do business with them and did not agree with their ideas is said to have lost his position with the concern.

When the United Artists offered the Douglas Fairbanks film "The Three Musketeers" to them for St. Paul and Minneapolis the price asked was \$7,000 a week. They in turn said if the film people wanted them to play it \$3,000 was all they would give, otherwise it would have to pass up the towns.

However, at this point Friedman Brothers stepped to the front and booked the film at the figure of the exchange and played it in the auditorium at Minneapolis and St. Paul to capacity business in both cities. At each performance a speech was made by one of the Friedmans in which he denounced the methods of F. & R. in keeping out competition and preventing the public from getting the kind of entertainment they wanted.

Fort H. Singer, who at one time

was manager of a theatre in Minneapolis, was much perturbed over the F. & R. tactics and decided about a year ago that he would make a counter move. This came when arrangements were completed for the construction of the Hennepin. The house is patterned after the State-Lake in Chicago as close as possible, but the defects of the Chicago theatre have been corrected to good advantage in the construction of this house, which seats 2,190 on two floors. It has a double lobby which can hold 1,500 persons waiting to get into the auditorium, as well as such innovations as dictaphones in all parts of the house.

The policy of the Hennepin is four shows daily, with seven acts playing three shows each, with the exception of the opening act, which appears four times. Besides there is a five-reel feature picture, Pathe weekly and literary digest shown. On the opening day the house filled four times to capacity and turned away more than 15,000 persons who were eager to see the show.

The opening bill consisted of Four Marx Brothers and company, Mary Haynes, George Austin Moore, Service LeRoy in "Sawing a Woman in Half," Sampson and Douglas, Tuscano Brothers, Moody and Duncan and Sylvia Loyal's Birds.

On weekday nights the top price is 44 cents, with all seats at the matinees being 28 cents; on Saturday and Sunday the admission is 39 cents and 44 cents. At all performances children are admitted for 10 cents. The cost of operation is said to be \$10,000 a week.

SOUTH AFRICA

By H. HANSON

Cape Town, Sept. 25.

OPERA HOUSE.—Sir Frank Benson, Shakespearean repertoire. Capacity. Supported by a company of splendid artists.

TIVOLI.—Attractive variety programs drawing good houses. Week Sept. 21, Clarke and Wallace, comedians, good; Babe Pacy, dancer; Milton Brothers, skating; Vasco, musician; Two Fishers, contortionists; Nick Morton, comedian; the Avolos. Week Sept. 28, Gordon Findlay, Scotch comedian; Herbert Brothers and Jackson; Bell's Dogs and Monkeys; Three Equals, gymnasts; Two Fishers, contortionists; Alma Lorene, comedienne; Clarke and Wallace, comedians.

ALHAMBRA.—Capacity. Sept. 15-17, "Cheating Cheaters"; 19-21, "The Chicken in the Case"; 22-24, "Habit"; week 26, "Male and Female."

GRAND.—Good business. Sept. 15-17, "The Family Skeleton"; 19-21, "The Source"; 22-24, "The Exquisite Thief."

WOLFRAMS.—Excellent houses. Sept. 15-17, "The Great Gay Road"; 19-21, "The Bachelor's Club"; 22-24, "20,000 Leagues."

Mr. and Mrs. Graham Moffatt and Scottish players open at Opera house Sept. 27 in "Bunt Pulls the Strings."

A rumor spread Sir Frank Benson was employing unpaid artists. The Actors' and Artists' Association sent him wire as follows: "Strong rumor here you are employing unpaid artists. Reply stating facts. Urgent." His reply from Johannesburg said: "False, malicious, untrue. As a member of the English association I ask the name of your informant." At a meeting of the native association the reply was greeted with applause and the following wire sent: "Your denial causes intense satisfaction. Association endeavoring to trace source of rumor."

The Arbuckle affair has created some sensation over here. The African Films announced all Arbuckle films will be withdrawn pending the result of his trial.

Johannesburg

HIS MAJESTY'S.—"The Chin Chin Chow."

EMPIRE.—Variety. Week Sept. 19, Billy Kinning, Duke and Williams, Earle and Danilo, Marks and Barton, Herbert Lee, Irene Shamrock, Lewis and Hawthorne.

STANDARD.—Week Sept. 19, Leonard Rayne's Co. in "Mr. Wu."

ORPHEUM.—Week Sept. 19, Gordon Findlay, Elliott and Gordon pictures.

CON WANTS SHOT WITH TOMATO AT GARDEN

Thinks His Pug Can Take Any of the Contenders

Syracuse, Oct. 28.

Dear Chick:—

Tomato has the Garden bug and has been pesterin' me all week to get Rickard to put him on with Tendler or Kansas for seaweed for the benefit of devastated Flatbush. He is willin' to donate his end to Ben Schaffer if Tex will throw him in there with any of the lightweights.

I took him down to see Rocky and Lew last week and after gettin' a peek at the runner-ups for the title he thinks that Leonard will probably die of old age some night about 50 years from now, defendin' it.

Tomato thinks that if he ever gets one of them contenders in a New York ring that he will save Leonard a lot of trouble makin' weight and let him enjoy a peaceful senility while he knocks over the near-champs.

I was sorry I missed you the night we went down, but you had just left the house and you're wife didn't know which speak-easy you was honorin' that night with your presence.

We tried to get Joe Humphries to introduce us, but when I heard the crowd razzin' the decision of the semi-final bout I took a powder back to my seat and laid off the intro.

At that I think that we are goin' to get a semi to one of the wind-ups down there before the winter is over and if they turn Tomato loose before that bunch he'll be a bigger favorite than a can of Li in the workhouse.

They have a great system of judging bouts in your fair city and some corkin' judges. One of them was sent out for some rosin for the floor of the ring and came back with a hunk of violin rosin that wasn't big enough to shine up a uke.

They ought to put the fighters' names in a hat and then draw the winner blindfolded. The new system of havin' the timekeeper ring the bell on the second count is also a bloomer. I saw a bout the other night where the bell has rung 10 seconds by the time the referee had dumbwaitered his count up to four. The guy on the floor was watchin' the referee's arm and was much surprised after climbin' on his feet to find out he had been out for six seconds.

Ten seconds by a stop watch and 10 seconds on a "dumbwaiter" count are as close as two goal posts on a football field. With the new system I don't see where they need a referee at all. The ref could stay home and phone in his decision for all the responsibility he carried.

But up at our club things will be run differently, you can bet your macaroni. If these New York pug dogs can't fight without wearin' a pair of silk pants come up our way and get socked on the button they can be sure of a regulation 10-second count—providin' the sugar ain't all up the other way—and no daylight savin' time about it either.

I made a couple matches for Tomato while I wuz here and I didn't pick no onions either. As I told you last week, their ain't no such animal as a set up. Jack Dillon once told me that the only cauliflower ear he ever got was from a tramp that couldn't hit Grant's Tomb with a punch unless you took him inside the buildin'. This guy aimed at Dillon's ankle and managed to cop him on the ear, givin' him a cauliflower that would have made Kid Broad turn green with envy.

Matty Zimmerman has promised to stick Tomato on some night at the Lexington, so don't be surprised to pick up the mornin' bugle any day now and read of a new lightweight sensation. The kid can sure stop and ought to be able to take half of those lookin' glass fighters without gettin' a sweat up.

Now that he has taken the veil as far as dames are concerned, I think with any kind of a break we ought to cop enough jack in the next year to put us away out in front. For a time their I wuz afraid he was goin' to think he was good lookin' and try to be clever and save his mush. That would have made a tramp out of him in no time, for any one one of them hitters begins worryin' about a busted beer or a shanty on the gim, it's time to lay off and look for a fresh meat fight. You old pal.

TOMMY'S TATTLES

By THOMAS J. GRAY

Father, dear father, come home with me now,
Said the darling little dear;
But dad was lined up in the drug store for
His share of light wines and beer.

Because Hollywood is in such bad standing, many of our leading movie stars are moving to Paris, as a reform movement. This must be an awful blow to the Parisian pride.

Railroad strike should not be hard on actors, except those who are stuck in such towns as Danbury and Waterbury, Connecticut.

Acts booked in all Canadian cities, especially Montreal, are not worrying at all.

In case of a real tie-up, roller skating, dog and pony acts will travel on their own props.

Movie stars' weakness for playing more than one role in a picture may lead to the following announcements, in the near future:

Charlie Feelin, who has made millions laugh at his funny shuffle, is soon to release as a picture the old-time popular-priced success, "The Eight Bells," in which Charlie plays the eight parts himself. It took sixty-four camera men to photograph this picture. A special set of bells will be given to each exhibitor.

Mary Fordplek, the motion-picture favorite, is now working on the old fairy tale, "Babes in the Woods." She will play all the Babes herself, this being the first time that any motion-picture star played ninety-two parts in one picture.

Twili Dodgers, known for the quaint characters that make movie fans leave their dinners on the table and rush for the Nicoletta, will soon announce his new picture, "The Charge of the Light Brigade," in which Mr. Dodgers will play each and every one of the "charging six hundred." "Feedbag," the film star's favorite horse, will play all the horse parts. Two thousand motor trucks will be used to carry the film necessary for this new joy-giver to picture fans.

Douglas Greatpranks, the dare-devil of shifting pictures, will present as his next screen offering, "Twenty Thousand Leagues Under the Sea." Doug, as he is called by everyone, will play the part of each league himself, thereby creating not only a new character, but a new record for doubling.

Visitor from out of town wonders what keeps Broadway's electric lights going. The answer is—Visitors.

It is now quite certain that drug stores will be used for more than postage stamps and telephone calls.

United States of America is at present host to three or four big-time European Generals. There are great days for the the Film news weeklies.

Show business is picking up. Four people appeared in the balcony of a Broadway theatre last week, one of them paid.

Boy—Page show business.

SPORTS

Gridiron followers of the Middle West will no doubt cut loose with much glee and manifestations of satisfaction in last Saturday's victory of Chicago over Princeton to the 9-0 score. It's something the boys from beyond Buffalo have been wishing for since intersectional games became regular yearly events, a triumph over one of the leading elevens of the East. They got it at the Palmer Memorial Stadium at Princeton about 5.10 Saturday afternoon.

Chicago showed enough stuff to have beaten Princeton by a wider margin. Some of those who saw the game claim the Windy City representatives were just as bad as the wearers of the Orange and Black for not having done so. Certainly, the contender for first honors in the Western Conference rushed Princeton all over the field and, according to the ground gained, should have been good for at least one more touchdown, if not two. Princeton looked deplorably weak against the running plays sent at them from a varying shift formation inside and outside the tackles. Even Keck (unanimous choice for All-American honors last fall) was powerless to stop the Chicago advance and showed little of the caliber he is capable of displaying. Plays constantly went through to the second line of defense, where the major portion of the attack was stopped by either Wittmer or Gilroy.

When on the offense Princeton looked even worse. They failed to reveal any semblance of a sustained attack, seemed not to have any plays with which to stage one and were minus a man in the backfield who could consistently gain ground. Added to that there was a tendency to miss signals and slow up whatever chance they had to advance the ball. It was a sorry exhibition, viewed from the Princeton side of the field.

Chicago's first score, a field goal, was made possible through a poor punt by Princeton and a penalty inflicted for unnecessary roughness, which put the ball inside the home team's 10-yard line, where Princeton showed enough subtlety to

make a kick essential. The touchdown followed a short march down in Princeton territory and resulted from a shift to the right, a fake end run and pass in the same direction, then the actual heave to the left, which sucked the entire Princeton backfield over, leaving Romey on the receiving end alone, to dash a few yards across the last chalk mark.

Granted that Princeton cares nothing what kind of a season it has so long as it develops to top form at the time of the Harvard and Yale game, it nevertheless looks as if the tads from Jersey will have to make an even greater comeback than they did two years ago. At that time, after being beaten by Colgate and West Virginia, they turned around and gave Harvard all it would do to tie them at 10-10; then stepped out and "took" Yale, 13-6.

Another angle to Chicago's victory is the encouragement derived therefrom by Army supporters as regards the Navy's defeat of Princeton the week previous. To those present at the intersectional affair it makes the Navy appear not as strong as stated hereabouts by the dailies. That conclusion is based solely upon Princeton's showing Saturday.

Right now it looks exceedingly dark as regards the remainder of the season for the Tiger, but with the return of Lourie and Garrity to the lineup anything is liable to happen, as the Princeton warriors showed plenty of fight, if nothing else, Saturday, and the only flash of offensive strength they demonstrated came when Garrity was sent on the field during the final quarter.

An interesting sidelight on the Yale-Army affair at New Haven last Saturday is the fact that the cadet eleven went on the field under instructions not to throw a single forward pass throughout the game because of the Navy scouts in the stands. Charlie Daly, head coach at the Point, authorized the program, and sent his charges out with straight football to be their means of scoring.

Matters went along per schedule throughout the first half, which ended in a 0-0 score, but in the

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO

Chicago, Oct. 26.

The standard set for the grade of shows in this house for the past four weeks has been more than kept up this week it has been surpassed.

Headline position was given to the Four Marx Brothers and Co., and for 45 minutes they gave a rapid-fire entertainment of every conceivable form, with nothing lacking from low comedy to classical instrumentation. The Marx boys are showmen and know how to sell their offering, and do sell it. The bevy of charming lassies they use to embellish the turn are a mighty attractive lot to look at and a capable group as entertainers. At the culmination of the act the house resounded with applause, and the boys were compelled to come to the fore and offer their thanks. Running them a close second were Artie Melhinger and George W. Meyer, in a musical melange, with most of Meyer's compositions. These boys in next to closing spot held up the show for fully three minutes, and were only allowed to depart after Melhinger had orated in a comedy vein on Meyer's shortcomings.

Rae Samuels is not to be forgotten either. She came within the money by a wide margin. This is Miss Samuels' home, and the "home town" folks did not forget her either, for upon her appearance she was greeted in real home-like fashion. Her routine, consisting of synco-pated and character numbers, is a most appetizing one, and served in most tempting fashion. All of these folks used the grand piano, and for the fourth time in succession it was on view when Jay Velle, assisted by a quartet of pretty damsels, was called upon to close. This was a most difficult position for an act of this type, even though it is of the flash order. Ordinarily they would hold the third or sixth spot on a bill, but this bill was so assembled with talent that this was the most opportune place for them. Walkouts were few after Velle, with the Misses Hitchen and Robinson and the Blossom Sisters unburdened themselves of song, chatter and dance.

Paul Gordon and Ame Rica were the first on the firing line with their comedy talk, song, rope skipping, dancing and bicycle comedy riding. Opening in one the fore part of their routine is accomplished when they go to full stage with their feats on the high bicycle. Gordon, during his bicycle work, indulges in considerable talk of the comedy order. However, the old chestnut tree has been resorted to so often that nothing of recent vintage was left for Gordon. Were he to discard the talk and stick to his wheel work, executing his tricks in a more rapid fashion, the turn would improve immensely. As it is now assembled it

drags along wearily, especially too much so for an opening turn. Vera Berliner, with her violin solos of classical, sentimental and synco-pated melodies, was in the deuce spot. She is a most capable artist, and her bag-pipe imitation was a gem. The act was well received. On in the "trey" spot were Frank Davis and Adele Darnell in Davis' comedy skit, "Birdseed." Davis has sold "Birdseed" for a number of years on the big time, but folks still seem to like it immensely, and he can come around again with it without the patrons tiring. New business and bits have been interpolated in the offering since first seen, and probably others will be as it goes along, for Davis' mind is always working to improve the act. On next were Rockwell and Wood, who are well entitled to the "monicker" of "Two Noble Nuts." For they live up to it throughout their turn, with Rockwell always clowning around on "high," and keeping the folks in roars of laughter. Their "apple sauce" number proved to be a scream, and it seemed as though the boys would never get off the "rostrum," as they were compelled time after time to respond and sing additional verses of this comedy number. They were the first on the bill to be classified as "show stoppers."

APOLLO

Chicago, Oct. 26.

A good dollar's worth of entertainment, but only a half filled house. The last two weeks the bills at this house have been very weak; in fact enough so to drive away patronage. Now when the patrons would get their money's worth, they are box-office shy. This week's show, from the layman's angle, has nothing to draw them into the theatre, as the three names used on the poster outside mean very little from a money drawing point of view. Clark and McCullough, in "Chuckles of 1921," are bill toppers, with Vinie Daly and Moran and Wiser also in big type. The former and latter acts make it a worth-while vaudeville bill.

The Seven Musical Spillers, a colored aggregation of men and women, open the show proper with a fast routine of jazz and classical. The act has always been of standard quality, and in spic and span uniforms, with scenery to back them, gave the bill a fast start. The Spillers also were used in the revue. Ford and Truly came next and were slow in getting started. Truly, a small fox terrier, must have objected to deceiving it, as the canine failed to pick up several of his cues.

Vinie Daly, in the trey spot, worked hard and started the ball rolling for the acts which followed her. Miss Daly has gained a great deal both in weight and in vaudeville judgment, as her routine in less capable hands would have never survived. It is marvelous the way Miss Daly uses her lower extremities. For her efforts she received three hearty curtain calls. The White Way Trio, three clean-cut chaps, peddle harmony singing with a mixture of jazz and a slight touch of sentiment. Although a bit of comedy is worked up around an old number, "Chill Bean," the same comedy could be gotten out of any fast number. The three boys also had bits in the revue.

Moran and Wiser had an easy time in walking away with the comedy portion of the first half of the show. Moran and Wiser are working alone, doing everything they have done before, plus a few more

comedy tricks. Opening after a fifteen-minute intermission, the peace resistance, Clark and McCullough, with their all female star musical playlet, made their bow. Many adjectives have been spilled over Clark and McCullough's comedy, but not enough stress layed upon the working ability of their chorus. No more can be said of a chorus than they all do specialties, and without the aid of any of the principals, took down one of the hits of the revue. Two other principals, beside the stars, deserve honorable mention; they are Emily Earle, a sweet looking, singing and talking ingenue with much promise, and Jack Edwards, who succeeded in holding the stage in one with his singing and dancing. The big scenes of the revue were the "Country Fair," "Man Eater," "Terrible Kid Taylor," "Room 202," "Perrine and Shelley's specialty," and a specialty by Clark and McCullough. The revue, which went on at 3:30, took up an hour and a half running time, keeping every one seated till the last drop of the curtain.

PALACE

Chicago, Oct. 26.

Through the withdrawal of George McManus, comic cartoonist for the Hearst papers, the bill was so rearranged that the show ran to better form than it would have under the original arrangements. Lucas and Inez were substituted for McManus and given the opening position with Bronson and Edwards moved from opening to closing. Vadie and Gygil, who were to have closed the show, were in the third position, with Harry Watson, Jr., moved from No. 3 to No. 7, taking the Manus spot. With this rearrangement Vadie and Gygil and Watson were able to appear to better advantage than they would have in their original positions.

It was a neck and neck race for the stellar applause honors of the bill between Dorothy Jardon, late prima donna of the Chicago Opera Co., and Marion Harris, who recently returned to the vaudeville stage from phonograph work.

Miss Jardon's catalog started off with "Love's Opera," a compilation of her own, which she rendered in a soft and even tone. Then came "A Little Gray House in the West," which had its sentimental appeal. This was followed by "There is No Death," also a most appropriate number for Miss Jardon. Following this number Albert Vernon, her pianist, played a medley while she was making a change of raiment for the last number, an aria from "Cavalleria Rusticana."

Marion Harris, who represented the other extreme, sang a score of her hits from the phonograph records in true synco-pated and "blues" fashion. She also used a ballad. This number should be changed, for Miss Harris' accomplishments are along the lines of "synco-pation" and not "sentiment."

Lucas and Inez started off the show with a neat and well-executed routine. The couple execute all of their tricks with ease. They are attired in very becoming one-piece bathing suits, with uncovered limbs showing. This mode of attire is a distinct novelty for an act of this sort.

Then along came Frank Gaby, with his character impressions and ventriloquistic effusions. Gaby had a rather hard time with his first impression, that of the "reformer" describing the prize fight, but his "Lord Help-Us" delineation and his ventriloquism carried him over to a most successful appearance.

Marion Vadie, billed as "America's Peerless Danseuse," tripped around lightly to the tunes played by Oth Gygil, former "court violinist to the King of Spain," and the piano accompaniment of Mary Izant. Gygil also rendered several solo numbers, including a recent composition of Fritz Kreisler, which Gygil described as bearing on American sentiment. The melody is quite reminiscent of "My Mother's Rosary." The act was accorded an exceptional reception at its conclusion.

Harry Kranz and Al. B. White came next with their "21 Minutes of Musical Foolishness." Their songs and dialog were very opportune, and the boys went over in most wonderful fashion. Their line of talk is bright and sparkling, despite an old boy here and there. For the finish White leads the orchestra, while Kranz sings one of their compositions, a comedy number, "I Wonder Who." With the clowning of White and the lyricization of Kranz the number went over very big. The boys stopped the show.

Maud Muller and Ed. Stanley took the rostrum, succeeding Miss Jardon, with their comedy skit, "Rice Pudding." Miss Muller is a character comedian, who improves with work, and her mugging and character delineation were responsible for scores of wholesome laughs. Stanley is an exceptionally good foil for Miss Muller.

Harry Watson, Jr., and his asso-

ciates, two men and two women, came next. The "inimitable" Watson, having found the audience in a most receptive mood after the Muller and Stanley turn, kept them in remarkably good humor throughout his offering, "The Young Kid Battling Dugan" and "The Telephone Scene." The audience here was well impressed with the "Telephone Scene," as it brought home to them the trials and tribulations they have been experiencing in local telephone booths. The knockout of "Dugan" in the fight scene also went over with a bang. Watson finally got off the stage after six legitimate curtain calls.

Closing the show were Bronson and Edwards, the comedy "Strong Men." Unfortunately the hour was very late when they appeared, being close to 5:30, with the result they were compelled to play to the "passing throng" and a mere handful who remained seated.

A new innovation for the opening of the show at this house was the rendition by Dan J. Russo and his Palace Harmonists of a selection from "Carmen."

CHATEAU, CHICAGO

Chicago, Oct. 26.

Just an average standard bill, with nothing outstanding, is offered here, but the house held capacity on the two evening performances. It appears as though the management here has its patrons educated so that they come in time for each of the evening shows, with practically no holdovers from the first.

Tozart, the landscape artist, opens the show with a playlet, entitled "The Vagabond Artist." This was evidently done to take him out of the opening spot of bills. However, in this program he drew the "ace," and began the show with his monolog, which is based on a burglar breaking into a studio, discovering the easel and other studio paraphernalia, remembers his old love for painting, says he will draw the best pictures of his career, paints a picture of a kiddie with her doll and cat, then a landscape, and concludes his offering by saying, "This is the end of a perfect day."

Tozart should on this bill have been in the third position, as the act in the "trey" spot (a girl act) could have held the closing position and the closing act would have made a corking opening turn. Probably on future bills he will be in the position he has striven for.

In the second position was Edna Deal, with a novelty singing offering which is described on the program as "A Basket of Sunshine." Miss Deal has an artistic silk drop with an embroidered basket of flowers on it and a practical door in the center, where she stands during changes of costume and explains what her next character song will be. The offering is original and presented by Miss Deal in a charming manner. In the center of the program was "The Act Different," a miniature musical comedy, presented by Dublin and Oliver. This act, with work since last season, has improved a great deal and has reached the standard of being featured on the neighborhood bills. The velvet drop in one that is used could be improved considerably if sent to the cleaner's who could remove the wrinkles now so prominent in it.

Next to closing were Stein and Smith, two men with a piano and comedy singing turn. Smith is a "nut" comedian of no mean ability, and gets his songs over with plenty of energy and zest. The partner, in a piano solo, cannot be called original in his work, for he presents original in a movie theatre, doing everything which Towle does in this specialty, including the chewing gum bit and using the same melody. It would not hurt him were he to get another idea for his specialty.

as he does not get out of it what legitimately should be gotten. Haas Brothers, comedy horizontal bar acrobats, closed the show and held the folks in until the completion of their turn.

LINCOLN, CHICAGO

Chicago, Oct. 26.

Patrons of this house are mighty fortunate in the caliber of shows that are offered them. The current bill is practically a big-time show throughout, with four of the acts on the program of big-time feature caliber. Evidently this type of entertainment is to the liking of folks in this section, as the house is doing an unusually good business, with capacity attendance at the first evening show and a very good crowd for the last evening performance. The stellar applause honors on the bill go to Eddie and Berdie Conrad, Hugh Herbert and Co., and Jack Osterman. These turns which appeared in successive order were all of the show "stopping type," with Watts and Ringold on in the "deuce" spot, running close on their heels.

Howard Brockman's "Toyland Frolics," a novelty flash offering, started off the show at a good pace and scored very well. Watts and Ringold (colored) man and woman, with a comedy offering of songs, talk and mimicry, in the next position, picked up the lead of the opening turn and had things all their own way right down to the finish of their act, leaving matters mighty pretty for Ed and Berdie Conrad. Starting out with their "Old-fashioned Wedding" number and keeping right on going at "high" to the Chinese character number, the Conrads pleased immensely with their offering. Eddie Conrad is a light comedian who takes advantage of every opportunity to get a laugh and got a number of them with impromptu remarks. Up to this point they received the heaviest applause on the bill. Had Hugh Herbert and Co. in the comedy sketch, "Mind Your Business," not been compelled to follow a picture, which was run in the bill to enable the stage to be set for their turn, they would have got off to a lightning start. But it took only about a minute of work on the part of Herbert when he made his first appearance to get the audience, and from then on there was nothing for him to do but wait for each laugh to subside before he spoke his succeeding lines. This offering of Herbert's is true to life and a vaudeville gem. Herbert's associates, Rosie Parr and a man, (Continued on page 9)

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AMERICAN WHEEL MAKING BIG DRIVE FOR "NAME" FEATURES

After Billy Sunday and Jess Willard-Jack McAuliffe and Johnny Coulon Now Appearing as Extra Attractions—Rajah Engaged for 10 Weeks—Jack Johnson's Drawing Powers

"Names" of all descriptions that might serve as box office draws are being sought for in every direction by the American Burlesque Association and its constituent producers. Four weeks ago an order went out from American headquarters directing the producers to endeavor to bolster up the drooping business with extra feature, and since then managers and agents have been active in digging up anything that looked like a possibility as a "freak" attraction.

In line with the drive for "names," the American Circuit this week announced the signing of Henriette De Serris Tableaux Vivant (living pictures) from vaudeville and Princess Rajah, Oriental dancer. Rajah will become the feature attraction with Franklin's "Ting-a-Ling." Both engagements are for 10 weeks, Rajah receiving \$500 weekly. An option goes with the 10 weeks if the acts prove to come up to expectations as box office cards.

Jess Willard, former heavyweight champ, and Billy Sunday, evangelist, have been in receipt of offers by the Ike Weber office with a view to having each appear as extra attractions with the American shows. Nothing definite has been decided as yet as regards Willard and Sunday. Willard is about to begin training for a bout with Jack Dempsey, to be staged by Tex Rickard at Boyle's Thirty Acres, Jersey City, next spring, and is expected to listen favorably to a few weeks' appearance in burlesque.

Johnny Coulon, ex-bantam weight champion, who has been appearing in vaudeville with a "resistance" weight lifting turn, has been signed by the American Circuit and Jack McAuliffe, the old light-weight champion, has played several weeks for the circuit.

Tris pugs have been successful "draws" for the circuit and are looked upon favorably by the circuit heads since the unusual business Jack Johnson has been doing as an added attraction.

"Cedora," the wire walker from the Hippodrome, is an extra turn now with one of the American shows as is also Lottie Mayer and her Diving Nymphs, who were signed last week.

Henry Dixon made a bid for Guy Beauvais, the Indian guide mentioned in the Stillman divorce case, several weeks ago but the deal is still hanging fire.

MISS CORNELL'S PUBLICITY

The New York "American" magazine section last week carried a page story of the recent address made by Frances Cornell of "The Mischief Makers" in the pulpit of the People's Church, St. Paul, while her show was in that city. The incident was reported in Variety at the time of occurrence.

The "American" gave Miss Cornell's talk in detail. It was mostly against blue laws. It also stated Eugene Rauth and John Crosby of the same company had accompanied Miss Cornell to the church and sang "The Holy City" as a prelude to her sermon.

COLUMBIA IN WORCESTER

The Worcester, Worcester, Mass., goes into the Columbia route as a three-day stand next week, the shows playing there the last half, and filling the first three days at Stamford, Monday, and Bridgeport, Tuesday and Wednesday.

This is the week between Jersey City and Providence, formerly open through the falling out of Plainfield, Perth Amboy and other one-nighters.

"Sawing a Woman" at Gaiety, B'kin

P. T. Selbit's "Sawing Thro' a Woman" opens Monday as an added feature with the "Whirl of Girls" burlesque show at the Gaiety, Brooklyn. The act has been booked as the added attraction with the American Wheel show for ten weeks.

BUSINESS STILL BELOW NORMAL

Both Wheels Show Slight Improvement, but Still Lagging

A slight improvement at the box office is reported by the American Burlesque Circuit for the past two weeks, with business all along the line still very much below normal for the same period a year ago.

The improvements in most instances have been due principally to special attractions or freak publicity, it being found necessary to bolster the shows to stimulate the attendance due to general unsettled labor conditions, from which class of people the burlesque circuits recruit their followers.

It is generally believed that not more than eight shows have made money on the American circuit this season, the losses of the others running from \$500 to \$3,000 on the present season.

Many and varied reasons are credited for the lack of attendance with unsettled labor conditions and reaction from the "open shop" policy, which was abandoned early this season, as the principal ones given.

Another potent reason for the generally bad business the American shows have played to thus far this season is the weather, which has been unusually mild throughout the territory embraced by the American stands. Still another reason advanced by many persons in touch with the burlesque situation is that a considerable number of the towns played by the American are surfeited with burlesque, through having Columbia wheel shows and, in some instances, stock burlesque, all competing against each other. While the prices of admission to the American shows are lower than those of the Columbia, still it is burlesque, and it all draws from practically the same clientele.

COULON WITH "FOLLIES"

Johnny Coulon opened as a special feature attraction with E. Thomas Beatty's "Follies of New York" (American) at Milwaukee, Monday. Coulon, who is the ex-bantam champ, is presenting his weight resistance lifting turn.

MRS. COOPER IMPROVES

Mrs. Lucie Cooper, wife of James E. (Bluch) Cooper, and sister of Mrs. Sam Scribner, was reported as better this week, after having suffered a severe nervous breakdown last week.

COLUMBIA GOT \$8,600

Dan Dody's "Sugar Plums" at the Columbia last week did approximately \$8,600.

Haymarket Adds Boxing

Chicago, Oct. 26. The Haymarket, managed by Irons and Clamage and playing American Circuit burlesque attractions, has added as a Friday night feature boxing bouts. Three four-round bouts are held and since this innovation business has increased considerably on that night.

Park, Youngstown, Pictures

The Park, Youngstown, O., playing the Columbia burlesque shows until recently, has been taken over on a leasing arrangement by Max and Joe Schagrin from Feiber & Shen. Straight picture policy installed.

Dan Coleman Going Into Act

Dan Coleman, late featured comedian with Hastings' "Big Show" on the Columbia Wheel, and Frank O'Neill, are entering vaudeville in a comedy talking and singing act.

COLUMBIA TAKES FAY'S IN PHILLY

Vaudeville Lease Expires and Wheel Takes House for Shows

Philadelphia, Oct. 26. Fay's Knickerbocker, Philadelphia, will be operated by the Columbia Burlesque Circuit in addition to their Casino downtown in the business section. The Knickerbocker is situated at 52d and Market streets, and has been playing vaudeville booked through the New York Shedy office.

People's, formerly the American Circuit stand here, is still dark and connected with rumors involving Shubert vaudeville.

AMATEUR NIGHTS BACK

Feature Inaugurated at the Star, Brooklyn—Tried at Olympic

The Star, Brooklyn, playing the American Wheel shows, reinstitutes "Amateur Nights" as a regular Tuesday night feature, beginning next week. The Olympic on 14th street rediscovered the amateur night thing as a business booster last season.

The Star had a weekly amateur night several years ago, but the policy was abandoned when it was found that the business did not need it during the period of the war and a year or two after. Several other American houses are considering the amateur night proposition as a business builder.

Good Albany Draw

Albany, Oct. 26. "Town Scandals," the Irons and Clamage show, is drawing the best crowds of the season at the Empire this week. Ethel Shutta, a Schenectady girl, is credited with the draw.

Gerard's Vacation in Maine

Barney Gerard is vacationing in Maine, at his shooting lodge, following the launching of his two Columbia wheel shows, "Girls de Looks" and "Follies of the Day."

BURLESQUE CHANGES

The Three Weldanos, "Cabaret Girls" (American Wheel).

ILL AND INJURED

Anna Ellmer, of the Loew publicity department, has returned after being confined to her home for a month with a fractured arm.

Hugh Morris (Morris & Fell) has recovered from a recent operation for appendicitis. Mr. Morris suffered with the malady for two years. He was operated upon seven weeks ago.

Walter Buehl, formerly manager of the Wilson Ave., Chicago, who has been in New York for the past several years, was ordered to Saranac Lake by physicians last week. He has a pulmonary affection.

Bud Williamson, with "Red Garry" in vaudeville, has been confined to his home several days with an attack of tonsillitis.

Billy Curtis, the agent, is in Bellevue hospital, having undergone a minor intestinal operation.

(Miss) Scotty Parshley (Parshley and Parshley) will shortly be operated upon at Dr. Leighton's hospital, Portland, Maine. Miss Parshley was removed from the theatre to the hospital about three weeks ago, but was too weak at the time to undergo the operation. At the same hospital is Mrs. Murphy, who is being treated for a forthcoming operation. Her husband is of the Primrose Three.

Frank Matthews (Matthews and Ayres) is convalescing from an operation for the removal of his tonsils, performed by Dr. A. E. Aime.

Mrs. Tom Murphy (Tom Murphy of "The Primrose Three") underwent an operation at Dr. Leighton's Sanitarium in Portland, Me., last Friday and will remain there for about four weeks.

Grace, of the Heney, Louis and Grace combination, is confined to her room in the St. Margaret Hotel, with a broken bone in the arch of her left foot.

Harry D. Hirsch, treasurer of the Shubert Apollo, is at West Baden, Ind., recuperating from a severe illness. He expects to be at his post shortly.

Jack Dempsey, Keith boxer, injured his right hand Sunday opening a milk bottle. He was at his desk with the member heavily bandaged this week.

IN AND OUT

Venita Gould was unable to make the Monday opening at the Palace owing to the non-arrival of her trunks from the Hipp, Cleveland. Will Mahoney took the vacancy on Monday afternoon.

BURLESQUE REVIEWS

A WHIRL OF MUSIC

Public.....Don Trent
Drama.....William Murphy
Musical Show.....Teresa Adams
The Tip.....Cecil McCann
Jazz.....Gertrude Babe Lavetta
Melody.....Frans Marie Texas
Count.....Howard Heinly
Court Clerk.....George Wink
Luigi.....Paul Westgate
Antonio.....Bernard Dorsey
Magistrate.....Scotty Freidell

This is one of James E. Cooper's productions, with book by Wm. K. Wells and numbers staged by Ray Perez, and it's a whale of a show, with a wow of a cast, and a wham of a chorus, at the Columbia this week.

Comedy predominates, for Wells has the knack of even disguising Irish justice and bringing it up-to-date without sacrificing any of the laughs contained in the original script. He illustrates this in a prohibition scene that is a screamingly funny bit of low comedy.

Scotty Freidell and Bernard Dorsey are two excellent comedians. The former does a red-nosed tramp and the latter a clean "dutch" character which is aided by a comedy physique and a legitimate comedy characterization. Don Trent is a clean-cut straight, while William Murphy is one of the best character men in burlesque. His enunciation and clear reading of lines, coupled with his command over situations, helped put the book over immensely.

The rest of the men are Howard Heinly, George Wink and Paul Westgate, who stop the show in act two doing a harmony singing specialty, which includes a whistling and vocal solo by one that landed solidly.

The show is rich in woman principals also, with Frans Marie Texas a shapely, personable prima donna, possessed of a clear soprano voice and a wardrobe that would grace a Broadway musical comedy. Miss Texas was an eye-filler and led her numbers effectively, always arrayed gorgeously. Teresa Adams, an unusually versatile woman, also was prominent at the head of numbers, also dancing acceptably and holding up a role in a dramatic scene in good style. Gertrude Babe Lavetta, the scoubrette, danced nimbly and looked cute in her short-skirted costumes. She slammed over several jazz numbers and danced with slides and splits featured.

Cecil McCann, the ingenue, is a pretty brunette, rounding out the strong cast of woman principals.

The two acts are in five full stage sets, none of which is below the average of the rest of the production, which is up to standards as regards costuming of the chorus. The latter are a good singing ensemble and a nice looking bunch of 18. Two heavyweights pull laughs in tight, but are utilized in a "pick out" number by Dorsey as Noah in a scene in "one."

Wells has contributed a lot of new twists and turns to old bits, and devised several new ideas. The first scene is an allegorical travesty on

the elevation of the drama, and introduces a funny travesty on the "Merchant of Venice." The dialog throughout is bright, snappy and current.

A novelty in introducing the big scene in the second act has Dorsey telling a tale of Broadway to a stranger with a bottle of "hooch." As the tale begins to unfold the object of the story enters. A black-out follows with a full stage scene, where the action of the tale is unfolded. Specialties by Freidell, Miss Texas and Babe Lavetta occur during a hilarious dinner party, which has a dramatic twist at the finale when the husband arrives to discover his best friend making love to his wife. Another black-out and Dorsey and George Wink are back in one, with Dorsey finishing the story and the bottle. Making the dramatic bit stand up between strong comedy ahead was quite an achievement. Of course, the scheme is borrowed from the screen cut-back.

A special number worthy of mention was "Blue Broadway," with a bit of comedy business by Freidell, Dorsey, Trent and Murphy, illustrating the dismal street of a few years hence. The girls are prettily attired in blue knickers for the number.

All of the scenes were well written and well executed by the capable cast. "A Whirl of Music" is good entertainment all through. The title doesn't do the production justice, if it's a whirl of anything it's a whirl of comedy and girls.

A house that just missed capacity was loud in approbation throughout both acts.

HARUM SCARUM

The Devil.....George Wright
The Tired Business Man.....Harry Smith
The Ingenue.....Miss Hastings
The Scoubrette.....Madlyn Worth
The Prim.....Lillian Rocky
Scaram.....Edgar Bixley
Harum.....Sam Micals

A pair of experienced burlesque comics, Edgar Bixley and Sam Micals, lift Harry Hastings' "Harum Scaram" several notches above the American wheel average in entertainment values. They're all over the show lending first aid whenever a laugh is needed, and generally giving the proceedings a boost at strategic moments. Last season and several previously "Harum Scaram" cavorted around the American circuit under the bibulous title of "Razzle Dazzle."

Bixley offers his familiar and likeable tramp characterization, and Micals a Hebraic type that runs to the conventional in make-up, but is nicely flavored with a quiet style of humor that gets results consistently. George Wright does straight and several characters, one, a western sheriff, a burlesque stand-by, handled exceptionally well. Harry Smith wanders through the show as a bit man, with an occasional assignment in the comedy line, accepting all his (Continued on page 36)

SAM HOWE IN SKETCH

Burlesque Owner to Use Old Sketch, "Broken Heart"

Sam Howe, owner of Sam Howe's Big Show (Columbia), will return to vaudeville as an actor shortly, after an absence of 15 years from that field. Howe will utilize his former comedy dramatic sketch, "The Broken Heart," which he has rewritten and modernized.

The new version will be called "Butter-Cakes and Coffee." Howe will do the Hebraic character type, with which he has been identified for many years in burlesque. The Pat Casey Agency has the act.

BIRTHS

Mr. and Mrs. Irving Cooper, at their home in New York city, Oct. 22, son. The father is the vaudeville agent.

To Mr. and Mrs. Maurice Revnes at the Lying-In hospital, New York, Oct. 20, a daughter. The mother is Sybil Carmen, formerly of Ziegfeld's "Midnight Frolic" and the Century Roof revue. Mr. Revnes is in the moving picture field.

Mr. and Mrs. P. Dodd Ackerman, at Flower hospital, New York, Oct. 22, a son. Mr. Ackerman is the scenic designer.

Mr. and Mrs. Billy Inman, at their home in Brooklyn, Oct. 18, a son.

To Mr. and Mrs. Louis E. Walters, Oct. 17, a son.

ENGAGEMENTS

"The Mad Dog," Conway Tearle, Helen Menken, Forrest Robinson (Shubert).

"Everyday," Lucille Watson (Rachel Crothers).

Tip O'Neill has been engaged to do special advance work ahead of Jack Johnson throughout the latter's 20-week engagement as a special attraction with the American wheel shows.

"A Royal Scandal," Grace George, Charles Cherry (Hopkins).
"Her Salary Man," Ruth Shepley, A. H. Van Buren (John Cort).
"The Great Broxopp," Pamela Graythorne (Iden Payne).
"A Royal Scandal," Walter Ringham, Dauglass Wood (Brady).
Arthur Hohl, Louise Wolheim, Kathleen Malloney, "The Fair Circassian."
Thomas E. Jackson, "Her Salary Man."

O. P. Heggie, "Pop."
Etienne Girardot, Marguerite Maxwell, Henry Carvill, Fay West, Echlin Gayer, "The Fair Circassian" (Newell).
Lennox Pawle, "Pomander Walk" (Janney). Mr. Pawle created the role originally and was last here in "Beaucaire."

HARDING ATTENDS

Helps Masons Celebrate at Special Burlesque Show

President Harding was among a company of distinguished persons in attendance at the opening performance of Bill Vail's "Sweet Sweeties," American Wheel show, at the Capitol, Washington, Monday night.

There was no matinee at the Capitol Monday, that having been declared off through the Tall Cedars, a Masonic organization, engaging the Capitol for exercises Monday afternoon. This was done by buying the "Sweet Sweeties" out for the matinee for \$500.

The night show Monday was not given by the "Sweeties" until 11 o'clock, running until 2:30 Tuesday morning, the Masonic exercises taking up the earlier part of the evening at the Capitol. The Masons attended in a body Monday night.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE TWENTY-EIGHT IN THIS ISSUE

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Alfred Bryan has written some two dozen poems which he has published in a little volume. He has entitled them "Pagan Love Lyrics." They are love lyrics, one and all, some of them slightly more passionate than others, and to those who enjoy that form of literature they will be interesting. Several of the poems were reprinted from a volume that was issued by Mr. Bryan in 1915 which was dedicated to Anna Held. Of the lot his "Veritas" seemingly carries in itself a review that might be applied to the little collection of his writings:

"I am the best in all that's good;
I am the worst in all that's bad."

"Texas Jack" Sullivan attended the auction sale of the Glen Island Museum last week and bid in many places of Indian beaded art, pottery, baskets, etc. A necklace of 200 elk's teeth was an item. As elk's teeth are very scarce, "Texas Jack" intends presenting the teeth to members of the Elks Lodge, to be mounted as emblems.

Keith's, Jersey City, closed since early summer, reopened Monday with Keith vaudeville, booked by Lawrence Goldie. The house remains a split week as before.

William Milne, resident manager at Keith's Jersey City for several years past, is now a member of the Palace (New York) box office staff.

Walter Elliott, aged 20 and son of Jack Elliott (Youngstown), is full-back on the Lafayette eleven. That college played Fordham at the Polo Grounds last Saturday. Young Elliott is described as a sensational football player. It was his playing in his home town that attracted Lafayette's attention.

Dolly Fields and Ed Granville are going to Australia to fill engagements.

Jack Jordan, formerly a vaudevillian, is now assistant to Irving Yates in the latter's vaudeville agency.

The members of the company playing "Sally" will hold a private Halloween party and dance on the New Amsterdam Roof Saturday, a number of vaudeville acts being part of the entertainment. The affair is in celebration of the formation of the company a year ago. "Sally" opened at the New Amsterdam Dec. 21, last.

Margaret McKee, recently returned from London where she appeared in "The League of Nations," was with the Harry Lauder show at the Lexington last week. She will not tour with the Scotch star, being engaged only for New York.

J. A. E. Malone, partner of George Groesmith in the production of plays in England, sailed on the Olympic this week from London.

"Elsie and Her Gang in a New Attack" is the title of the new entertainment with which Elsie Janis opens in Baltimore next Monday evening. The show will carry no production—only a few curtains to dress the stage.

Arthur Hopkins is recruiting the cast for his revival of "Richard III" with John Barrymore.

Colin Kempner, of Wagenhals & Kempner, is going to London to produce "The Rat" there, and not Gilbert Miller as one daily paper announced. Mr. Miller will remain in New York to produce several new pieces for Charles Frohman, Inc.

The press department of "Good Morning Dearie," which comes to the Globe next week, has arranged with the Borden Milk Co. for the pasting of labels on all the milk

POLITICS AND BLUE LAW REFORMERS

The New York Civic League, an organization which wishes to tighten up the New York State Blue laws even further, is worried, and is doing its utmost to force its personal candidates upon the voters as against the Democratic (and reasonable liberal) candidates. The Civic League is making a strong and direct appeal to the most uncompromisingly, immoderate puritanical element in the State, and is centering its propaganda upon the hide-bound Republican farmer and small-town voter up-State in a campaign of blue-law propaganda.

Variety comes into possession in advance of a sample of this propaganda. It is a sample of the sort of argument the self-righteous up-State reformers are disseminating in the hope of establishing themselves in another administration of repressive legislation, that kind of administration that has brought upon New York its vicious system of prohibition enforcement, which doesn't enforce but does open all avenues for dangerous political graft. It is worth notice that the Civic League objects to "good" Democrats—that is to say, Democrats who do not wear the Civic League collar. Here's the sample of propaganda which is being spread around up-State:

"A DANGEROUS DEMOCRATIC SCHEME

"The Democrats are making a great, desperate effort this year to secure, if possible, a majority of the Assembly, and in many places, especially in up-State counties, are nominating better than ordinary men on their ticket; but if elected their hands will be tied by their party, a majority of which party's legislators always come from Tammany-ridden New York City. The party will caucus on any important legislative matter, and Boss Murphy of New York City will give orders what must be done.

"Any clean, up-State Democrat who refuses to obey the orders of his party caucus in the Legislature will be practically read out of the party and ostracized in the Legislature and receive no help from his party on any measure he wishes to put through. He might as well pack his grip and go home if he bolts his party caucus and refuses to obey the orders of 'the chief.'

"The Democrats are especially anxious to get at least a bare majority, if only one majority, in the Assembly this year, so as to block all of Governor Miller's plans, for while the Senate elected last year for two years is Republican, yet a Democratic Assembly could block and kill all done by the Republican Senate. Here are some illustrations of their plan of work.

IN SCHOHARIE COUNTY.

"In Schoharie County the Democrats have nominated a good man for the Assembly in opposition to Assemblyman Harry C. Greenwald, the Republican candidate, and probably some temperance people are thinking of voting for him; but if the make-up of the Assembly shall be very close between Republicans and Democrats, one single vote in choosing the speaker may decide whether a good, dry Republican and friend of all moral reforms shall be elected speaker or whether the Assembly Tammany leader, Charles D. Donohue, shall be speaker—a man who has always voted wrong on all moral questions, and who if elected speaker would thus have the appointing of all the Assembly committees and be able practically to block the passage of any important moral legislation and could help mightily in putting through bad legislation affecting moral questions, and also help repeal our State prohibition enforcement laws and the motion picture censorship law.

"We earnestly commend the candidacy of Assemblyman Greenwald and hope that he will be re-elected. He has made a splendid record in every way in the Assembly the two years that he has been a member of that body. Assemblyman Dickstein blames him, we are told, more than any other member of the Assembly for the defeat in the last Legislature of the vicious Dickstein Sunday business bill. Mr. Greenwald's part in that fight entitled him to the support of all Christian people of his county, had he done nothing else; but as a matter of fact he has always voted right on all moral questions.

IN SENECA COUNTY.

"Another instance of the thing is in Seneca County, where a good man, a farmer, has been nominated by the Democrats against Assemblyman George A. Dobson, the Republican candidate, and a desperate effort is being made by the wet Republicans and the wet Democrats combining to defeat Assemblyman Dobson, who has made a splendid record on all moral questions. The friends of prohibition and other moral reforms of all political parties in Seneca County should work and vote for the re-election of Assemblyman Dobson.

"Let us forget," the friends of prohibition should be reminded that NOT ONE SINGLE DEMOCRAT IN THE LAST LEGISLATURE VOTED FOR THE PASSAGE OF THE STATE PROHIBITION ENFORCEMENT BILLS, to help enforce the 18th amendment, and NOT ONE SINGLE DEMOCRATIC SENATOR VOTED FOR THOSE BILLS. When the national prohibition amendment was ratified by our Legislature in 1919 not one single Democratic Senator or Assemblyman voted for that bill. Every vote cast for ratification in our Legislature was cast by a Republican. Further, not one single Democratic Senator voted for the moving picture censorship bill, and of the 103 votes cast for the passage of that bill in the Assembly, only seven of them were cast by Democrats. It was Republican votes that put both of those important moral reform measures through the Legislature.

"We are not speaking as a politician. The policy of the New York Civic League and the Reform Bulletin has always been to support the man and the party that supports moral measures. No further argument is needed to prove that if the Democrats get a majority in the Legislature they would not hesitate a moment to repeal both the State prohibition enforcement law and the moving picture censorship law and pass other bad legislation, as they have done many times in the past when they have had a majority in both branches of the Legislature."

bottles delivered at private homes in New York this week. All the labels read: "Good Morning Dearie." The piece had its premiere in Washington a fortnight ago to an \$1,100 house and things looked pretty blue, but the week wound up to a \$19,900 gross.

William Gillette opens Nov. 10 in Atlantic City for three days, with his new play, "The Rainmaker," written by the star from an unpublished story.

Tom Gorman is now managing the Jefferson, Joseph Connolly having been switched to the Regent. Mr. O'Sullivan is assisting Mr. Gorman.

The Sixty Club is going to hold an Election Night dance on Nov. 8 at the Ritz-Carlton Hotel. Election returns will be announced.

The new Alders theatre, Wilmington, Del., is owned and operated by Felt Bros. of Philadelphia, and Harry Felt is personally managing the house. The du Ponts have no

interest whatsoever in the house. A vaudeville policy will be inaugurated at the house on Oct. 31 with a seven-act program booked through the Sheedy office.

Following a separation of four years, Del Sherrard will rejoin Elsie Williams in "Who Is to Blame?" again assuming the leading role.

A memorial mass for the late Paul Keith will be celebrated Oct. 31 at St. Malachy's.

Harry Brosius and H. Brown, who left the vaudeville field to enter the automobile accessory business in Uniontown, Pa., about four months ago, announce their intention of returning with the same comedy bicycle act. Their Uniontown establishment will be maintained under the supervision of the manager.

"Patsy," pet dog of Joseph and Belle Sumuels, died Oct. 21. "Patsy" was understood to "don" of Frederick Bowers' "Song Review."

AMONG THE WOMEN

By THE SKIRT

How the management of New York's leading vaudeville theatre, the Palace, stands for its awful orchestra is a question. With Paul Whiteman on the bill the awfulness is striking. Mr. Whiteman's modesty and his leading are features.

Cleo Newport, with Pearson and Pearson, could be called the girl with the perpetual smile. Her dress was pink satin, made with side puffs and a brilliant bodice.

Lila Rhodes with Charles King was pretty in a motor costume of blue cloth, trimmed with grey. A cap and muff gave a Russian look to it. A dancing frock was of pink chiffon, the belt being quite lower down. The pointed scoops at the hem were edged with rhinestones. An old-fashioned hooped dress was far different than most. Every time Miss Rhodes moved it seemed to be different in coloring also. The bodice was black with grey chiffon sleeves, and the skirt seemed to be a silver top and gold hem, while a bit of coral ran through it. It was trimmed at all edgings with swansdown. A high poke bonnet also was worn. In Hal Skelley's act, "The Mutual Man," Midgie Miller was the applause-getter. As a maid, her dress has mauve satin inside, with a short accordion plaited skirt.

Eunice Sauvain, a buxom blonde, was in black net, hung with jet chains. Florence McGuire, a miss with bobbed black hair, wore a dancing dress of pale green chiffon. The bodice was odd, inasmuch as it has an e-ton jacket. Ruth Royce was in yellow chiffon, sprinkled with black chenille dots. Gold shimmered through the chiffon.

Sadly disappointing is "Camille," now showing at the Rivoli. The theatre was practically empty Monday night at nine o'clock, which shows even a Nazimova must have a good vehicle to attract. Nazimova, however, never looked more beautiful, and all her emotions were brought to play, but the best of Camille was never brought out. The settings were all unique, inasmuch as everything was built with a round effect. The windows were huge circles, the pictures on the walls were framed in ovals, and even the bed was round. Nazimova's first costume was a sequin mantle embroidered in huge medallions. The gown underneath has a strip of gold cloth wound tightly around her slim figure. There was one dress made in one piece with a narrow belt. The bobbed hair of this noted actress was frizzled all over her head. A black velvet gown had a feather boa for trimming.

Years ago I predicted the Shuberts would name a theatre for Al Johnson. They might have given Al a better show in "Bomba," but as he is a whole production in himself and wanting to bring into prominence a theatre off the beaten track the name of Johnson only could bring success. As Mr. Johnson said himself in an amusing curtain speech, "It is but one block to Carnegie and I may give a concert there yet." The music is far superior than many musical shows, but only two numbers were worthily put on.

A horse trot song led by Gladys Caldwell had three sets of ponies—brown, black and white. The Indian number, in the second act, was most effectively done with the girls in green blankets and red feather-head dresses. Each girl carried two feather fans, one yellow and one orange. Chiffon seemed to be the popular material for principals and chorus. Mildred Keats wore several dancing frocks of chiffon and one flowered Spanish dress. Fritz Von Busing was the usual musical comedy mother, heavily upholstered in clothes of silver and bronze, with one grey satin dress trimmed in mauve hangings. Janet Adair looked best in long, white chiffon trailings. The Hart Sisters dress very well in the short subrety type. One pirate number they did in light, tan short pants and waist trimmed in orange. The hats and boots were brown. It was surprising to find the side hooped skirts still before us. Worn by the show girls, one set was of white taffeta, with red dots, and the other was done in silver lace. The girls are all particularly good looking, even if the ponies are a bit lefty.

The Capitol, the theatre ideal of the film world, had a film out of the ordinary last week in Marshall Neilan's "Bits of Life." The first short play was spoiled by the leading man chewing gum (let us hope, at least, it was gum) the entire picture. Harriet Hammond in the last episode hardly looked a princess, but her evening gown was stunning. Of jet, made rather short, a fringe of the pearls fell in irregular lines to the ankles. The bootlegger's wife's delight, a paradise, adorned her severely marcelled coiffure.

A whirl of music, comedy and girls as presented by James E. Cooper at the Columbia theatre is a real production. The scenery is real, the comedians real, and the dressing real. No stinting in this production. The four women principals are above the burlesque average. The two full-stage sets are artistic in coloring with unusually fine drapings.

Teresa Adams, a tall blonde, goes in for huge feather head dressing, most becoming. Her gowns all followed one line, close and tight fitting, of heavy gold and silver tissue, also velvets. One pink chiffon dress was spoiled by orange slippers and stockings. Franz Marie Texas, tall and dark, wore several sapphire and blue sequin dresses, and others closely fitting the figure were in velvet. The two little soubrettes dressed nicely one apricot costume lined in yellow being especially attractive. A short dress of feathers also pleased the eye.

The chorus numbers were plentiful, each set of costumes showing an expenditure of money. Eight girls in a model display showed gowns worthy any musical production. A "blue Sunday" number found all the girls in blue, producing a stunning effect. It speaks well for the Columbia going back after a year and finding the same bunch of ushers and genial Fanny Everett in the dressing room still.

ARTISTS' FORUM

Letters to the Forum should not exceed one hundred and fifty words. They must be signed by the writer and not duplicated for any other paper.

Cleveland, Oct. 25.

Editor Variety:

We just finished the week here and before we were out of town were notified that a team called Wells and Manley, playing the suburban theatres around Cleveland, had lifted our entire guard house routine and Debs gag and business which we are the first to do.

As we have a New York showing in a few weeks, we certainly would appreciate it very much if this team would not use our material in New York, as we would like to have first chance at our own stuff.

Leo Francis.

(Jim and Leo Francis.)

Editor Variety:

In Variety of Oct. 14 I see that

Con and Fred Hayden, both claim my act, "Dolly, Wake Up!" infringes in two different instances on old material. Mr. Hayden seems particularly incensed.

I have no wish to "steal" anybody's material and in justice to Mr. Hayden, James and Sadie Leonard and others, all such bits of business and lines shall willingly and promptly be eliminated if permission to use same is denied me.

I wish to announce that I am the owner, but not the author nor the producer, of "Betty Wake Up!" This statement should satisfy all parties concerned as to my own innocence in the matter.

At least I am original enough to believe the information conveyed and to publicly request permission to use the material in question.

Frank A. Ford

THEATRE AND BUSINESS MAY JOIN FOR FARE CONCESSIONS

Producing Managers' Association Would Work for Modifications in Rail Rates—Seek Hotel Rates at Lower Figures as Well

It has been proposed to theatrical interests that they combine with commercial travelers' organizations for a joint campaign to bring down railroad rates and the modification of hotel tariffs. The suggestion is now being considered by the Producing Managers' Association, the commercial interests having also in mind the enjoyment of vaudeville, burlesque and picture divisions of the amusement field.

The objective in the matter of rail rates is a reduction to 2½ cents per mile, a cut of approximately 33 per cent. from the present rates. The precise reduction sought from hotels is not set forth, but in that field commercial travelers, through persistent refusal to register in hostels in certain sections, have been successful in securing lowered rates for members. The negative action against hotels is regarded among traveling men as a technical boycott. Hotel charges have been a matter of added expense in recent seasons. In many cases the old custom of professional rates having been suspended. Reports are that some hotels have again instituted the rates for theatrical people, but that is not believed to be general.

Fusing of efforts for the same ends by the powers in the amusement world and commercial travelers is not a new idea. The plan to co-operate has never materialized because of the difference in the sort of concession asked, so far as rail rates are concerned. Theatricals seek a party-rate reduction, as effective before the war. Commercial travelers want a rate on the purchase of mileage books for 5,000, 10,000 or 20,000 miles, and acceptable on any road in the country.

Showmen who have considered the idea of united action say the two plans will not mix. Mileage books are good for one person, and it would be a financial impossibility for managers to purchase mileage in the denomination of 5,000 for each member of a company because too much capital would be tied up indefinitely.

Managers in the seeking of a party rate at this time face the ruling of the Interstate Commerce Commission that there are to be no class rates. The party rate, therefore, would apply to any party of persons and, similarly, the mileage rate idea would not be confined to commercial travelers unless a new ruling be made.

PROPS BURNED

Destroyed by Train Fire But Quickly Replaced

"The Passing Show of 1921," starring the Howard Brothers, failed to open in Montreal Monday night, because of a baggage car fire which destroyed part of the production and costumes while the show was in transit from Toronto.

The Shubert office upon receiving word of the loss Monday, immediately ordered replacements from studio and property departments. The show is considered one of the best road properties of the Shuberts, who stated the attraction was ready to open Tuesday.

RESTRICT "BAT" TITLE

Chicago, Oct. 26. Judge G. E. Carpenter, in the United States District Court, granted an injunction to the management of "The Bat," now playing at Cohan's Grand Theatre, restraining all people using the title, "The Bat," in any and all advertising pertaining to a motion picture entitled "The Circular Staircase," or any other film or enterprise wherein the words "The Bat" are used for advertising purposes.

Ex-Gov. Edward Dunne obtained the injunction for the management of "The Bat."

"Honeydew's" New Start

Joe Weber, who closed "Honeydew" after the engagement at the Great Northern, Chicago, will reopen the piece in Brooklyn, Nov. 11.

"LILY DALE" DUE FOR N. Y.; SHELVED IN BALT.

Wrangle Among Producers Cause of Abandoning Montgomery Piece

Baltimore, Oct. 26.

"Lily Dale," previously called "The Little White House" and "Chickens," which played the Auditorium, is no more. The production was slated to go into the Vanderbilt, New York, after it had been whipped into shape, and designed by Jos. Moran, Jimmy Montgomery et al. to be the successor to "Irene." But after the performance here last Saturday night the show was sent to the storehouse and the company was disbanded.

Behind the closing of the "Lily Dale" production there is a story that deals with the biting of the hand that fed.

James Montgomery wrote the book of the piece, Joe McCarthy and Harry Tierney were responsible for the lyrics and score, respectively. It was the latter two who were responsible for the company being closed, although blame for the greater part is bestowed on McCarthy, who, according to the stories on Broadway was concerned in the disputes and the demands on Moran and Montgomery on behalf of himself and his partner.

Neither McCarthy nor Tierney had achieved anything lyrically or musically in the production line until they got an opportunity to assist Montgomery in the writing of "Irene." Montgomery had the book and called in the two to supply the lyric and the score. The tremendous success of that production in New York and then on the road because of clever managerial handling and shrewd bookings have made it possible for them to cut up something like \$250,000 in royalties.

When Montgomery started work on the attraction that was to be the successor to "Irene," he again called in the two writers who were with him on the former production. All went well until the show opened. Then bickering started. McCarthy, according to the story, insisted that his lyrics and his partner's score

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"LANGSFELDT" FOUND BLIND AND FRIENDLESS

Man in Alabama Hospital Believed B'way Theatre Manager

Mobile, Ala., Oct. 26.

Leon D. Langsfeldt, who was registered at a hotel at Brewton, near here as C. J. Lansing, is at one of the local hospitals with the sight of both eyes lost as the result, the police say, of a self-inflicted revolver bullet wound. Langsfeldt was discovered on the morning of Oct. 18 wandering about a field at East Brewton totally blind from the effects of a bullet which has passed through his head just back of the eyeballs. He was conscious, but totally helpless.

Shriners of Brewton, of which organization Langsfeldt is a member, had him brought to the Mobile Infirmary under the care of Dr. M. H. Ragood.

Leon Langsfeldt, who was found wounded at Brewton, Ala., is believed to be the Leon Langsfeldt who was manager of the Broadway theatre, New York, and of the Stanley theatre on Seventh avenue, who has been missing for several weeks. None of his former associates have heard anything definite from Mobile that will definitely establish the fact that the Leon Langsfeldt there is the missing man.

On Wednesday it was reported that the Langsfeldt in Mobile had died of his injuries, but no verification of this could be obtained.

ARTHUR SHIFTS PLAN

Won't Produce "Tickle Me" in London—Dispute Over Investment

"Tickle Me," with Frank Tinney, will not be presented in London this winter as planned by Arthur Hammerstein. Differences between the American manager and the English producing corporation in which Hammerstein is interested over the amount of money required for the "Tickle Me" production overseas, led to him shelving the project. Hammerstein will produce in London, however, his first offering there being "Katinka."

The Tinney show will continue on tour here for the balance of the season. A new show for the star will be produced next summer.

CONTEST OVER ACTRESS

The Charles Frohman, Inc., press department is still holding back the announcement of the cast of the new William Gillette production, scheduled to come into the Empire shortly, owing to the controversy over the services of Helen Menken.

Miss Menken had a verbal contract with George Scarborough to appear in "Mad Dog," written by Scarborough and which is under the management of the Shuberts, later signing with Gilbert Miller, general manager for Charles Frohman, Inc., to appear with Gillette.

Miss Menken is in the cast of the Scarborough piece, but Miller still contends he has control of her services.

BEN-AMI'S PLANS

Ben-Ami returns to the stage in December under the management of Arthur Hopkins. His vehicle will be entitled "Greenfields," a translation of "Jealousy," by Artachibachev, which is the work of Fania Mindell. She has also adapted "The Knockabout or He Who Gets Slapped," by Leonid Andreyev, for Ben-Ami.

Her best work thus far was the designing of the stage costumes and properties for "A Night's Lodging" and "Redemption." After a limited engagement Ben-Ami will appear, it is said, in "Ponce de Leon," a new work by Eugene O'Neill.

SHORTAGE OF NEW SHOWS KEEP LOSERS IN NEW YORK

Mad Scramble to Secure "Bill of Divorcement" Forced Out of Cohan—Salaries Being Cut on Broadway and with Road Shows

SENSATIONAL CHARGES MADE AGAINST VAN

Upholding Gus Hill's Claim, Attorney Threatens Exposure of Alleged "Orgies"

Syracuse, Oct. 26.

Orgies on the legitimate stage which will vie with the Arbuckle-Rappe scandal for notoriety will be detailed by Gus Hill in his fight to keep Arthur Van from playing in one of Hill's shows, according to statements made Monday to Justice Irving R. Devendorf in Special Term court by John J. Sullivan, counsel for the theatrical promoter.

Sullivan, a New York lawyer, came into court, he said, armed with affidavits made by women members of the cast of "Bringing Up Father in Wall Street" as to the alleged conduct of Van, who played the leading role of "Jiggs," toward the women of the cast.

Last week Van secured an injunction to prevent Hill from breaking up the company, then playing at the Bastable. County Judge Barnum issued the injunction. Prior to that, however, the Hillock Amusement Co., of which Hill is president, transferred the show to another company and engaged another cast, which opened last week at Scranton, Pa. Van and his wife, who played "Maggie" to his "Jiggs," were refused admittance to the stage at Scranton.

Justice Devendorf's order appointing former Justice De Angelis referee in the case gives him power to hear the action both in Syracuse and New York. He will start his hearing early this week, and a case will be rushed. Justice Devendorf continued the injunction issued by Judge Barnum.

PICKERINGS QUIT

South Bend, Ind., Oct. 27. Sam W. Pickering, for the past quarter century house manager for one or another of Harry Sommers' Indiana playhouses, has resigned his post as house manager of the Oliver, South Bend, theatre, at present sub-leased from Sommers to an investing corporation. Pickering gives as his reason for severance a desire to go into theatre leasing on his own account.

Mrs. Pickering, wife of the manager, and an aid in the management of the houses at different times under his direction, will be a partner in the new ventures of the resigning executive.

Harry Lerner, who has been connected with the Palace Theatre Corporation since its organization, will fill the Oliver vacancy. Despite Pickering's assigned reason for quitting, it is understood here that general bad business and protracted losses at the Oliver due to the high rental growing out of competitive bids by motion picture interests are the actual causes of the Pickerings' defection.

"SIX CYLINDERS" MISSING

The Chicago company of "Six Cylinders Love" is in danger of being held up as to the presentation of the piece in that city through no lead having been designated as yet.

This week there was a possibility of one or two names being mentioned for Ernest Truex's part, among which that of Allan Kearns appeared as a problematical solution. Mr. Kearns is at present appearing in "Tangerine" at the Casino, and is believed to be under a "run of the play" contract to the musical production.

CROOK PLAY COMING

The Shuberts are preparing a new comedy drama called "The Hotel Mouse," the play being arranged for American showing by Guy Bolton. The title refers to a hotel thief. The show was recently opened in London. It will be ready for holiday debut.

Added to the number of attractions which have already failed on Broadway this season and aside from the road closings which continue to pack the storehouses is to be counted the increased number of premieres which have been called in after showing in the tryout cities. The general result is a shortage of new offerings for Broadway. This week the Shuberts, who have the booking of a majority of houses on the list, were open for five attractions to be spotted in New York. Houses marked for new attractions are light, but the current shows are drawing at a loss and the demand for fresh plays is strong. The season is usually marked by the introduction of the second production flight of attractions in November. Most of that group appears to have been used up already. Enough new attractions are arriving on Broadway weekly, but few have shown strength enough to remain. This has brought up the question of whether Broadway has not too many theatres and whether it is possible to supply more than the number of successes now current.

Several attractions have cut salaries in New York, and from the road there are reports that similar salary reduction is being made, with most of the players agreeing to the cut in order to keep the shows out. One attraction playing the south has gone co-operative, each member

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"BENNIES" FOR SEATS

Publicity Stunt for "The Bat" Attracts Attention in Chicago

Chicago, Oct. 26.

James W. Kerr, manager of "The Bat," at the Cohan-Grand, is still at it pulling stunts. His latest is the talk of the town. In conjunction with the Herald-Examiner, Kerr held an "Old Overcoat" matinee last Saturday. Everyone bringing an old overcoat to the box office was given a seat for the matinee performance.

More than 250 coats were received. On Sunday afternoon these coats were distributed at the theatre to ex-service men, sent by the American Legion, that were without winter "Bennies." In addition to the overcoats received by Kerr and Harry J. Ridings, house manager, many persons stopped at the box office and left sums of money to purchase overcoats.

Incidentally, "The Bat" passed its 400th performance mark this week, with three of the members of the company not having missed a single performance.

GUILD BENEFIT

The Catholic Actors' Guild will hold their opening meeting and entertainment of the current season at the Cort, Sunday evening, Oct. 30.

Among the speakers scheduled to appear are Wilton Lackaye; Hon. Alfred J. Talley; William A. Brady; Hon. Victor J. Dowling and Rev. Dr. John Talbot Smith.

The entertainment under direction of President Brandon Tynan and Gene Buck, vice president, will have Donald Brian, Andrew Mack, Tom Lewis and one complete act from "Only 38" with Mary Ryan.

TOUR FOR PETROVA

The Selwyns intend keeping Olga Petrova on tour in "The White Peacock." The attraction has been routed South, instead of for Broadway.

The natural draw of Mme. Petrova due to her starring in pictures is said to be satisfactory to the actress and management, averaging around \$1,400 nightly.

Follows "Main Street"

"The Fair Circassian," a new dramatic play by Gladys Unger, produced by Gertrude Newell, the theatrical decorator, will open Nov. 11 in Washington, D. C. Following it comes to the National, to follow "Main Street."

TRICKY TACTICS ATTRIBUTED TO ACTORS' EQUITY COUNSEL

Lawyer Asks for Reopening of Action in Which Agent Was Held for Players Salary Instead of Principal

With the application of Attorney Frederick Goldsmith to the Supreme Court to grant reopening of an action in which the Actors' Equity against John H. Mulvihill and Chamberlain Brown, some inside legal tactics of Equity are brought to light. Mr. Goldsmith charges Raymond H. Parker, of Paul Turner's office, who is assigned to the Equity offices as counsel, with having taken judgment against Brown, knowing the agent was not liable under the law. Several hundred dollars was paid Parker as part satisfaction of the judgment before Goldsmith was retained by Brown.

The case dates from the summer of 1920. At that time Brown gave a contract to Grace Carlyle for a 10-week engagement with Mulvihill's stock at Denver. It is alleged the contract stated that Brown was acting for Mulvihill, who engaged Miss Carlyle's engagement. Ordinarily the actress would be entitled to two weeks' salary, but Equity, through its counsel, sued for the full amount of the engagement and the action being undefended, judgment was granted in default for approximately \$2,500, the actress' salary being \$250 weekly.

The law is that no liability attaches to the agent in the matter of contracts, where the identity of the principal is disclosed. Equity apparently knew the principal to be Mulvihill, since the stock manager was compelled in the suit with Brown, but collection from the latter by Parker proceeded.

BROADWAY MANAGERS BID FOR 'DIVORCEMENT'

**Produced by Dillingham—
Opened Quietly Then
Escaped to Big Figures**

Managers bidding for an attraction already opened on Broadway is a distinct novelty. Yet that developed as one of the surprises of the season, and "A Bill of Divorcement" at the Cohan is the sought for plum. It is an English drama, with Alan Pollock in the lead, produced here by C. B. Dillingham. Aside from the laudatory reviews the piece failed to make its stop limit for the first week, the takings being a bit better than \$6,900.

The second week, however, saw a jump of nearly \$3,000, which is exceptional for this season, and the gross was about \$10,000. Notice, however, had been given and the Ed Wynn show, "The Perfect Fool," was announced for Nov. 7. That date has all the K. & E. houses tented, and the situation permitted other houses to join the bidding. The Sciwyns' Times Square was named the winner on Tuesday. "Divorcement" continued to show class this week (its third), getting \$1,685 Monday and going close to capacity Tuesday.

This brings about another switch of attractions on 42d street. The Times Square opened with Woods' "The Demi-Virgin" last week. Morosco's "Love Dreams" moving from the house into the Apollo. Woods has now agreed to move the "Virgin" farce across the street to his Eltine, where "Back Pay" is running. The latter play is listed to be withdrawn, but may take to the road.

Mrs. Rinehart's Office

Pittsburgh, Oct. 24. Mary Roberts Rinehart, local playwright, has taken quarters in a local office building adjoining those of her husband, who is a physician and also a well known writer, and puts in a full eight-hour day playing her literary vocation.

Local dailies have all published interviews with her, and the Alvin has incidentally gotten some unexpected publicity owing to the fact that two of Mrs. Rinehart's plays, "Spanish Love" and "The Bat" follow this week and next at that house.

DETROIT TIMES BIDS FOR SHOW DISPLAYS

**Front Page for "Down East"
New Departure for Amusement Advertising**

Detroit, Oct. 26.

Today "The Detroit Times," which was recently acquired by William Randolph Hearst, published the first full-page theatrical advertisement that has ever appeared in this city. It was an announcement regarding the advent here of D. W. Griffith's "Way Down East."

Since the "Times" was bought in a public auction at which the Hearst interests paid \$1,000 and assumed the obligations of the publication, there has been a scene of unusual activity around the plant. Edgar Shaw is named as the publisher of the paper, but Arthur Brisbane has been on the ground directing the policy of the paper. Joseph Mulvihill has been named managing editor and John Russell Hastings of the New York Evening Journal and John McMahon the dramatic editor of the New York Hearst publications have been on the ground assisting. Howard Smith is to remain as the dramatic editor of the paper.

There are four newspapers here, of which the "Free Press" is the only morning publication. The "Journal" and the "News" are both evening and in direct competition with it. "Times," the name of which incidentally is to be changed to "The American Times." The "Free Press" and "News" are getting 40 cents a line for theatre advertising, the "Journal" 35 cents and the "Times" 25 cents. The latter has had a circulation of about 30,000, but during the first three days that the new regime was in command 10,000 were added daily. Since that time the "News" has been getting out a 7 a. m. edition and the "Journal" has started a contest, giving away 50-cent pieces to the lucky readers named each day.

"The Detroit Times-American" will be linked with the other Hearst publications from Coast to Coast with United Press and International News service.

JOLSON'S PRODUCTION

**Elaborate Settings for Serious Play
Called "Lei Aloha," by E. Hales**

Al Jolson made his debut as a producer Wednesday night when "Lei Aloha" had its premiere at Stamford, Conn. The piece is a serious one, with a tragic finale, the literal translation of the title being "Wreath of Love." Ethelbert Hales, English player, is the author, appearing in the lead.

"Lei Aloha" carries three heavy settings, the locale being in Hawaii, and the cost of the production being about \$25,000. That includes electrical effects, \$7,000, the show having its own bridge. J. C. Huffman directed.

AGENT ATTACHES SHOW

Carl Helm, who directed the publicity for "Love Birds" when that attraction played New York last summer, secured an attachment against the show last week in Philadelphia on a salary claim.

Helm alleges the sum due him was \$700, but that he later consented to settle for \$350 in one cash payment. He claims the money was not paid, the judgment being in the sum of the latter amount.

Eddinger and Three

Wallace Eddinger has secured an interest in the comedy, "Face to Face," written by Vincent Lawrence, which he will produce in conjunction with an independent manager. The piece, which calls for an all-English cast, includes but four people in the cast.

MASON REVUE FOLK BACK FROM MEXICO

Government Seized Show Effects After 4 Weeks—Girls Tell of Shootings

The revue organization of 32 people, 16 of whom were chorus girls, which Jack Mason took to Mexico City to play an engagement under the auspices of the Mexican Government, is back in New York after having played 22 performances of the 41 scheduled. Mason tells a tale of hardship due to climatic conditions and the inevitable interference of the government officials in the presentation of his revue; the girls are back with wild tales of shooting affrays and diamond giving Johns, all of which Mason denies. Remaining in Mexico are Natalie the dancer and her partner, Sacha Platov, who have achieved a considerable success with the Latin American.

In addition to the dancing team and the chorus, those in the company were Eddie Moran, Miriam Fogler and the Ducan Brothers. The reports were that the show did not catch on with either the press or public, because it was too hastily produced. The company was under contract to give 41 performances at the Esperanza Iris, but 19 of the performances were called off by the government because the house was needed for the rehearsals of the grand opera organization. There was \$1,800 in the house when the first performance was called off and the money had to be refunded to the patrons.

During the period of the enforced layoff Mason arranged to give performances at the Cafe Chapultepec, at which a five-peso covert charge (Continued on page 37)

MCINTYRE & HEATH SHOW

**Blackface Comedians Starring in
"Red Pepper" Under Shubert Management**

McIntyre and Heath are to star in a new musical show, entitled "Red Pepper," under the management of the Shuberts. The piece was written by Emma Louise Young and Edgar Smith. Emma Louise Young is a nom de plume for Mrs. Maud McIntyre, wife of James McIntyre. The show goes to rehearsal shortly, and will open in about five weeks, playing out of town for a break-in and later coming to one of the Shubert Broadway houses.

The cast will include Dan Quinlan, Mabel Lane and Johnny Cantwell. The new piece is along more legitimate lines than any heretofore played by McIntyre and Heath, carrying a sustained story, with both blackface comedies playing character types taken from life.

STRENGTHEN "FOLLIES"

Gordon Dooley Joins Cast—New Numbers Added

Several new features will be added to the "Greenwich Village Follies" at the Shubert by J. Murray Anderson next week, at which time Gordon Dooley joins the cast. He will team with Joe Brown in the comedy scenes.

Two of the added numbers are from "What's in a Name?" a revue produced by Anderson two seasons ago. The Village revue will get the "Music Box" number and the "Reminiscent Melodies" number. The former was written by Eggers, Yellen and Anderson, who have agreed to its use. New comedy scenes will also be provided. In addition to Dooley, Jean Arundel also joins the cast.

THEIR PATHS CROSS

Rochester, Oct. 26.

Lou Tellegen and Geraldine Farrar are scheduled to meet this week in Rochester, all signs indicate. Tellegen is playing the Lyceum the first half in "Blind Youth." His wife is to sing at Convention Hall on Friday, but will arrive in the city on Wednesday, both having reservations at the Seneca.

BIG NAMES IN TOWN

Minneapolis, Oct. 26.

Minneapolis has greatest array of box office attractions here this week in history of local theatricals. DeWolf Hopper and Francis Wilson appear in "Erminie" at Met, Jack Dempsey and Bee Palmer at Pan, Theda Bara at State and Tom Wise at Orpheum.

EQUITY ISSUES EMERGENCY CALL FOR MORE FUNDS

Asks Members to Contribute One-eighth of Week's Salary to Cover "Extraordinary Expenses"—"Equity Shop" Costly "Victory"

ARBITRATION SET OVER ON ONE CASE

**Precedent Might Result from
Settlement of Peculiar
Claim**

Recent arbitrations of claims handled by the joint committee of the Producing Managers' Association and Equity, brought up an unusual situation, and rather than create a precedent the case was held over for future adjustment. A player sought release from a contract calling for his appearance in a piece which the producers later decided not to put on at this time. But when the actor asked to be released the plans for the show's production were started, and only by his payment to the manager of two weeks' salary was he freed to join another show.

A well-known player was then engaged. And as the piece has apparently been shelved he makes claim for two weeks' salary. Regardless of the privilege of either actor or manager to cancel upon two weeks' notice after the start of rehearsals for the standard form of contracts, the question brought up by an actor buying himself out and his successor's claim to a reverse payment focused a new angle of the relations of manager and player. The actor who secured his release joined another attraction. After opening the cast was shaken up and he was replaced.

Marcin Loses

Max Marcin lost an arbitration in the claim of Agnes Findlay, who started rehearsals with "Three Live Ghosts." It was shown that the manager did not give notice to the actress until after rehearsal on the tenth day. The rule states "within the first 10 days," so that the notice was judged to have been just outside the limit. Two weeks' salary was paid the actress.

The Shuberts won the arbitration to a claim of Ted Lorraine for two weeks' salary of \$600. Lorraine missed a Sunday night on the Century roof and was dismissed. The same firm was ordered to pay \$60—two weeks' salary—to a chorus man who was let out after rehearsing 10 days. The dismissal was unintentional.

SHUBERTS BOOK "LILIOM"

**Other Theatre Guild Road Tours
Under A. L. Erlanger**

A road company of "Liliom," which is a holdover success running at the Fulton, will be readied by the holidays and will be under the management of the Shuberts.

The piece is a production of the Theatre Guild, whose other attractions sent on tour are under the direction of A. L. Erlanger. The Shubert company will open in Chicago, with Henry Hull in the title role.

ACCUSES EQUITY

Robert Law Studios have placed in the hands of Attorney Dominitz a claim against the Actors' Equity Association, claiming that the A. E. A. sold to the Shuberts for \$700 the scenery and props of "The Cameo Girl," the Adelaide and Hughes show, which went on the shoals in Boston, and on which the Law company claims a mortgage of \$4,000. It is alleged that the officials of the Equity had knowledge of the existing mortgage.

REOPENING UNDECIDED

Wilmington, Oct. 26.

Earl G. Finney, formerly assistant manager of the local Playhouse, has been given the refusal of the lease by the owners, the du Pont company.

"I hope that the arrangement can be consummated," said Mr. Finney, "but I cannot say definitely whether the house will reopen."

It is this town's only legit house and seemed doomed to pictures.

Equity in its current monthly publication features "Equity Day," which is dated the same as Thanksgiving Day, as the occasion when members are asked to contribute one-eighth of a week's salary to Equity. The donation is to be "one of the extra eighths of a week's salary received for any extra performance since the strike." The association classes the payment of pro rata salaries for extra performances on holiday matinees as "Equity's greatest triumph in the P. M. A.-A. E. A. arbitration."

"Many extraordinary expenses" by Equity this season is stated to be the reason why the contribution is suggested. "The institution of Equity Shop," for example, is a costly proposition. The stranded companies have made heavy demands on the association's funds."

Because of the pro rata salary payment for extra performances on holidays, there has been a tendency to hold down the number of performances to eight weekly. The general rule now is to have holiday matinees replace the regular Wednesday matinees. That is especially true of musical attractions, where the extra eighth salary called for is a sum calling for virtual capacity business to secure a profit. The usual announcement of extra matinees for election day and Thanksgiving have been made, though a number of managers have already decided on eliminating the usual mid-week afternoon performance for those weeks.

GENE BUCK ENTERING FIELD AS PRODUCER

**Will Put on Comedy Written in
Collaboration with Ring
Lardner**

Gene Buck, author of 11 of the Ziegfeld "Follies" and 13 of the "Midnight Frolics," is to enter the producing field on his own account. Mr. Buck will make his debut as a producer about the first of the year with a comedy which he has written in collaboration with Ring Lardner, the tentative title of which is "Going South."

During the past 12 years he has been identified with practically all of the Ziegfeld productions that have been made. He was also the author of "Zig Zag," a revue at the London Hippodrome, which opened in 1916 during the war and which ran for more than a year, being one of the most successful of all of the Hip revues.

COMMONWEALTH AS REFUGE

Atlanta, Oct. 26.

"The Storm," which played here last week, has been operating on the commonwealth plan for the past three weeks. The company elected to go co-operative when it became known that the show would have to close unless operating expenses were cut.

There are six in the cast. Each member has consented to a stipulated sum, to be figured sufficient to defray expenses. At the end of the season, if there are any profits, the money is to be divided, and if it amounts to more than the salaries would have been, the management is to receive the balance.

WITHDRAW "THE FAN"

"The Fan," an independent production sponsored by Hilda Spang will be withdrawn from the Punch and Judy Saturday, after running four weeks. Miss Spang was starred in the piece, along with Ian MacLaren, who was given equal billing after the show opened.

Mr. MacLaren has been acting as manager for the last two weeks, following the resignation of Wallace Monroe. Differences with the backer are said to have led to Monroe's withdrawal. Advertising was ordered reduced, some of the dailies being eliminated.

SHOWS IN N. Y. AND COMMENT

"Ambush," Garrick (3d week). Will probably remain another three weeks, with Theatre Guild producing a new play to succeed. Plan of organization is to offer a new attraction every six weeks.

"Back Pay," Eltinge (8th week). Pace has not been profitable except for several weeks of good breaks. A question of how long it will remain.

"Beware of Dogs," 39th Street (4th week). Change of house (moved from Broadhurst) lessened rather than improved chances, and first week here found drop of 25 per cent. in business. Regardless of New York showing, William Hodge a sterling draw on the road. Around \$5,000 last week.

"Bill of Divorcement," Cohan (3d week). Increased interest, marked up by jump in business which lifted show from \$7,000 first week to nearly \$10,000 last week. Ed Wynn piece, "The Perfect Fool," listed to succeed here Nov. 7. "Divorcement" moving to Times Square.

"Blood and Sand," Empire (6th week). Around \$9,000 claimed for last week. Otis Skinner's work best feature of book play which will be sent to road as soon as William Gillette's new piece is ready.

"Blossom Time," Ambassador (5th week). Classes with the musical successes, and though not getting capacity, is drawing excellent business. Last week at \$18,000, the only off performance was Wednesday matinee. Balcony does not sell out.

"Bluebeard's Eighth Wife," Ritz (6th week). Tapered off a bit last week, when the list declined. Takings were \$16,500, not far under capacity, and that figure gives show an easy third position in dramatic group.

"Bombs," Jolson (4th week). Agencies are selling out allotments for the Jolson show, the star fulfilling the assignment of putting over new Shubert house to big business.

"Demi-Virgin," Times Square (2d week). Opened Tuesday last week; business developed strongly, the takings being from \$1,400 to \$1,700 night, with the gross of five days (opened Tuesday) going to better than \$10,000. That is \$12,000 pace; real money this season. Is to move to Eltinge Nov. 7.

"Daddy's Gone A-Hunting," Plymouth (8th week). Last week found a return to pace of first month, gross between \$8,000 and \$9,000. One of the plays recommended by critics.

"Daley," Frazee (11th week). Around \$10,000, a gross considered very good for this house. If business continues to hold anywhere near that pace attraction is set for season.

"First Year," Little (53d week). Again beat \$10,000. Is one of the most consistent draws of the holdovers and like them, is quite ahead of most of the new attractions.

"Get Together," Hippodrome (9th week). Hip show is framed differently than any of previous productions and has lowered operating cost. Getting better than \$15,000 weekly.

"Getting Gertie's Garter," Republic (13th week). Around \$6,000 last week; could play to \$12,000. Attraction may be making money at pace because of sharing terms, but house has lost.

"Greenwich Village Follies," Shubert (9th week). As with most attractions, business dropped last week, gross being about \$3,000 under previous week. Takings about \$16,000.

"Just Married," Nora Bayes (26th week). A farce continuing to play to profit. Business last week between \$6,500 and \$6,800, figuring satisfactory for roof theatre. Changes in cast recently.

"Lilies of the Field," Klaw (4th week). Extra advertising attracted some business, though not in the measure of the expenditure. Gross last week about \$8,200, which is \$1,000 over second week.

"Liliom," Fulton (28th week). Hold-over drama continues to best most new offerings in gross. Last week found a natural drop, the business going to about \$9,500. Figures to run well into season.

"Love Dreams," Apollo (3d week). Moving from Times Square not an advantage. However, business last week indicated a weak draw; takings around \$5,500.

"Main Street," National (4th week). Liberally padded. This play has direct appeal to readers of book of same title, but has not drawn strongly to date. Looks better for road than Broadway.

"Music Box Revue," Music Box (6th week). The musical leader in demand which is stronger than ever. Standing room throughout the week, the gross being around \$26,500.

"Only 38," Cort (7th week). Last week, without the aid of agency buy (which was for six weeks) the gross went to around \$8,000 and indications are for better takings this week. Has a chance.

"Return of Peter Grimm," Belasco (6th week). Will remain 10 weeks,

having another month to go. Revival with David Warfield exceptionally successful. "Kiki" the Thanksgiving offering here. "Grimm" got \$15,000 last week.

"Right to Strike," Comedy (1st week). Richard Walton Tully's first offering of the season. Is an English drama, which opened Monday, succeeding "Pot Luck."

"Sally," New Amsterdam (43d week). The wavering start of last week was slightly felt here. Broadway's greatest money show succeeded again in going to \$32,000.

"Shuffle Along," 63d Street (23d week). Without plugging and very little advertising, the all-colored revue is right up with the holdovers in business pace.

"Six Cylinder Love," Sam Harris (10th week). Holding its position, that of second, among the non-musical attractions in gross drawn. Around \$17,000 last week.

"Sonys," 48th Street (11th week). Dipped under \$7,000 last week. That has been the pace of romance, excluding the increase enjoyed during recent holidays.

"Tangerine," Casino (12th week). Is the leader of the musical attractions at \$25.00 top. Was first of season and has held pace from the start, with gross reaching \$21,000 weekly.

"Thank You," Longacre (4th week). Business here in the "in-between" groove, a pace that a number of other new shows have hit. Around \$8,000 last week, the gain about \$300 better than third week.

"The Bat," Morosco (63d week). The new season has not developed any opposition in the way of a mystery play. This one continues on to profitable takings. Last week \$11,000.

"The Bachelor's Dream," Park. Another crack. Continued October's record of at least one sudden closing a week. Withdrawn Saturday after trying one week. "The Great Way" succeeded Nov. 7. House scale will be moved up to \$25.00. The \$2 top could not live "Dream."

"The Circle," Selwyn (7th week). First position among the dramas for this English play. The fine draw of \$20,000 weekly means virtual capacity at all performances.

"The Claw," Broadhurst (2d week). Commanded attention right off, with performance of Lionel Barrymore insuring box office strength. First week good draw, though not capacity. Gross at \$12,000 places it well above the average, and said to be building.

"The Easiest Way," Lyceum (8th week). Final week, revival with Frances Starr to tour. "The Grand Duke," Belasco production of Guitry play, succeeds next week.

"The Fan," Punch and Judy (4th week). Final week for this foreign adaptation, having Hilda Spong and Ian MacLaren featured. Show failed to build after fairly good opening.

"The Green Goddess," Booth (40th week). Aimed for a year's run and probably longer; is turning in a weekly profit. Last week's takings around \$9,500 or a bit better.

"The Hero," Belmont (8th week). Management giving play every opportunity, and cast aiding by a salary cut. Business about half capacity and a loser. Under \$5,000 last week, when takings dropped \$300 from previous week.

"The Last Waltz," Century (25th week). Final week, going to road, cast intact. E. H. Sothern and Julia Marlowe with repertory of Shakespeare next week; booked for a month.

"The Love Letter," Gibbs (4th week). Will take to the road at end of this week. "Good Morning, Dearie" succeeds next week.

"The O'Brien Girl," Liberty (4th week). The Cohan musical comedy is running to fine form of opening weeks. Last week the gross was in the \$18,000 division, and show looks safe for good run.

"The Nightcap," Bijou (11th week). Between \$6,500 and \$7,000 last week, the spurt of the first two weeks here over and the attraction about the same pace as before. Will probably take to road next month.

"The Silver Fox," Maxine Elliott (8th week). Stars William Faversham and is topped at \$3. That a feature in securing a claimed weekly draw of around \$9,000. Management appears satisfied. Cast small.

"The Six-Fifty," Hudson (1st week). Lee Kugel's first try this season. Is playing terms with John Meehan, who guarantees house for another month.

"Theodore," Astor (3d week). Film. First full week's business big. Gross was around \$19,000.

"Three Musketeers," Lyric (9th week). Fairbanks film.

"The Wren," Gaiety (3d week). Pace about \$200 nightly. Withdraws on Saturday, but virtually same company will continue. Helen Hayes leading the new offering being "The Golden Age."

"Wandering Jew," Knickerbocker (1st week). Belasco-Erlanger presentation of English production.

"Wait Till We're Married," Playhouse (5th week). Management

HIGH ADMISSION CUT
CHICAGO PATRONAGE

"Scandals" Feels Resentment to \$4.40 Top—Cantor to Great Northern

Chicago, Oct. 26. Although the White "Scandal" show is getting top money here, it is not doing capacity, which is blamed on the high admission scale, \$4.40 for the first five rows and \$3.85 after that. The show will feel it even more after its first five weeks. The next big event is the switching of the Eddie Cantor show from the Garrick to the Great Northern. This will make the third house the "Midnight Rounders" have been housed in during its sojourn here. Business has been off in all theatres the first half of the week, but comes back with most houses doing capacity the last four days of the week.

"The Midnight Rounders" (Garrick, 7th week).—"Greenwich Follies" takes over this house in another week. "Rounders" show has been hitting a regular stride and struck the \$21,000 mark.

"Tip Top" (Colonial, 11th week).—Fell off a little, doing but \$25,000 gross. Other local musical shows may be the cause, or the length of run.

"The Bad Man" (Princess, 7th week).—Picked up and did \$9,300. Margaret Anglin, in "The Woman of Bronze," which played at the Powers theatre two years ago, follows this show in two weeks.

"Two Blocks Away" (Olympic, 1st week).—Barney Bernard was commended upon his fine playing in this piece, but every critic took a slam at the show itself. Prospects are far from encouraging, doing \$11,000 on its opening week.

"Scandals" (Illinois, 2d week).—As good as the show is, the price of admission scares the people away. Clipping along at \$25,000.

"Miss Lulu Bett" (Playhouse, 1st week).—Without Sunday takings did \$9,500. Dailies spoke of the piece as being good.

"Over the Hill" (Woods, 7th week).—Film. Getting fat with \$15,000 receipts for the past few weeks.

"Lightnin'" (Blackstone, 7th week).—Drawing its clientele regardless of the new shows coming, and the old timers still here. \$21,000 gross.

"The Bat" (Cohan's Grand, 43d week).—\$17,000. Good stunt pulled this week by J. Kerr, its manager. Anyone who brought an old overcoat to the box office was given an admission ticket, and the overcoats were given to the unemployed ex-service men. Dailies carried the story.

"The Gold Diggers" (Powers, 7th week).—\$21,000. This attraction has kept up a steady pace ever since its third week. It was one of the first shows to come in at \$25.00 top, and is reaping the benefits of this policy now.

"The Champion" (Cort).—Rounding out a fairly good run. Francine Larrimore in "Nice People" opened Tuesday.

"Honors Are Even" (La Salle, 1st week).—\$5,000. An ill-fated show to open this house's legit season. The dailies were unmerciful in condemning the showing an attraction on this order to Chicago theatregoers. One critic went as far as to say he would have rather sat through a picture show, and the stars should go into the movies to give their vocal organs a rest. Doubtful.

"Afgar" (Studebaker, 3d week).—The show is a favorite, with its star praised everywhere. Touched \$23,000. Made five front pages last week.

"Whirl of New York" (Great Northern, 1st week).—The third flop of the three shows which made their appearance at this house. The revival of "The Belle of New York" seems only to have been a revival in the piece and not in its drawing power. Eddie Cantor's "Midnight Rounders" is practically the last card of the Shuberts to put this house over, and looks as if he would succeed.

Central (dark). "The Skin Game" will try its hand at this Janor house.

She Says She Did

Kansas City, Oct. 26.

Miss Reuby Boydston appeared at police headquarters and reported that she had horsewhipped S. Seigel, dancing instructor. Seigel made no complaint against her and denied that he had been whipped. She is a graduate of the Oklahoma City High School and attended the University of Oklahoma, going to New York in 1919, where, it is claimed, she was employed by the Shuberts.

seeking to bolster interest with new title contest, and is now called "Oh Marion." Doubtful if show will get over. Grace George mentioned to succeed in "A Royal Scandal." "White Headed Boy," Henry Miller (7th week). Has another week to go. Irish Players not a draw here, but should do well on tour. "The Intimate Strangers" succeeds.

SHOWS IN NEW ORLEANS

"Four Horsemen" Does \$10,000 Average—Lorch Starts

New Orleans, Oct. 26.

Fritz Lieber opened light at the Tulane Sunday night, but Monday the returns were larger, with the Tuesday house almost capacity. The young tragedian will probably attract an \$8,000 week.

The "Four Horsemen" is in its third and last week at the Shubert St. Charles and should get around \$7,000, which will bring the total gross for the local engagement up to \$30,000 for the three weeks.

The Theodore Lorch stock started its season but moderately at the Louisiana. In using "The Brat" to open they did not sense the local demand correctly.

LEGIT BOX OFFICES
IN BOSTON IMPROVE

"Little Old New York" Alone Falls Off—Syndicate Strong

Boston, Oct. 26.

Considered generally, business was better with the legitimate theatres in this city last week than it has been.

"Little Old New York" (Tremont, 3d week). A gross of \$11,000 for last week, which is very good for this attraction, which came in here with only a gambling chance of getting over strong. It grossed \$14,000 the first week, to the great surprise of all concerned. It is in for two weeks longer.

"Declassed" (Hoilla, 3d week). Doing a capacity business. Grossed about \$17,000 last week, which is all the house can hold. It will go very strong here for the entire run, as was predicted when it came in. Ethel Barrymore's popularity here would put any show over.

"The Follies" (Colonial, 4th week). Did a gross of \$34,000, a bit under what it got the previous week, but the holiday week before was responsible for this. It is the big drawing card of the season.

"In the Night Watch" (Boston Opera House, 2d week). Has not shown much strength, and it is doubtful if it will. Did not get very favorable press notices here.

"Cornered" (Shubert, last week). With takings of \$7,500, this show ran about the same as it has since it struck in here. It has been a disappointment, even with the \$2 top.

"The Passing Show" is underlined for the house the coming week.

"The Woman of Bronze" (Plymouth, last week). Another show that did not show any signs of picking up business. Did about \$7,500 gross last week.

"The Rose Girl" (Wilbur, 2d week). While this show opened rather weak, it picked up strength at the finish of the week and did a gross of \$14,000.

"The Three Musketeers" (Park Square, 7th week). Signs of the show lagging, and the film did but \$7,000 last week. Takings below \$8,000 not acceptable, because all New England is waiting for the picture. It is now on the last two weeks.

"Over the Hill" (Tremont Temple). Capacity.

"Way Down East" (Globe). Last two weeks. Not going quite as strong.

SHOWS IN FRISCO

"Angel Face" Does \$10,000 on Week —Fay Bainter Does Well

San Francisco, Oct. 26.

"Angel Face" at Columbia got over \$10,000 last week despite Shriners' circus at Auditorium drawing 12,000 persons nightly. Will do better this week. "East is West," with Fay Bainter, at Century, started three weeks' engagement successfully, taking \$4,300 Monday and Tuesday night.

Australian arrivals on Ventura Tuesday: Louis London, Miss G. Connell, Toby Claude, Gene Genug, G. C. Talila, A. C. Jenkin, Mr. and Mrs. Arthur Van Slyke.

Waiting Better Times

John Golden will not introduce Frank Craven's new comedy, "Spite Corner," to Broadway until February because of poor local conditions, although the piece had a successful out-of-town break-in last spring. Montague Glass' new comedy, which Golden contemplates mounting, is also in abeyance until midwinter.

Expense Goes Up

Kansas City, Oct. 26.

The books show that the share of the receipts coming to a local house were but \$1,500 different than the preceding year, but that the expense of the house was a little over \$10,000 more, most of which went to the stage hands and musicians.

PHILADELPHIA OUTLOOK
BECOMES OPTIMISTIC

Five Openings Get Fast Start —"Merry Widow's" Good Showing

Philadelphia, Oct. 26.

Further brightening of theatrical skies here occurred this week, when five openings got under way with success, four of them at least with a big rush.

In the first place a great deal of doubt as to the road-drawing powers of "The Merry Widow" were dispelled by a capacity house at the Forrest, with two or three rows of standees, which gave the revival an enthusiastic reception. Advance orders had been slow in coming, but the crowds started lining up Monday and there is a prospect of a good run.

"Mecca," heavily exploited, drew the majority of the critics away from several straight shows and also filled its house, the Shubert.

"Mary Rose," playing at the Broad, also had a fine house, with not more than 20 vacant seats downstairs and a good balcony play. "Enter Madame," pulled in suddenly when "Spanish Love" flattered at the Lyric, had a good but not wonderful house at a \$2 top. The opposition was figured as too strong for it, but the management believes word-of-mouth advertising and some fine notices will put this one across, especially in view of the low prices.

Harry Lauder packed them in at the Walnut, which has been having some bad breaks with recent shows. The entire week is practically a sell-out for the Scotch comedian.

To add to the optimistic note the Erlanger people are expressing satisfaction over the way "Mr. Pim Passes By" has picked up at the Garrick.

Meanwhile "The Bat," apparently unaffected by the openings, goes merrily on to virtual capacity, with signs of running into December.

Next Monday is a quiet one, with only one opening, "In the Night Watch," at the Walnut. Several publicity stunts are being planned for this thriller. On November 7 "Little Old New York" comes to the Garrick, "The Follies" to the Forrest and "Dear Me" to the Broad. Others underlined are "The Last Waltz" and "The Fastest Way" for the 21st and Otis Skinner and Ethel Barrymore later.

Estimates of the week:

"Mary Rose" (Broad, 1st week).—Opened to a big house and received generally splendid notices. Hailed by some as the year's biggest attraction here. Miss Chatterton has a big personal following in Philly. Should average \$15,000 for its two weeks' stay. Mrs. Fiske did only about \$11,000 in her last week.

"Mecca" (Shubert, 1st week).—Had a packed house and most of the regular critics. Some of the notices were lukewarm, but advance orders look good if the Gest people don't try to extend the stay. "Love Birds" went out rather poorly and show may go on shelf. Did about \$13,000 in last week.

"The Merry Widow" (Forrest, 1st week).—Went over with a bang. Enthusiastic crowd with standees, and indications that show will do best business yet done by the Forrest this year. "Two Little Girls in Blue" went out about \$15,000 and is regarded as the surprise of the year's shows so far.

"Mr. Pim Passes By" (Garrick, 3d week).—Word-of-mouth advertising put over this excellent little comedy and the Erlanger people are now hopeful of a successful tour. Did about \$13,000, with more expected this week.

"The Bat" (Adelphi, 5th week).—No let up in popularity despite many openings. \$18,000.

"Enter Madame" (Lyric, 1st week).—Despite low scale (\$2 top) this one could not reach the level of the other four openings Monday, but as it was switched in earlier than expected because of the failure of "Spanish Love," and as Varese is not known here, the management was not discouraged. Got fine notices. "Spanish Love" got about \$8,000 the last week.

Harry Lauder (Walnut, one week only).—Enthusiasm unbounded and a jammed house marked this comedian's return here. There are few seats unsold for the entire week, even including the three matinees. "In the Night Watch" sale for next week promising. "A Dangerous Man" did about \$4,500 as a stop-gap.

APPEALS SIX-CENT VERDICT

Although the nominal victor of a six-cent judgment in his suit against Charles Frohman, Inc., for \$10,000 damages on breach of contract grounds, Norman Forbes Robertson, a British actor, is appealing from the decision.

CLOSE "OVER HILL" AS PLAY

A dramatized version of "Over the Hill," scheduled for a road tour, which opened last week at the Academy of Music, Brooklyn, closed Saturday night after its first week.

NEWS OF THE DAILIES

Lydia Lipkowska, "Merry Widow" star, is suing Samuel Schoppa, Inc., for jewels and furs belonging to her and valued at \$137,000. Schoppa figured in the Becker case and is a jeweler at 1579 Broadway. Mrs. Lipkowska says she borrowed from him on valuable stones, but had to pay a bonus, and so the loans were recorded as sales and options given her to rebuy. She wants these "pretended sales" set aside.

Roscoe Arbuckle's attorneys have secured from Virginia Warren, Chicago nurse, an affidavit expected to aid materially the indicted comedian. Miss Warren testifies that she had known Virginia Rappe since Miss Rappe was fourteen years old, at which time the dead girl was in a delicate condition and suffering from severe bladder trouble which made her violent and impelled her to tear off her clothes. The affidavit is supported by one from Mrs. Josephine Rose (then Mrs. Fogarty), in whose house Miss Rappe was attended by Miss Warren at that time (1908).

Cornell University Medical College, First Avenue and 27th street, has established a pay clinic where specialists' advice can be obtained at \$1 a visit. It begins Nov. 1. This bridges the gap between charity clinics and the heavy charges for private calls on specialists. The best of these are serving at small salaries. Telephone Madison Square 3125.

An explosion echoed through the whole Times Square district at 1 a. m. Monday morning, lifting cars and taxicabs in the trucks and breaking windows. No trace of what caused it could be found. It was thought some obstacle may have tumbled from the car under which the explosion occurred into the electric cable slot. Also it was said a huge Packard containing four men had stopped near just before and a man from the car placed something on the track.

Four men were caught burgling the Clinton street theater Monday morning. Besides their arrests included a man and woman standing outside whom the police accused as lookouts. The man was Harry Roskosky, watchman for the theater.

Wagenhals & Kemper, together with Gilbert Miller, will present "The Bat" at the St. James, London, not later than Jan. 31.

After a prize contest bringing 7,000 letters, Oliver Morosco will rename "Walt Till We're Married" "Oh! Marion," the first title intended.

John Ringling has advised his Bridgeport quarters to prepare the kid top tent for shipment to John D. Rockefeller's estate at Tarrytown. Under it John Golden will give a special performance of "Thank You" for the millionaire. This is a successful press stunt to introduce to Mr. Rockefeller the educative value of the theater.

Princess Sava-Golu, author, is advance agent here for the tour of the Queen of Roumania, and a good one if the encomiums of the reporters are to be believed. The princess has made a great hit with them.

Panic following a slight fire in the basement of Moss' Restaurant was averted by quick work on the part of Manager Joseph O'Neil and his ushers, who reassured the audience of 1,000 into leaving quietly. It took ten minutes to extinguish, and there was more smoke than fire.

Lady Joan Capell is coming here. She is the daughter of the dowager Countess of Essex and granddaughter on her mother's side of Beach Grant of New York. Talented as an amateur actress, she has given the impression she is crossing to work as a model in Lucille's.

At the Friars dinner to him Oct. 23 Sir Harry Lauder pleaded for an Anglo-American understanding. At the Lexington the same evening he was presented with a silver cup by the Scottish Clans in America.

By marrying his mother-in-law, George E. Bider, 44 years old, of Cedar Rapids, Iowa, became grandfather of his own six children. He was divorced recently from his wife's daughter.

Mary Garden returned from Europe last week sporting a cane and with her hair bobbed. She had her usual tid-bit for the reporters, this time the prediction made by an astrologer that she would marry in 1921. After being told rumors concerning the separation of Mr. and Mrs. Harold E. McCormick (both are connected with the management of the Chicago Opera) she discussed marriage in the abstract. The prima diva admitted it was a difficult thing to decide about.

Dr. Straton, the stage-donating pastor of Calvary Church, is having more trouble. His deacon, R. Seymour Checkley, is bringing a damage suit against William H. and George Bowker of Woodcliff, N. J.,

for assault. The brothers accuse the deacon of proposing marriage to their sister, though he is already married. The deacon says he is going to sue his wife for divorce. They have been separated, and he says he believed her dead.

Gene Buck has written the lyrics and Dave Stamper the music for the new Midnight Frolic. Leon Errol will stage it.

Federal Judge Julius M. Mayer ruled last week it was illegal to ship liquor from one country to another across the United States. If his decision is sustained prohibition agents say it will cut off a big illegal supply ostensibly stolen while in transport from Canada to Mexico.

The body of John Daniel, Ringling circus gorilla, has been stuffed and mounted for the Museum of Natural History.

Russell G. Colt, husband of Ethel Barrymore, and his brother, in their suit to break their father's will, charge that the rubber multi-millionaire was of unsound mind when he signed this will in 1917 and was unduly influenced to sign it. Who brought the alleged influence to bear is left unnamed. It is also asserted by the petitioners that it is not the last will and testament signed by Colonel Colt.

Mrs. Abel C. Thomas, formerly in vaudeville, is suing her husband, an attorney living at the Yale Club, for divorce, asking \$150 a week and \$2,000 counsel fees. He sued her last spring, naming her chauffeur, but the jury exonerated her.

Lotta Walsh, confidential clerk under his predecessor, has handed her resignation to Prohibition Director Yellowley, making the third resignation since he took charge.

William T. Jerome, speaking in favor of Fusion and its candidate for Mayor, has added considerable color and excitement to the campaign against Hyman during the last week.

Alexander Smith Cochran won a \$37.50 judgment against his wife, Mrs. Emma Walska, in his suit to recover the cost of furniture removal. This is one of his several suits against her.

Marjorie Rambeau last week bought 411 East 57th street for a home. It borders on Sutton place, where Miss Anne Morgan, Mrs. W. K. Vanderbilt, Jr., and others have recently moved. Miss Rambeau's home is a three-story house.

Lydia Lipkowska will leave the cast of "The Merry Widow" for a single night in December to sing the title role in "The Snow Maiden" for the Chicago Opera Co.

Capt. Everett Butterfield, now in "Main Street," has announced his engagement to marry Miss Leah May of Augusta, Ga.

Maurice invited Dr. John Roach Straton to witness him dancing with Leonora Hughes, but Dr. Straton did not accept nor answer the invitation, telling newspapermen that "dancing must be fundamentally wrong in that it necessitated the hugging of both sexes."

Dorothy Irving of "The Love Letter" shot herself below the heart Oct. 18 and was taken to the Post Graduate Hospital, where it was announced the shooting was accidental. According to her sister, the accident occurred while Miss Irving was visiting in the apartment of her fiancé, Frank Craig. Various unconfirmed reports of a quarrel got in circulation following an apparent attempt to keep the matter from general knowledge by making no report to the police. Craig denies an engagement.

Rep. the Russian wolfhound pet of Patricia, daughter of Billie Burke and F. Ziegfeld, Jr., is lost, and the producer is offering a reward for the animal's return because his daughter is disconsolate over her loss.

The annual election of the Lambs resulted in the choice of A. O. Brown to succeed R. H. Burnside as Shepherd. Mr. Brown is manager of the Playhouse. Others elected were Fritz Williams, Boy; Charles A. Stevenson, corresponding secretary; Edwin Milton Royle, recording secretary; Henry Smith, treasurer; J. Clarence Hyde, librarian. The directors chosen were A. M. Briggs, Frank Case, Joseph R. Gilsmer, George Howell, Henry N. Allen, Edmund Boase, Harry S. Talmadge, Fernel Pratt and Will Deming.

Twelve men, most caught in Greenwich Village, where there is an endowment of them, are to form a special exhibit at the Health Exposition at the Grand Central Palace beginning Nov. 14.

Prohibition scandals broke fast and furious last week, beginning with the arrest of Samuel Albrecht

OUT-OF-TOWN

THE MAN'S NAME

Washington, Oct. 26. It takes something more akin to play craftsmanship rather than mere playwrighting to take the old and rather worn eternal triangle and present it in a manner to grip the interest as did "The Man's Name," which A. H. Woods presented for its first showing at the Garrick here. Eugene Walter, in collaboration with Marjorie Chase, tells the story of a wife that loved her husband more than her honor, for when that husband was near death she sold herself for the money to take him West, where his health could be given back to him.

An afterthought brings home the possibility that possibly all credit should not go to Mr. Walter and Miss Chase. For had it not been for Lowell Sherman as the husband, whose performance was truly remarkable, would the play have held as it did? Beginning with the usual home life contentment of the man that knows of his wife's love, and because of that love has regained his health as well as having success come to him, Mr. Sherman builds up a characterization of the overwrought man whose suspicions gradually bring forth the blunt confession from his wife that she sold herself to save him, that is brilliant in conception and intense in its sincerity.

For some seven or eight years Marshall Dunn, a publisher of

of Baltimore, charged with bribery. The local enforcement director, E. C. Yellowley, let it be known \$100,000 had been offered him, but the specific charge was offering \$200 to a subordinate. Yellowley continued his clean-up work by dismissing ten agents for untruthful reports. Next appeared Agent R. Q. Merritt from Carolina with a record for getting moonshine's. Coincidentally Charles J. Steinberg, treasurer of the Reliance Distributing Co., was charged with use of stolen permits. In Philadelphia Oct. 20 warrants were issued for the arrest of Assistant Director A. E. Slater and Hiram Wilson Bonner, chief of permits. William C. McConnell, State Director, then admitted he had been "negligent and derelict." In his duties in permitting \$25,000,000 worth of liquor to be withdrawn from bond in a short time.

Boris Thomashefsky, the Yiddish Impresario, was named this week in a \$100,000 New York Supreme Court suit by Sigmund Zuckenberg, a composer, who charges alienation of Mrs. Zuckenberg's affections. The latter is known as the "Yiddish Tetrazzini," and has played under Thomashefsky's management.

Chicago's newest Photoplay Theatre is scheduled to open October 23. The house, situated on State street, between Lake and Randolph, seats 5,000 and has been two years in construction at a reported cost of \$4,000,000. Norma Talmadge's "The Sign on the Door" will be the opening attraction, preceded by a spectacular pageant of Chicago's progress.

Henry Kolker, director of George Arliss' "Diasrael," sailed for Italy on the Aquitania Tuesday to make a picture for Ernest Shipman's Italian associates.

Charles Hampden, an actor who appeared with Jane Cowl, and his wife arrived at Ellis Island this week on the White Star steamer, the Arabic, and was released after a temporary detention on account of passport difficulties. They had spent the summer at their villa on the island of Capri and had sailed from Naples minus the regulation passports except for a consulate's official notation, on the promise the government would forward one by mail, which was not done in time.

Harry Fox, comedian and husband of one of the Dolly twins in the latest thespian recruit to the bankruptcy ranks. His liabilities total \$17,777, and no assets.

Mrs. Kenneth Harlan (Flo Harl), who is suing her husband for divorce, has herself been named in a suit brought by Mrs. Arthur Levy against her husband.

Sleeping Partners Co., Inc., is suing Edna Goodrich, who took the show on tour for its shares of the receipts, 15 per cent. It alleges she played to \$70,000 and gave it only \$900.

General Algram has sent to E. F. Albee a telegram thanking him for his work in organizing the Overseas Entertainment League.

Cyril A. Carroll, son of the Tammany Hall leader, is being sued by Betty Ross for \$75,000 as a result of an altercation last summer in which Miss Ross alleges she was badly beaten up by him.

Enita de Soria, prima donna of "The O'Brien Girl," has called on the police to recover her stolen jewels and \$50 given a man alleging himself to be a lawyer named Williams, who promised their return.

BROADWAY REVIEWS

RIGHT TO STRIKE

Elizabeth Katherine Rolser
Dr. Miller David Torrence
Dr. Eric Miller, his son Schuyler White
Mary Miller Olipsey O'Brien
Rose Ormerod Cynthia Latham
Dr. Wrideley Edmond Lowe
Gordon Montague Harry Mestayer
"Tubby," medical student V. R. Beecroft
"Sidney," medical student Leslie R. Benson
Dr. Donald Nevill Clark
Ben Ormerod Ronald Adair
Walter Dewhurst, M. P. George E. Riddell
Sir Roger Pilkington Byron Russell
Mr. James John H. Brewer
Alfred Fletcher Watson, K. C. E. W. Lacey

Superficially "The Right to Strike" is a discussion of the social and ethical aspects of a strike of doctors as a class in self-defense against a strike of workmen. That is the surface phase, in its fundamentals the moral goes much deeper and argues that all war (or all strife, for that matter) is destructive, and the only possible, liveable working social system is one of social co-operation.

This powerful play, written by Ernest Hutchinson, produced in England and brought to America by Richard Walton Tully with an admirable cast of players, is destined to provoke an ocean of discussion and contention. It will be labeled capitalistic propaganda and socialist teaching. As a matter of fact, it is neither. It is not at all socialistic. No more is it capitalistic. It is pure humanitarian, and probably its theme touches upon the deepest chord in human thought.

The story and the characters are British, but the idea is no more English than it is Czechoslovakian. It is as broad as humanity and, if there is any grain of truth in the new theories of psychology, any audience anywhere will react to it forcibly. The thing is as universal as "Romeo and Juliet" in its appeal.

Some wise man somewhere not long ago voiced this truism: "Self-preservation is not the first law of nature. Rather the first law of nature is the perpetuation and preservation of his kind." That might be set down as the theme and cubic content of "The Right to Strike," set forth in dramatic terms, which, in the rough, are these:

The 200 railroad workers of the only railroad which supplies the community of Valleyhead, Lancashire, England, have declared a strike and have cut off the valley from food supply. The leader of the striking workmen is Ben Ormerod, whose wife Rose, in the language of the play, is "near her time." The strike works great hardship upon the people of the community who are shut off from food necessities. So the middle class leaders organize a system of motor transport (it is just after the war). The railroad men see in this move the possibilities of defeating their object and, under the advice of an imported labor leader of more or less Bolshevik tendencies, bomb a motor lorry driven by a young doctor of Valleyhead, newly returned from the war with his bride of a few months.

The doctor's father, himself a physician, and his friends, likewise of the medical profession, organize a strike of doctors, as a reprisal, on the theory that a group of workmen have brought on a class war and they will reply in like terms. No doctor will attend any striking railroadman nor his family, and the social principle involved is argued back and forth several times in a series of scenes of fine dramatic strength. A labor leader from London is brought into the compromise meetings; member of Parliament become involved. The doctors' strike has become so national an issue that an official of the national medical fraternity is called in.

Class hate and rivalry, social theory, self-interest and rivalry of self-interest wage the battle of the council room, which, as happens, is the local infirmary. No compromise can be brought about. While the contest is at its highest a messenger enters hurriedly to bring news that Ben's wife has been taken to child-bed. The doctors will not move at first until the oldest of them sacrifices his social principles and goes to attend the mother. But he is too old and too unnerve to perform the necessary operation upon the mother, who is likely to die with her child. No one is within call except the skillful young surgeon who led the striking doctors, and who was most bitterly bereaved by the death at the hands of the striking railroad men of his friend and associate.

The last of the four acts takes place in the humble living room of the workman's cottage where the young mother is in travail in a chamber off to one side. It is an act of tremendous dramatic tension and powerful emotional appeal. Will the young surgeon abandon his social principles and his bitter resentment against the men he holds responsible for his friend's death? The surgeon appears, but at first declines to act, and the moral and human issue is argued by the widowed wife of his dead friend until at the moment of the final curtain the healing instinct wins over the class hatred and the surgeon goes to the rescue.

All these medical details might be expected to engender a feeling of resentment. Nothing could be further from the truth. There is a

fine, broad dignity about the stage presentation that drives home the drama with terrific force and gives vast emphasis to its emotional appeal. The same is true of the whole play, which is a strong dramatic presentation of a very deep and moving human situation.

The play is splendidly done by a cast singularly even. Ronald Adair apparently is an Englishman, and a strong, sincere actor as Ben Ormerod, the labor leader, an especially rich and sympathetic character creation. Gypsy O'Brien plays the young wife and widow with a fine sense of comedy and grace in its earlier passages and a splendid emotional touch in the last act. Edmond Lowe and Schuyler White were many juveniles as the two young doctors, while Harry Mestayer, as the socialist imported labor leader, gave another of his smooth performances, although the character was new in kind for him. This brief comment does not do justice to half a dozen of the other players, who made fine sharp sketches of as many character types all working into an almost perfect stage illusion. *Reed.*

THE 6.50

Gramp Reginald Barlow
Dan Taylor Leonard Willey
Hester Lillian Robertson
Steward Harold Healy
Walter Wilbur Cox
Gaston Hedges William T. Hays
Marie Louise Hall Lillian Ross
Ann Seymour Mabel Farney
Christine Palmer Lolita Robertson
Mark Rutherford John Markyl
Jim Armstrong E. Maxwell Palmer
Bob Marshall Harry Knapp

Lee Kugel sponsors this sincere and entertaining comedy by Kate McLaurin at the Hudson, but the presence in the audience of Adolph Zukor and his cohorts suggests a famous interest in it. At any rate, it is a real play with its picture value very evident, though in the background. If deeper thought had been bent upon the concert singer's part interpreted by Lolita Robertson and its possibilities fully realized, the play would have hit Broadway right between the eyes.

The story is simple. A young couple, Dan Taylor and his wife, Hester, have left town life to look after the old folks on the farm, but the continual drudgery wears on both. The man keeps silent, the girl complains. The old grandfather, in a comedy part, develops the atmosphere against which both contend. All their interest in life centers about the nightly passing of the 6.50. "If something would only happen!" cries Hester, and the 6.50 is wrecked.

The second scene of the first act on board the dining car passes at the same time as the first scene in the farm house, ending also with the wreck. Full of comedy, it serves to introduce the fact of a 9-years' dead love affair between the concert singer and Rutherford, who meets her on the train. Knowing this, the stage is set for the conflict in the second act in which the wife, Hester, listens to the whispering encouragement of Rutherford and after a harsh word from the husband keeps a rendezvous on the hillside, little knowing the concert singer is keeping watch over her innocence. In the last act we find the wife determined to leave on the repaired 6.50, and the husband's first violent impulse to do murder restrained by the singer who explains she, too, grew up on a farm and that certain considerations are due his wife. But the wife in the end comes back—she could not bring herself to go.

The part of Christine Palmer should have been built up till it glowed. While Miss Robertson makes something of it, she plays it too simply, with too little regard to its theatrical possibilities. Beautiful hands, a resonant voice, count in her favor, however, while Lillian Robertson, returning to the stage, played with simplicity and a quiet, convincing intensity. As a little school girl, Lillian Ross made her brief moments count, and Leonard Willey, a new leading man, brought poise and the assurance of a worthwhile future to his impersonation. Harold Healey, Wilbur Cox and William T. Hays got something out of bits, while Reginald Barlow, as the old man, scored in one of those obvious old-man parts with every angle heavily shadowed, the sort of role that always makes the uninitiated pop-eyed with wonder. *Reed*

FIDELITY'S CONCERT

Last Sunday night marked the first of a series of monthly concerts to be given by the Actors' Fidelity League at the Henry Miller during the season. The Fidelity Sunday shows last year were invitation affairs. Beginning with last Sunday an admission of \$2.00 became effective. The first show was disappointing. With the large number of stars listed among the Fidelity membership it would seem a much better performance could have been arranged.

Of the ten programmed acts all but one, Lou Lockett, appeared. Amelia Bingham, assisted by Frank Sylvester, Robert Vaughn, Celeste Arthur and Irene Mesmer, presenting "Catherine, Empress of Russia," was

(Continued on page 26)

BED-SIDE CHATS

By NELLIE REVELL

This little poem by an unknown author has been a great inspiration to me:

COURAGE

Courage is not just to bare one's bosom to the sabre thrust,
Alone in daring.
Courage is to grieve, to have the hurt, and make the world believe
You are not caring.
Courage does not lie alone in dying for a cause. To die
Is only living.
Courage is to feel the daily daggers of relentless steel
And keep on living.

Well at least I am not worried about where I go next week. I have a pretty definite route, and while there may be a few cut weeks there aren't any lay-offs. No traveling. I don't have to worry about the railroad strike. I don't have to worry about my wardrobe. Whether skirts are long or short. I don't even have to wonder what I'll have for dinner. I already know it will be spinach. I always get the very best table in the operating room with a nice large spotlight directly over it. Neither do I have to worry about anyone stealing my act. No one wants it. Nor worry for fear something will happen to my car. I had to sell it long ago. Neither do I have to worry about where my chauffeur is. I know he is in jail for stealing his employer's car. Am I not lucky he didn't steal mine? I don't have to worry about my income tax. I don't have to lay off on Christmas or holy weeks. And I must be making good, for I came in here for a few weeks and was held over two years. The doorman says I bring a lot of carriage trade to the hospital.

Whom the Gods would destroy they first give insomnia. Sleep! Sleep! "God bless the man who first invented sleep." But wish he had bequeathed to me the formula of it. Finding myself unable to sleep last night, even though I counted sheep until I could almost feel them pulling the wool over my eyes, and reluctant to submit to another hyperdermic, for I've already got more holes in me than the peace treaty has and look like a tattooed woman in a circus, I asked for a magazine, hoping I could woo Morpheus through its fiction stories about how the Fifth avenue girl fell in love with the "unshaved," "uncouth" cowboy and gave up all and went to live with him on a ranch in Mississippi. I have never lived on Fifth, but spent five years one month on a ranch in that State made famous by Frances White, and congratulate that fiction writer on his imagination. But none of those Betty and Billy stories with happy endings could hold my interest, turn as many leaves in the magazine as I would. My eyes seemed to automatically halt at pages bearing ads for So and So's sleep-producing mattresses. That's about the only thing I haven't taken. So I rang for the nurse and asked for one. She offered a compromise in a dose of bromide. I told her I loathe bromides of any kind, and if George Kaufman and Marc Connelly can't get enough bromides in a three-act comedy to put an audience of well people to sleep, how can you get enough bromide in a small medicine glass to put me to sleep. The nurse gave me one of those "I'd better humor her for fear she becomes violent" looks. She took my pulse and temperature and reported my sleep-defying mood to the house doctor. I will admit the many advantages of house doctors, but if you have never had an occasion to wake one up through the night (try and do it) and have him appear with more sleep in his eyes at that minute than you have had in a week. You will hardly appreciate my hesitancy in summoning one. Neither could you blame him for a lack of understanding or sympathy for eyes that just will not stay shut.

Last summer I asked the doctor how much longer he thought this sleep would last. He replied he was no calendar and that it took a long time for a back to knit and for me to just say nothing but saw wood and to content myself at being the passenger and let him be the conductor. Evasiveness seems to be part of the treatment for cases like mine, and while being a passenger sounds well, yet I cannot help but feel that I should like to know how long the "haul" and the destination. I already know the fare—and inasmuch as I had nothing to do with precipitating this world into war I fail to see why I should "Saw Wood." First he wants me to knit, then he wants me to saw wood. No wonder there is so much talk about unemployment. They have me doing all the work. Neither do I see any reason why I should knit. My back can knit if it wants to, but the Lord only knows where it learned how, for I can't knit a stitch, and the war was won without my knitting.

My cold continues and the treatment consists of painting my throat four times a day with argyrol. Now I suppose I will have painters' colic. I wonder how some of the nurses escape it. (I must ring for a nurse and ask her how to spell argyrol).

Ada Mae Weeks says she has been very busy rehearsing and being photographed and has a cold in the bargain. I have been studying human anatomy two years, and if I ever had an organ by that name it must have been lost in the shuffle at one of these whittling parties at which I am frequently the guest of honor. But anything with a cold in it is no bargain.

Georgie Goodwin came in just in time to assist in lifting me from a chair to the bed. The procedure was accompanied by so many admonishments to "be careful!" "Steady!" "Easy!" that, after I was safely deposited in the bed she heaved a sigh of relief and remarked, "It was worse than handling a crate of eggs." Speaking of eggs (no, not operations), (no, not eggs either, e-g-g-s), I drew one, one morning, that should have been interviewed on how to attain such a ripe old age and still retain so much strength. An inquiry brought the information that the egg was absolutely fresh and had been laid just the day before. I still maintain that that egg was recently laid it was by a chicken with a past.

A paragraph in yesterday's paper read, "Duck season is open." I sent the clipping downstairs to the kitchen and today my tray came up bearing a nice large portion of deliciously prepared beef stew. My powers of suggestion are limited.

General Foch is bringing along his own doctor as protection from United States hospitals. I wonder who will protect him from the doctor? He didn't need to bring one. There are plenty of them here and surely I am not using them all.

Another headline says that Voliva is coming here to "save us from hell." He is getting on the job just two years too late to be of much service to me.

Karl Kitchen, of the "World," thinks I ought to let Henry Ford try to fix my back since he so successfully fixed a railroad. Karl probably knows that I used to drive a Ford and thinks that a hair of the dog is good for the bite. But I have somehow lost faith in Mr. Ford. You know, he promised to "get the boys out of the trenches by Christmas" and it took him much longer, and he had to have a lot of us to help him do it. Karl also says that he was struck by a Jewess in a Stutz—but fails to say whether he was struck by her appearance or car.

LEGIT ITEMS

Ruth Sheple, was engaged last week as the star for the new John Rutherford comedy, "Her Salary Man" placed in rehearsal by John Cort. Miss Shepley was originally engaged as leading woman with Lionel Atwill in David Belasco's "The Grand Duke," but turned in the part. The cast for the new Cort piece, which opens out of town November 7, will include A. H. Van Buren and Thomas E. Jackson.

"Blue Eyes," the former Lew Fields musical piece, opened a road tour Oct. 14 in Easton, Pa. The show, which was originally produced by Morris Rose, has been leased to an independent manager for the road.

"The Unloved Wife," a dramatic piece produced by George Gatts, will open a road tour at the Academy, Scranton, Pa., Monday. The authorship of the play is credited to Grace Haywood, the wife of the producer. Gatts, originally from Chicago, was the first to produce "The Unborn Child."

David Burton's name now appears in gold letters on the door of Charles Frohman, Inc., as general stage director, replacing Iden Payne's. Prior to Payne's was Edward E. Rose's and previous to that William Seymour's.

"Ebony Nights," the all-colored show which opened in Easton, Pa., some weeks ago, closed last week. It is at present rehearsing once more. Creamer and Layton, the authors of the show, are fixing it up.

"The Varying Shore," the new Elsie Ferguson starring vehicle, was placed in rehearsal Monday by Sam H. Harris. The piece will have the customary out-of-town try-out before being brought into New York.

Arthur Alston is to revive "A Little Girl in a Big City," opening Nov. 7 in Easton, Pa. The revival will play a one-night stand route.

The complete bill for the Actors' Fidelity League building benefit show to be given at the Henry Miller Sunday night is: Houston Ray, Amelia Bingham in a playlet, Baby Vivian Connors, Harry Truax and Co., Lou Lockett, Edmund Lowe and Co., Dorsha, Alma Clayburgh, Otis Skinner and Co., Broadway Jones and the Fidelity Chorus.

A revival of "The Clansman" as a play, produced by George Brennan, opened Tuesday night in Bayonne, N. J. The piece is slated for a one-night-stand route. The cast includes Joseph Carey and Dave Manning.

The Mae Marsh starring piece, "Brittle," closes Saturday night in Buffalo. The piece was originally produced by J. D. Williams and later taken over by Richard Herndon. It played but a few weeks on the road.

Miss Sydney Shields has returned from abroad, where she spent the summer and will once more be in the supporting cast of Walker Whiteside.

MUSICIANS WIN

Baltimore, Oct. 26. The management of the Roma Reade Players, a resident dramatic stock organization at the Playhouse, became entangled with the local musicians' union when the company tried to open last week without an orchestra in the pit. Three Hawaiian musicians had been brought from New York to play the overture upon the stage and also to supply the music between the acts.

Representatives of the local musicians informed the stock management that unless a regulation house orchestra was installed they would take action against the house and secure the support of the stage hands.

The matter was settled by the installation of a union orchestra in the pit.

Janney Engaging

Russell Janney, former business manager for Stuart Walker, is engaging a company for a musical version of "Pomander Walk," which he will produce under his own management with six less characters than the original and a chorus added. The company will rehearse within two weeks for a tour prior to Broadway.

INSIDE STUFF

ON LEGIT

There were six little chorus girls in a Broadway musical show on Tuesday night of last week. They went to a party in an apartment, one was reported as having injured herself severely with an ice pick. The next day being Wednesday, there were five little chorus girls in a Broadway musical show all suffering from a hangover at the matinee, but between them and between the matinee and the night show the five little chorus girls managed to put themselves outside of eleven quarts of booze in the dressing room. Then there were five little stewed chorus girls on the stage of the theatre for the night show, cutting up and raising the dickens, but the star of the show and the manager of the troupe took the five little stewed chorus girls and threw them in the alley, back of the theatre, and hurled their clothes after them and they were out of the show. Of the original sextette there were two pairs of sisters. It was one of the sisters of one pair that was ice-picked, and of the other pair there was one that was on exceedingly friendly terms with the manager, and she managed to get back into the show after promising to be a real, good little chorus girl. So now there is but one little chorus girl in a Broadway musical show where there originally were six. Moral: Little chorus girls must not go on parties.

A Broadway musical success of two seasons back netted its three authors \$72,000 each. Two are "shooting" at production on their own, one having met fair success as the half owner of a current attraction. The third writer has played it safe, and with the season's outlook dull, he figures his idea best. He purchased a farm up-State for \$7,000 and has been offered twice that for it, but intends to maintain it permanently. But the bulk of his royalties went into bonds and possessed of a moderately priced motorcar, he feels he is in the position of not caring whether it rains or not. He is still writing, his last contribution having gone to seed, when the show was suddenly closed several weeks ago.

One of the best-known characters on Broadway was on the list of a noted showman, whose charities are many though the identity of the beneficiaries have always been kept secret. The man in question was receiving \$25 a week, until the donor discovered he had secured a \$50-a-week job. The weekly contribution was thereupon discontinued, but it brought a protest from the "retainer" who thought he should have been given two weeks' notice. The character continued to fish for the week's check, for the job was short lived. He wrote that people knew about his getting the \$25 weekly and therefore didn't give him a job.

With business subnormal in Yiddish theatricals, reports are that the Hebrew Actors' Union is not running so smoothly as usual. Most of the producers of Yiddish plays are also actors and belong to the union. An exception is Ossip Dymow, whose "Bronx Express" attracted attention last season.

Dymow is a Russian artist-writer-producer of exceptional promise. Abroad he was close to the noted Rinehart. His efforts for art are in constant conflict with the union's demand for "harmony" in the companies, and there is a continual contest. Dymow cannot understand the Hebrew Union's system of sending an actor "C. O. D." Regardless of whether a cast is set and playing, a strange actor is likely to appear at any time, stating he has been "sent by the union, C. O. D." That the newcomer may not know the part appears to be just a detail.

Dymow's sense of humor is not lacking and he can laugh when explaining his troubles. Last season one principal character was changed four times during the run on the C. O. D. system. He is preparing to do Bahr's "The Master" (Arnold Daly appeared in the English version). The play calls for a Japanese doctor, which, when it was presented at the Fulton several seasons ago, had the late Edwin Arden in the role. A robust Yiddish player was assigned the role of the lover, but he objected, saying, he wanted the Japanese doctor bit. That the Jap is supposed to be a small man made no difference to the actor. The matter came up for discussion in the union last week, but Dymow realized the actor, being the union's delegate in the company, would probably have his way.

One of the big producing offices was impregnated with "fireworks" attendant to the opening of a musical show. During the excitement several aids were dismissed, including an individual who was considered a fixture. When told to take air, he vamped to his office and proceeded to faint. But a day or so later another member of the firm reinstated him and few people knew about it. The man is valuable for his costume ideas and is considered a good judge of singing voices.

The U. S. Trucking Corporation is making a bid for theatrical transfer business. It's about the largest trucking firm in New York with every facility for handling anything in its line. Former Governor Al Smith is interested in the concern. As he has many friends among the show people, it is likely the U. S. will secure considerable theatrical patronage.

Sam Jackson, dramatic editor of the Denver "Times," in a wire to Variety says, to tell the New York booking offices (legit) to send Denver some big shows. "Denver is the best theatrical city of its size in the country," says Mr. Jackson. "It has been a full-week stand since it was a town of 35,000 population." "There is no theatrical slump in Denver," the wire states.

A well-known producer has several plays on Broadway which are not getting profitable business. One of them has been doing around \$7,000 weekly, which figures a loss for the house. Yet, when last week's statements showed the attraction to have played to \$6,900, he decided he would still try with it, saying that the business was better than other new offerings, and that he might stab at another new one that might not do better than \$3,900 weekly.

Broadway is wondering if Arthur Hammerstein was doing a little three sheeting for himself in the magazine section of one of the Sunday papers last week. Why wonder? If you could read there was no doubt that Arthur was, but the question is, what was he three sheeting for, a society wife or letting a flock of millionaire Johns know that any time that they wanted a party they could rely on Li'l Arthur to dig up the gals for them. He stated both of those things in his interview. Perhaps if the Sunday magazine of the publication, in which the story appeared, is read in either society or banking circles the advertising may do Arthur some good.

Dealers in plays for stock who saw a surely bigger market for their material because of the season's tightened lists of travelling shows have joined the ranks of jeremiads bewailing the playgoing public's extended attack of amnesia toward indoor theatrical diversion. In flood times, stock brokers doing an extensive business would have demands for as many as 175 productions weekly. Today the number is as low as 70 weekly, with the smaller agents dealing in a more limited choice of material proportionately neglected. The calculations of the stock play-brokers were that, with a restricted money market towns not satisfied with picture diversion alone, would encourage stock company ventures. The large number of players of all sorts out of engagements influenced the brokers to expect many individual ventures by player pools in moves to furnish employment for themselves and others. The business expected from this angle, generally a factor when the idle lists are big, so far this season has proved practically nil. Prices for the standard successes with recognized special drawing power show no decline, from \$190 to \$390 per week being paid without objection by companies desiring them. The disposition this season of the 70 odd companies scattered over the country, however, is for plays renting at about \$100 per.

PALACE

With a troupe that cost more than the "Polles"—and was worth more—the Palace this week had probably the best entertainment in America. From overture to Aesop's Fables the show slipped through with a whizz and a whirl of notable names, singular specialties, vivid variety and a blaze of glory.

Little Ruth Royce breezed on at 10:50, and followed Whiteman's Band, Hal Skelley, Arnold Daly, Charles King and Lila Rhodes and Vanita Gould. And she didn't lose a taxpayer. Her kettle of fish bubbled and the busy little comic added a knockout to what seemed already too much. The Avon Comedy Four did not fare quite so well in holding the overflow through solid, but more people remained in to see them probably than saw any part of any other vaudeville show in town Tuesday night, and the comedy and singing clicked and held for encores.

Whiteman's Band was moved down second after intermission, though program No. 3. His opening time is between 10 and 11 only, causing the switch. Perhaps it was just as well. On too early this bunch of specialty musicians would have mutilated the show. Closing would be the ideal spot and it would be an ideal closer, guaranteed to "stop" a show even if there were no more show to "stop."

Hal Skelley and the penny little bit of quicksilver called Marie Miller, assisted by a blonde and a seven-head, cantered in with a song-dance-farce that never muffed for a line, a step or a note. The idea is humorous, Skelley is fast and sure-footed, and the double dances with Marie Miller rocked the house. A panto dance bit for an encore in "one" was prime. Midgie Daphne Pollard, perhaps not so recognized here, where she is doing at the Palace she would be an overnight star. So would Skelley, for that matter. Great act.

Arnold Daly, the supposed "high-brow," ripped off "The Van Dyke" with the highest made low comedy seen in sketch work this year. From the second he entered the action hummed. William Norris, who was a star more than twenty years ago, is still one, and his support work was perfect. Another riot. Vanita Gould, however, really copped the noise honors of the night. One impersonation after another had em ho v-ing and clapping and aching. Her was a remarkable triumph, and she was truly embarrassed and flustered by the appreciation, and retired exhausted from playing and bowing and apologizing and thanking.

Charlie King and Lila Rhodes, assisted by Sidney Franklin at the piano and in talk, wafted over the high spots of a very funny comedy idea. The laughs were pleasant if not thick, but the songs, the dances and the welcome personalities sent the act in and over. Miss Rhodes looks chic and charming after her lengthy retirement. She used to promise much in the heyday of the shows in which her uncle (George M. Cohan) starred. She looks the same child now. King, too, was the juvenile of seasons back. It was all very hospitably taken, and the encore speech was justified.

Pearson, Newport and Pearson, in a handy routine of dance, melody and snappy bits, made the No. 2 spot important, and will probably never be asked to show so early anywhere else. Durlin's European Novelty, dogs and monkeys, comedy and stunts, opened the opy with a smash.

No use talking, the Palace (New York) is still the unrivaled throne-room of "sunreme" vaudeville, no matter who else may claim it.

Latit.

WINTER GARDEN

Downstairs was light, upstairs was packed—Monday night. The show looked good on the program. The first part played well. The second portion started well. It is hard to buy vaudeville. Vaudeville is largely a growth, a development. This was amply proven by the fact that a supernumerary in one of the acts ran away with the applause moment of the show, a colored chap named Maxie, who helped fill in time for Frank Fay, who drew the salary for the act. The Maxies help to make vaudeville—because they make good, and circuits have to find them, largely by accident. One can't buy vaudeville by the yard or the pound or the head—right off the reel. It can be found and it can be built and it can be selected, by elimination, if the patience and the bankroll are enduring enough.

Hetty King (New Acts) and the Lockfords (New Acts) cleaned up the legitimate hits. These were found abroad. Miss King wasn't exactly "found"—she was just imported, as she was discovered long ago and in one of the surest music hall artists. The Lockfords work Frenchy, despite their British moniker, and do one knockout dance and one typical Paris revue double a la Mitty and partner. Both turns cleaned up.

Rigoletto Brothers, with the handsome modeling Swanson Sisters, sent it across neatly in third location. The brothers did magic, juggling, posing, hand-balancing, and their Italian street-band bit the sisters sitting in for flashes of beauty and light dance relief, and giving color to the finale, which brought the number of bows customary for this combination on former visits. Clark

and Verdi had to follow, one Wop team doing broad comedy after another. In short the start, but they soon got the laughs rolling and did powerfully, turning in the comedy winner of the night.

Jack Strouse, a young blackface emulor of other cork-countenanced singles, barely made it in Number 1. He used a telephone with the idea that the manager was phoning him whenever his work was bad. A property man rang in a couple of times extra, disconcerting him; that property man ought to see time for a job as a vaudeville critic. Strouse did a ballad with effective throat quivers, but no wealth of melody. His act finished feebly. Taffan and Newell, horizontal bar performers in Chinese clothes and with some novelty in their routine, opened o. k.

Lord-Ain (New Acts) was second after intermission. He drew some applause on finishing top notes. Otherwise the act was an unqualified bore. Whipple and Huston followed. At the Fifth Avenue this reviewer saw this act go much heavier with the audience. Here it seemed spotty. Miss Whipple has cut down her "On the Town" recitation, which enhances her contribution to the extent that this maudlin, malapropos and mildewed interpolation was abbreviated. It should be thrown away. At the Fifth Avenue, while it was ghastly, it drew kind applause; here it perished, having now neither daring nor continuity. There is too much strained production effort in this turn. Huston is clever and at times marvelously funny. But, as his own author, he ought to cut out a lot of incidental stuff, notably his prologue, his epilogue in "one," and "On the Town." The quartet has been chiseled, and that helped much. The rest of the turn has talent, humor and action, and is fit for any time.

Fay, with his pianist, repeated the act seen at Loew's State, except that Maxie was the "find" discovered in front, instead of the two boys who then worked with him and got the finish over. Fay's voice was uncertain. His intimate comedy is not attuned to houses of the magnitude of the Winter Garden, nor to audiences such as the Winter Garden draws for vaudeville—it might have hit the old time Winter Garden Sunday night or opening night gang. Fay did not get the strangers warned up much. He has a charming nonchalance which seems obvious applause-baiting, though the technique of the act is such that it cues the hands pretty effectively.

General Planno closed, doing pretty well with the walkers-out, who had started before he did. The "impressive" preliminary, taking up a minute or two, was suicide for a closer. When he entered and got what the shooting was for. He has the same showmanly turn of yore, going those still in remained to see old-fashioned but staple. Latit.

COLONIAL

Couldn't have been any kick on the business at the Colonial Monday night. The house was populated to very close around the capacity mark downstairs, while both balconies appeared, and sounded as coming under the same classification, with the only noticeable vacancies being apparent in the side boxes. The house enjoyed the evening's entertainment which had a marked tendency toward comedy, six of the nine acts coming under that particular heading. Men singles were also plentifully sprinkled throughout the running order. Vincent O'Donnell and Will Mahoney (New Acts) being placed in the first half, with Eddie Leonard and Ben Welch showing in that order during the later portion.

Jim Harkins, in W. C. Fields' "Family Ford" travesty, ushered in the comedy schedule for the early half, placed No. 3. The act drew many a laugh and did nicely at the finish, though Harkins falls far short of getting the howls that Fields worked out of the routine. Previous to the "river" exponents were Brown, Gardiner and Trahan, who followed the Pictorial, then Vincent O'Donnell, who warbled through five melodies to satisfactory results though complaining, all the way, on having indulged in too much food before going to work.

Will Mahoney, doing a "nut" single, was on fourth with Imhof-Corcoran and Co., closing the first half. The setting of a "hick" hotel and rural characters registered to the extent of carrying off top honors up to that time, and eventually proved to be on a level with the two later bids for popularity during the evening. Imhof's characterization of an old Irishman is far above the average, while the performance he is giving will stand out, no matter what else be on a bill with him. The work of the other two members of the company was also up to scratch with the combination playing so as to make each bit of "business" get over separately.

Eddie Leonard, at the head of the outside billing, showed second after intermission, and from his initial entrance on seemed to encounter an unusual amount of trouble with the orchestra. Almost everything that could go wrong went that way, and with Mr. Leonard's present physical condition it helped matters not at all. That the minstrel should have taken more time to recover from his recent operation was evident throughout the time he was on, as

both his dancing and voice are impeded by the handicap. Stewart and Olive, the dancing team, were of valuable aid to Leonard, the former being especially so with his stepping. At the finish repeated calls for one of the songster's old numbers brought consent, after which cries for "Ida" were repeated on the excuse of having to rehearse it along with a short speech. Certainly Mr. Leonard was not himself Monday night, and accordingly it brought the query whether he would be able physically to finish out the week or not.

Moore and Jayne held the opening position after intermission, and pulled out to acceptable returns succeeding a slow start. The act would no doubt have done better if placed more advantageously, but did well enough with a tough assignment. Ben Welch was down next to closing and had things very much his own way from the word "go." The comedian walked on to a reception and worked it up to a g and finale with his former monologue, which continues to score at each and every point. Mr. Welch remains with the topmost of the character comedians.

The Dars Brothers concluded the evening. Skit.

44TH STREET

This is the second of the Western bills, or more specifically the shows sent to open up the Shubert Middle Western vaudeville houses, at this house last week the show headed by Jimmy Hussey was the Shubert opening bill from Cleveland. It appears a rule that bills play the 44th Street before the Winter Garden in spite of the increased admission at the Garden.

The performance was made up of seven turns out of the original "roast" show unit. Donald Brian was in the unit West and is probably off the Shubert book. Alexandria Carlyle was also in the show for a week or so. A new headliner has been added in the person of James Barton. The Joe Boganny troupe was switched in from last week's Garden outfit and Bert Hanlon completed the 10-act line-up. Yvette was also programmed, but not in the show. Acts in the original unit laid off last week making the jump East.

Enough material was present but not arranged for the best values. The presence of four single turns did not aid either, and three of them appeared after intermission. Monday afternoon found a big house in, but the night attendance was considerably under the matinee crowd, the house being off downstairs, where plenty of room was left in the rear and in the boxes.

Barton was easily the show's hit, spotted with his two assisting partners closing intermission. The burlesque "drunk" bit, formerly in burlesque and later in a Garden extravaganza, amused as always, but it was the dancing of the comic that pulled down the blue ribbon. Barton's eccentric stepping was in three sections, the final two "parts" being rated encores. The roll stocking effect used by the girl in the burlesque caught the eye. Perhaps it made Barton's playful slap on the back the more unexpected.

Homer Dickinson and Grace Deagon made No. 4 important, but the clever comedy pair would have been more welcome in a later position. Miss Deagon's "shorthand" lisp gave ground for some new quips by Dickinson, whose comment upon her father being an importer "from Canada" was to the comic effect that formerly to be a bootlegger was a disgrace, but now it's an achievement. He chided the audience gently on account of two front row arrivals, saying the show started at 2:15 and 8:15, that wasn't "one of Mr. Loew's theatres, and you couldn't come any time you pleased." Dickinson said the pair who moved on the piano were the remaining members of the Avons Comedy Four, a laugh for the showfolk present. The couple entertained brightly and readied the going for Barton.

Ciccolini took up the running after intermission, the Italian tenor finding plenty of song lovers. A little Irish number gave way to "Bell of San Gualto," which the card stated was an Italian popular success. He encored twice, using "Pat of Minc" and "Mother Machree."

Joe Boganny's troupe, recently from England, followed with the new routine billed "The Bill Posters." The change of "characters" has not led to much of a change in routine, though the flasketto singing of a slender young man, not later noticed in the acrobatics, came as a surprise. Boganny's extra bits were put on as encores as before, with the midget boxing bit the finale.

Cecil Cunningham (New Acts) was the first of two singles in "one," they coming in the succeeding positions. Bert Hanlon followed the songstress in what was next to closing. The billing had him "appearing in person," may be a surprise to him but just as likely to have been requested by him. Hanlon was in position with Fred Darr, leading the orchestra. The leader was correctly emphatic with the final gag (Scottishman and caddy) and it went over for a real laugh.

Ernest Evans and his seven girls, appeared third. The principal dancer is Genevieve McCormack, a toe artist. If correctly recalled, that is

a change from the original idea of the turn. Emily Clarke, the song soloist, stood out from the others by virtue of a clear voice and good lyric enunciation. The others are Nell Mattingly, Fern Sanders, Sheila Courtney, Ethel Maeder and Eileen Mercer. The act is billed "Wedding Bells," presented last season.

Frank J. come started slowly on second, but landed strongly with his acrobatic dancing. His athletic skill and daring of his "head somersaults" turned the trick for him. Improvement on the "bunk" opening talk would aid, and the line about "not having missed a guy in a month" is not so nice.

Brenk's Golden Horse provided a pleasing opening. The posing, done in view of the audience, add novelty and displays the training cleverness of the woman of the turn. The Federson Brothers closed the show briskly, the double dislocations by the comic and his exceptional stunts on the upright netting rewarded plaudits.

RIVERSIDE

Not much rough comedy in the bill at the Riverside this week—a sort of leaning toward "refined vaudeville," as it were. The first act is rough enough with the plat breaking of Roy and Arthur. People always have and probably always will laugh at smashing china.

The only other low comedy turn is Burns and Frada, next to closing, with their "wop" dialect crossfire, instrumental and balloon bursting comedy inherited from the former Burns and Frabito act. They are using the "Venetian blind" joke and it goes as well as it did several decades ago. The team was the last of the five out of the nine acts to employ instrumentation on the stage. Frada plays Chopin's Funeral March on the guitar exquisitely, leading up to other classics and popular ditties. All told, they were a riot, being careful not to overstay their welcome—a wise precaution.

On second is Pietro, piano accordionist, wearing a smartly cut white tuxedo, dress suit and a beautiful smile, as if he enjoyed playing for his audience. He plays his melodies with the requisite vaudeville "zip." Grace Huff and Co. (New Acts).

George MacFarlane's baritone belated solos and ingeniously interpolated monologues and recitation were enthusiastically received. He has lots of magnetism to augment his magnificent voice. Ivan Bankoff and Co. in "The Dancing Master," terpsichorean offering, had to shut off the applause with a speech before the audience was content to permit "intermission" to take up its spot. Some of his easiest tricks elicited the biggest applause, probably being more "showy" than the more intricate technique.

It is interesting to note the difference in time with which the various vaudeville audiences grasp the jokes flashed via "Topics of the Day" upon the picture screen. The Riverside attendance is about as mentally alert as any audiences in town. In the popular priced houses some of the best gags come and go before most of those present can get their meaning.

Irene Bordoni, assisted by Leon Varvara at the piano, is the headline attraction. She opens with a Spanish love song, preceding it with an announcement of its meaning, and follows it with a French number, an Apache number to the effect that although her sweetheart abuses her she nevertheless loves him. An infinitesimally small percentage of the audience understood a word of these two numbers, but they applauded just the same. Her next number, "I'm Gonna Do It If I Like It," is suited to her attractive, flirtatious personality. She finished strongly with "If You Could Care for Me," from "As You Were." Miss Bordoni's left ankle was bandaged Tuesday evening, but if she suffered any pain through injury did not show it in her stage deportment.

Anita Diaz's Monkeys preceded the Pathé News Weekly and held the audience intact. The animals are well trained and go through a routine of comedy and ring work that is almost human. Jolo.

ALHAMBRA

A smoothly arranged vaudeville bill at the Harlem house with business Monday night a trifle under capacity. Daphne Pollard, the American girl who made her rep in England, held the headline position and the lights outside.

The Alhambra has a new marquee that will improve the lighting of the front of the house when ready for the bills. Miss Pollard took one of the hits of the bill with her character songs, dances and rough comedy. She exudes pep every minute she is on and was forced to beg off.

The toughest spot of the program was allotted Lewis and Dody (New Acts), who were moved down from fourth position to closing after the matinee. The two Sams held the house solidly with their new comedy offering, closing a strong show at about 11:20 P. M.

Page and Green opened in ground tumbling and acrobatics. The pair were programmed to close, but Snell and Vernon were off the bill. Kenney and Hollis, two intermediate house veterans, hoked it up to big returns in second position, to the benefit of the rest of the first half of the show. The pair have some funny cross-fire of released gags and

just suited this audience with their hokum and comedy business.

Buckridge and Casey, third from second after intermission, went as strongly as usual in their pretty singing and dancing novelty. The Trado Twins, two male hoofers, added to the ensemble with two carking double dances, also appearing in a Chinese number and the finish a pretty effect in lighting. It's one of the topnotchers of its class.

Holmes and La Vere in a novelty talking idea written by Tommy Gray, talked, sang and danced their way to solid returns in fourth position. Miss La Vere interpolated an acceptable male impersonation which she makes stand up despite distant vocal limitations. A novelty comedy finish has Holmes black-lacking her and carrying her off to interrupt her flow of language.

"Parlor, Bedroom and Bath," the condensed version of Al. H. Woods' piece, also landed solidly here. The clowning of Eds Ann Luke and Sager Midgley's "sop" provoked hearty merriment.

Frances Pritchard opened after intermission, and scored, thanks to the efforts of Edward Tierney and James Donnelly, her two dancing assistants. The Pritchard act is framed around the dancing "duel" idea, with Tierney and Donnelly hoisting it up for her affections. It's a dead heat, for they are both big leaguers. A travestied Egyptian "derby" double was the best thing seen of its kind. Miss Pritchard fills in the gaps between the appearances of the boys with solo dances that pass.

Daphne Pollard next with Lewis and Dody (New Acts), closing a long bill. The orchestra Monday night was away out in the fog. The musicians were consistently ahead of or behind every act. At the conclusion of one of Frances Pritchard's solo dances she had completed her exit and the boys had walked out with the orchestra still grinding away. This caused one of the pair to ask the leader, "What is that—an introduction for us?" (Top.)

81ST STREET

With "The Celem" featured in the billing the 81st Street drew a comfortably filled house Tuesday evening. Six acts headed by the Lightner Girls and Alexander furnished the vaudeville portion of the program. The Chondos Trio, two young women and a man, opened the show with a routine of fast gymnastic work. In the larger women this combination has one of the most capable workers in present-day vaudeville. Her strength feats are remarkable, with a goodly portion of the work having her hold her two partners either by her neck or teeth. The act in its general makeup is a clever opener containing several feats of merit.

Grace Doro, No. 2, with straight piano work, found an appreciative audience. Miss Doro does remarkably well with her imitations of mechanical musical devices, such as the music box and player piano. This single can fit in nicely where audiences have a liking for magic, as her ability as a pianist can be recognized from the start. Helen Hamilton and Jack Barnes, in what is programmed as their 1921 version of "Just Fun," hardly kept up the pace of the preceding turns in the No. 3 position. Although the program made would suggest something new, this couple have gathered together several old gags that have long outlived their usefulness. The comedy marriage ceremony idea at the finish is the most productive bit in the act. This team could not be placed on a par with the average run of acts at this house.

No. 4 had Doris Humphrey and five girl dancers. Miss Humphrey has routined an effective dance offering in a style that will have a direct appeal to the average vaudeville audience. As her allies she has five bobbed-haired misses, all well schooled in the art of the light fantastic. Miss Humphrey carries the bulk of the solo work, with Ellsbeth Bodo given one opportunity with a gypsy dance, in which she displays ability above the average. Applause honors of the early portion of the bill were gained by this combination.

The show was given a good comedy punch by the Weaver Brothers, No. 5. The rube characterization and the comedy musical business hit the audience a healthy blow, gathering in the applause and laughs throughout the routine. The musical saw work turned out an offering that gave satisfaction from the start. The Lightner Girls and Alexander Revue closed the vaudeville portion. The act is now being played with seven people, and with equally as satisfying results as when eleven were employed. The turn depends largely upon the clowning of Winnie Lightner, who handles the comedy business in a finished manner. The Lightners have a revue filled with pep and entertainment value to satisfy the most discriminating. Following two applause winners the act scored satisfying returns. (Bot.)

BROADWAY

A sham-bang vaudeville show at the Broadway this week, with "The Golem" as the feature picture rounding out a very entertaining bill. Of the nine acts, seven were included in the final show of the (Continued on page 22)

BED-SIDE CHATS

By NELLIE REVELL

This little poem by an unknown author has been a great inspiration to me:

COURAGE

Courage is not just to bare one's bosom to the sabre thrust,
Alone in daring.
Courage is to grieve, to have the hurt, and make the world believe
You are not caring.
Courage does not lie alone in dying for a cause. To die
Is only living.
Courage is to feel the daily daggers of relentless steel
And keep on living.

Well at least I am not worried about where I go next week. I have a pretty definite route, and while there may be a few cut weeks there aren't any lay-offs. No traveling. I don't have to worry about the railroad strike. I don't have to worry about my wardrobe. Whether skirts are long or short. I don't even have to order my own meals (try and do it). I don't even have to wonder what I'll have for dinner. I already know it will be spinach. I always get the very best table in the operating room with a nice large spotlight directly over it. Neither do I have to worry about anyone stealing my act. No one wants it. Nor worry for fear something will happen to my car. I had to sell it long ago. Neither do I have to worry about where my chauffeur is. I know he is in jail for stealing his employer's car. Am I not lucky he didn't steal mine? I don't have to worry about my income tax. I don't have to lay off on Christmas or holy weeks. And I must be making good, for I came in here for a few weeks and was held over two years. The doorman says I bring a lot of carriage trade to the hospital.

Whom the Gods would destroy they first give insomnia. Sleep! Sleep! "God bless the man who first invented sleep." But wish he had bequeathed to me the formula of it. Finding myself unable to sleep last night, even though I counted sheep until I could almost feel them pulling the wool over my eyes, and, reluctant to submit to another hyperdermic, for I've already got more holes in me than the peace treaty has and look like a tattooed woman in a circus, I asked for a magazine, hoping I could woo Morpheus through its fiction stories about how the Fifth avenue girl fell in love with the "unshaved," "uncouth" cowboy and gave up all and went to live with him on a ranch in Mississippi. I have never lived on Fifth, but spent five years one month on a ranch in that State made famous by Frances White, and congratulate that fiction writer on his imagination. But none of those Betty and Billy stories with happy endings could hold my interest, turn as many leaves in the magazine as I would. My eyes seemed to automatically halt at pages bearing ads for So and So's sleep-producing mattresses. That's about the only thing I haven't taken. So I rang for the nurse and asked for one. She offered a compromise in a dose of bromide. I told her I loathe bromides of any kind, and if George Kaufman and Marc Connelly can't get enough bromides in a three-act comedy to put an audience of well people to sleep, how can you get enough bromide in a small medicine glass to put me to sleep. The nurse gave me one of those "I'd better humor her for fear she becomes violent" looks. She took my pulse and temperature and reported my sleep-defying mood to the house doctor. I will admit the many advantages of house doctors, but if you have never had an occasion to wake one up through the night (try and do it) and have him appear with more sleep in his eyes at that minute than you have had in a week. You will hardly appreciate my hesitancy in summoning one. Neither could you blame him for a lack of understanding or sympathy for eyes that just will not stay shut.

Last summer I asked the doctor how much longer he thought this siege would last. He replied he was no calendar and that it took a long time for a back to knit and for me to just say nothing but saw wood and to content myself at being the passenger and let him be the conductor. Evasiveness seems to be part of the treatment for cases like mine, and while being a passenger sounds well, yet I cannot help but feel that I should like to know how long the "haul" and the destination. I already know the fare—and inasmuch as I had nothing to do with precipitating this world into war I fail to see why I should "Saw Wood." First he wants me to knit, then he wants me to saw wood. No wonder there is so much talk about unemployment. They have me doing all the work. Neither do I see any reason why I should knit. My back can knit if it wants to, but the Lord only knows where it learned how, for I can't knit a stitch, and the war was won without my knitting.

My cold continues and the treatment consists of painting my throat four times a day with argyrol. Now I suppose I will have painters' colic. I wonder how some of the nurses escape it. (I must ring for a nurse and ask her how to spell argyrol).

Ada Mae Weeks says she has been very busy rehearsing and being photographed and has a cold in the bargain. I have been studying human anatomy two years, and if I ever had an organ by that name it must have been lost in the shuffle at one of these whittling parties at which I am frequently the guest of honor. But anything with a cold in it is no bargain.

Georgie Goodwin came in just in time to assist in lifting me from a chair to the bed. The procedure was accompanied by so many admonishments to "be careful!" "Steady!" "Easy!" that, after I was safely deposited in the bed she heaved a sigh of relief and remarked, "It was worse than handling a crate of eggs." Speaking of eggs (no, not operations), (no, not eggs either, e-g-g-s). I drew one, one morning, that should have been interviewed on how to attain such a ripe old age and still retain so much strength. An inquiry brought the information that the egg was absolutely fresh and had been laid just the day before. I still maintain if that egg was recently laid it was by a chicken with a past.

A paragraph in yesterday's paper read, "Duck season is open." I sent the clipping downstairs to the kitchen and today my tray came up bearing a nice large portion of deliciously prepared beef stew. My powers of suggestion are limited.

General Foch is bringing along his own doctor as protection from United States hospitals. I wonder who will protect him from the doctor? He didn't need to bring one. There are plenty of them here and surely I am not using them all.

Another headline says that Voliva is coming here to "save us from hell." He is getting on the job just two years too late to be of much service to me.

Karl Kitchen, of the "World," thinks I ought to let Henry Ford try to fix my back since he so successfully fixed a railroad. Karl probably knows that I used to drive a Ford and thinks that a half of the dog is good for the bite. But I have somehow lost faith in Mr. Ford. You know, he promised to "get the boys out of the trenches by Christmas" and it took him much longer, and he had to have a lot of us to help him do it. Karl also says that he was struck by a Jewish in a Stutz—but fails to say whether he was struck by her appearance or car.

LEGIT ITEMS

Ruth Shepley, was engaged last week as the star for the new John Rutherford comedy, "Her Salary Man," placed in rehearsal by John Cort. Miss Shepley was originally engaged as leading woman with Lionel Atwill in David Belasco's "The Grand Duke," but turned in the part. The cast for the new Cort piece, which opens out of town November 7, will include A. H. Van Buren and Thomas E. Jackson.

"Blue Eyes," the former Lew Fields musical piece, opened a road tour Oct. 14 in Easton, Pa. The show, which was originally produced by Morris Rose, has been leased to an independent manager for the road.

"The Unloved Wife," a dramatic piece produced by George Gatta, will open a road tour at the Academy, Scranton, Pa., Monday. The authorship of the play is credited to Grace Haywood, the wife of the producer. Gatta, originally from Chicago, was the first to produce "The Unborn Child."

David Burton's name now appears in gold letters on the door of Charles Frohman, Inc., as general stage director, replacing Iden Payne's. Prior to Payne's was Edward E. Rose's and previous to that William Seymour's.

"Ebony Nights," the all-colored show which opened in Easton, Pa., some weeks ago, closed last week. It is at present rehearsing once more. Creamer and Layton, the authors of the show, are fixing it up.

"The Varying Shore," the new Elsie Ferguson starring vehicle, was placed in rehearsal Monday by Sam H. Harris. The piece will have the customary out-of-town try-out before being brought into New York.

Arthur Alston is to revive "A Little Girl in a Big City," opening Nov. 7 in Easton, Pa. The revival will play a one-night stand route.

The complete bill for the Actors' Fidelity League building benefit show to be given at the Henry Miller Sunday night is: Houston Ray, Amelia Bingham in a playlet, Baby Vivian Conners, Harry Truax and Co., Lou Lockert, Edmund Lowe and Co., Dorsha, Alma Clayburgh, Otis Skinner and Co., Broadway Jones and the Fidelity Chorus.

A revival of "The Clansman" as a play, produced by George Brennan, opened Tuesday night in Bayonne, N. J. The piece is slated for a one-night-stand route. The cast includes Joseph Carey and Dave Manning.

The Mae Marsh starring piece, "Brittle," closes Saturday night in Buffalo. The piece was originally produced by J. D. Williams and later taken over by Richard Herndon. It played but a few weeks on the road.

Miss Sydney Shields has returned from abroad, where she spent the summer and will once more be in the supporting cast of Walker Whiteside.

MUSICIANS WIN

Baltimore, Oct. 26. The management of the Roma Reade Players, a resident dramatic stock organization at the Playhouse, became entangled with the local musicians' union when the company tried to open last week without an orchestra in the pit. Three Hawaiian musicians had been brought from New York to play the overture upon the stage and also to supply the music between the acts.

Representatives of the local musicians informed the stock management that unless a regulation house orchestra was installed they would take action against the house and secure the support of the stage hands.

The matter was settled by the installation of a union orchestra in the pit.

Janney Engaging

Russell Janney, former business manager for Stuart Walker, is engaging a company for a musical version of "Pomander Walk," which he will produce under his own management with six less characters than the original and a chorus added. The company will rehearse within two weeks for a tour prior to Broadway.

INSIDE STUFF

ON LEGIT

There were six little chorus girls in a Broadway musical show on Tuesday night of last week. They went to a party in an apartment, one was reported as having injured herself severely with an ice pick. The next day being Wednesday, there were five little chorus girls in a Broadway musical show all suffering from a hangover at the matinee, but between them and between the matinee and the night show the five little chorus girls managed to put themselves outside of eleven quarts of booze in the dressing room. Then there were five little stewed chorus girls on the stage of the theatre for the night show, cutting up and raising the dickens, but the star of the show and the manager of the troupe took the five little stewed chorus girls and threw them in the alley, back of the theatre, and hurled their clothes after them and they were out of the show. Of the original sextette there were two pairs of sisters. It was one of the sisters of one pair that was ice-picked, and of the other pair there was one that was on exceedingly friendly terms with the manager, and she managed to get back into the show after promising to be a real, good little chorus girl. So now there is but one little chorus girl in a Broadway musical show where there originally were six. Moral: Little chorus girls must not go on parties.

A Broadway musical success of two seasons back netted its three authors \$72,000 each. Two are "shooting" at production on their own, one having met fair success as the half owner of a current attraction. The third writer has played it safe, and with the season's outlook dull, he figures his idea best. He purchased a farm up-State for \$7,000 and has been offered twice that for it, but intends to maintain it permanently. But the bulk of his royalties went into bonds and possessed of a moderately priced motorcar, he feels he is in the position of not caring whether it rains or not. He is still writing, his last contribution having gone to seed, when the show was suddenly closed several weeks ago.

One of the best-known characters on Broadway was on the list of a noted showman, whose charities are many though the identity of the beneficiaries have always been kept secret. The man in question was receiving \$25 a week, until the donor discovered he had secured a \$50-a-week job. The weekly contribution was thereupon discontinued, but it brought a protest from the "retainer" who thought he should have been given two weeks' notice. The character continued to fish for the weekly check, for the job was short lived. He wrote that people knew about his getting the \$25 weekly and therefore didn't give him a job.

With business subnormal in Yiddish theatricals, reports are that the Hebrew Actors' Union is not running so smoothly as usual. Most of the producers of Yiddish plays are also actors and belong to the union. An exception is Ossip Dymow, whose "Bronx Express" attracted attention last season.

Dymow is a Russian artist-writer-producer of exceptional promise. Abroad he was close to the noted Rinehart. His efforts for art are in constant conflict with the union's demand for "harmony" in the companies, and there is a continual contest. Dymow cannot understand the Hebrew Union's system of sending an actor "C. O. D." Regardless of whether a cast is set and playing, a strange actor is likely to appear at any time, stating he has been "sent by the union, C. O. D." That the newcomer may not know the part appears to be just a detail.

Dymow's sense of humor is not lacking and he can laugh when explaining his troubles. Last season one principal character was changed four times during the run on the C. O. D. system. He is preparing to do Bahr's "The Master" (Arnold Daly appeared in the English version). The play calls for a Japanese doctor, which, when it was presented at the Fulton several seasons ago, had the late Edwin Arden in the role. A robust Yiddish player was assigned the role of the lover, but he objected, saying, he wanted the Japanese doctor bit. That the Jap is supposed to be a small man made no difference to the actor. The matter came up for discussion in the union last week, but Dymow realized the actor, being the union's delegate in the company, would probably have his way.

One of the big producing offices was impregnated with "fireworks" attendant to the opening of a musical show. During the excitement several aids were dismissed, including an individual who was considered a fixture. When told to take air, he vamped to his office and proceeded to faint. But a day or so later another member of the firm reinstated him and few people knew about it. The man is valuable for his costume ideas and is considered a good judge of singing voices.

The U. S. Trucking Corporation is making a bid for theatrical transfer business. It's about the largest trucking firm in New York with every facility for handling anything in its line. Former Governor Al Smith is interested in the concern. As he has many friends among the show people, it is likely the U. S. will secure considerable theatrical patronage.

Sam Jackson, dramatic editor of the Denver "Times," in a wire to Variety says, to tell the New York booking offices (legit) to send Denver some big shows. "Denver is the best theatrical city of its size in the country," says Mr. Jackson. "It has been a full-week stand since it was a town of 35,000 population." "There is no theatrical slump in Denver," the wire states.

A well-known producer has several plays on Broadway which are not getting profitable business. One of them has been doing around \$7,000 weekly, which figures a loss for the house. Yet, when last week's statements showed the attraction to have played to \$6,900, he decided he would still try with it, saying that the business was better than other new offerings, and that he might stab at another new one that might not do better than \$3,900 weekly.

Broadway is wondering if Arthur Hammerstein was doing a little three sheeting for himself in the magazine section of one of the Sunday papers last week. Why wonder? If you could read there was no doubt that Arthur was, but the question is, what was he three sheeting for, a society wife or letting a flock of millionaire Johns know that any time that they wanted a party they could rely on Lil' Arthur to dig up the gals for them. He stated both of those things in his interview. Perhaps if the Sunday magazine of the publication, in which the story appeared, is read in either society or banking circles the advertising may do Arthur some good.

Dealers in plays for stock who saw a surely bigger market for their material because of the season's tightened lists of travelling shows have joined the ranks of jeremiads bewailing the playgoing public's extended attack of amnesia toward indoor theatrical diversion. In flood times, stock brokers doing an extensive business would have demands for as many as 175 productions weekly. Today the number is as low as 70 weekly, with the smaller agents dealing in a more limited choice of material proportionately neglected. The calculations of the stock play-brokers were that, with a restricted money market towns not satisfied with picture diversion alone, would encourage stock company ventures. The large number of players of all sorts out of engagements influenced the brokers to expect many individual ventures by player pools in moves to furnish employment for themselves and others. The business expected from this angle, generally a factor when the idle lists are big, so far this season has proved practically nil. Prices for the standard successes with recognized special drawing power show no decline, from \$400 to \$500 per week being paid without objection by companies desiring them. The disposition this season of the 70 odd companies scattered over the country, however, is for plays renting at about \$100 per.

PALACE

With a troupe that cost more than the "Polles"—and was worth more—the Palace this week had probably the best entertainment in America. From overture to Aesop's Fables the show zipped through with a whizz and a whirl of notable names, singular specialties, vivid variety and a blaze of glory.

Little Ruth Royce breezed on at 10:50, and followed Whiteman's Band, Hal Skelley, Arnold Daly, Charles King and Lila Rhodes and Venita Gould. And she didn't lose a taxpayer. Her kettle of fish bubbled and the busy little comic added a knockout to what seemed already too much. The Avon Comedy Four did not fare quite so well in holding the overflow through solid, but more people remained in to see them probably than saw any part of any other vaudeville show in town Tuesday night, and the comedy and singing clicked and held for encores.

Whiteman's Band was moved down second after intermission, though programmed No. 3. His opening is between 10 and 11 only, causing the switch. Perhaps it was just as well. On too early this bunch of specialty musicians would have mutilated the show. Closing would be the ideal spot and it would be an ideal closer, guaranteed to "stop" a show even if there were no more show to "stop."

Hal Skelley and the penny little pinch of quicksilver called Mable Miller, assisted by a blonde and a raven-head, cantered in with a song-dance-farce that never muffed for a line, a step or a note. The idea is humorous, Skelley is fast and sure-footed, and the double dances with Miss Miller rocked the house. A panto dance bit for an encore in "one" was prime. Middle is a Daphne Pollard, perhaps not so readily recognized here, where she grew up. If she did in London what she is doing at the Palace she would be an overnight star. So would Skelley, for that matter. Great act.

Arnold Daly, the supposed "high-brow," ripped off "The Van Dyck" with the highest grade low comedy seen in sketch work this year. From the second he entered the action hummed. William Norris, who was a star more than twenty years ago, is still one, and his support work was perfect. Another riot. Venita Gould, however, really copped the noise honors of the night. One impersonation after another had him howling and clapping and aching. Hers was a remarkable triumph, and she was truly embarrassed and flustered by the appreciation, and red-faced exhausted from playing and howling and apologizing and thanking.

Charlie King and Lila Rhodes, assisted by Sidney Franklin at the piano and in talk, wafted over the high spots of a very flimsy comedy idea. The laughs were pleasant if not thick, but the songs, the dances and the welcome personalities sent the act in and over. Miss Rhodes looks chic and charming after her lengthy retirement. She used to promise much in the heyday of the shows in which her uncle (George M. Cohan) starred. She looks the same child now. King, too, was the juvenile of seasons back. It was all very hospitably taken, and the encore speech was justified.

Pearson, Newport and Pearson, in a handy routine of dance, melody and snappy bits, made the No. 2 spot important, and will probably never be asked to show so early anywhere else. Durkin's European Novelty, dogs and monkeys, comedy and stunts, opened the opsy with a smash.

No use talking, the Palace (New York) is still the unrivaled throne-room of "sunreme" vaudeville, no matter who else may claim it.

Latt.

WINTER GARDEN

Downstairs was light, upstairs was packed—Monday night. The show looked good on the program. The first part played well. The second portion started well. It is hard to buy vaudeville. Vaudeville is largely a growth, a development. This was simply proven by the fact that a supernumerary in one of the acts ran away with the applause moment of the show, a colored chap named Maxie, who helped fill in time for Frank Fay, who drew the salary for the act. The Maxies help to make vaudeville—because they make good, and circuits have to find them, largely by accident. One can't buy vaudeville by the yard or the pound or the head—right off the reel. It can be found and it can be built and it can be selected, by elimination, if the patience and the bankroll are enduring enough.

Hetty King (New Acts) and the Lockfords (New Acts) cleaned up the legitimate hits. These were found abroad. Miss King wasn't exactly "found"—she was just imported, as she was discovered long ago and is one of the surest music hall artists. The Lockfords work Frenchly, despite their British moniker, and do one knockout dance and one typical Paris revue double a la Mitty and partner. Both turns cleaned up.

Rigoletto Brothers, with the handsome modeling Swanson Sisters, sent it across neatly in third location. The brothers did magic, juggling, poking, hand-balancing, and their Italian street-band bit, the sisters sitting in for flashes of beauty and light dance relief, and giving color to the finale, which brought the number of bows customary for this combination on former visits. Clark

and Verdi had to follow, one Wop team doing broad comedy after another. It hurt the start, but they soon got the laughs rolling and did powerfully, turning in the comedy winner of the night.

Jack Strouse, a young blackface emulor of other cork-countenanced singles, barely made it in Number 2. He used a telephone with the idea that the manager was phoning him whenever his work was bad. A property man rang in a couple of rings extra, disconcerting him; that property man ought to see time for a job as a vaudeville critic. Strouse did a ballad with effective throat quivers, but no wealth of melody. His act finished feebly. Taffan and Newell, horizontal bar performers in Chinese clothes and with some novelty in their routine, opened o. k.

Lord-Ain (New Acts) was second after intermission. He drew some applause on finishing top notes. Otherwise the act was an unqualified bore. Whipple and Huston followed. At the Fifth Avenue this reviewer saw this act go much heavier with the audience. Here it seemed spotty. Miss Whipple has cut down her "On the Town" recitation, which enhances her contribution to the extent that this maudlin, malapropos and mildewed interpolation was abbreviated. It should be thrown away. At the Fifth Avenue, while it was ghastly, it drew kind applause; here it perished, having now neither daring nor continuity. There is too much strained production effort in this turn. Huston is clever and at times marvelously funny. But, as his own author, he ought to cut out a lot of incidental stuff, notably his prologue, his epilogue in "one," and "On the Town." The quartet has been chiseled, and that helped much. The rest of the turn has talent, humor and action, and is fit for any time.

Fay, with his pianist, repeated the act seen at Loew's State, except that Maxie was the "find" discovered in front, instead of the two boys who then worked with him and got the finish over. Fay's voice was uncertain. His intimate comedy is not attuned to houses of the magnitude of the Winter Garden, nor to audiences such as the Winter Garden draws for vaudeville—it might have hit the old time Winter Garden Sunday night or opening night gang. Fay did not get the strangers warmed up much. He has a charming nonchalance which seems obvious to applause-baiting, though the technique of the act is such that it cues the hands pretty artfully.

General Misano closed, doing pretty well with the walkers-out, who had started before he did. The "impressive" preliminaries, taking up a minute or two, are suicide for a closer. When he entered and got what the shooting was for. He has the same showmanly turn as of yore, going those still in remained to see old-fashioned but staple. Latt.

COLONIAL

Couldn't have been any kick on the business at the Colonial Monday night. The house was populated to very close around the capacity mark downstairs, while both balconies appeared and sounded as coming under the same classification, with the only noticeable vacancies being apparent in the side boxes. The house enjoyed the evening's entertainment which had a marked tendency toward comedy, six of the nine acts coming under that particular heading. Men singles were also plentifully sprinkled throughout the running order. Vincent O'Donnell and Will Mahoney (New Acts) being placed in the first half, with Eddie Leonard and Ben Welch showing in that order during the later portion.

Jim Harkins, in W. C. Fields' "Family Ford" travesty, ushered in the comedy schedule for the early half, placed No. 3. The act drew many a laugh and did nicely at the finish, though Harkins falls far short of getting the howls that Fields worked out of the routine. Previous to the "flivver" exponents were Brown, Gardiner and Trahan, who followed the Pictorial, then Vincent O'Donnell, who warbled through five melodies to satisfactory results though complaining, all the way, on having indulged in too much food before going to work.

Will Mahoney, doing a "nut" single, was on fourth with Imhof-Coreene and Co., closing the first half. The setting of a "hick" hotel and rural characters registered to the extent of carrying off top honors up to that time, and eventually proved to be on a level with the two later bids for popularity during the evening. Imhof's characterization of an old Irishman is far above the average, while the performance he is giving will stand out, no matter what else be on a bill with him. The work of the other two members of the company was also up to scratch with the combination playing, so as to make each bit of "business" get over separately.

Eddie Leonard, at the head of the outside billing, showed second after intermission, and from his initial entrance on seemed to encounter an unusual amount of trouble with the orchestra. Almost everything that could go wrong went that way, and with Mr. Leonard's present physical condition it helped matters not at all. That the minstrel should have taken more time to recover from his recent operation was evident throughout the time he was on, as

both his dancing and voice are impeded by the handicap. Stewart and Olive, the dancing team, were of valuable aid to Leonard, the former being especially so with his stepping. At the finish repeated calls for one of the songster's old numbers brought consent, after which cries for "Ida" were repulsed on the excuse of having to rehearse it along with a short speech. Certainly Mr. Leonard was not himself Monday night, and accordingly it brought the query whether he would be able physically to finish out the week or not.

Moore and Jayne held the opening position after intermission, and pulled out to acceptable returns succeeding a slow start. The act would no doubt have done better if placed more advantageously, but did well enough with a tough assignment. Ben Welch was down next closing and had things very much his own way from the word "go." The comedian walked on to a reception and worked it up to a g and finale with his former monologue, which continues to score at each and every point. Mr. Welch remains with the topmost of the character comedians.

The Bare Brothers concluded the evening. Skly.

44TH STREET

This is the second of the Western bills, or more specifically the shens sent to open up the Shubert Middle Western vaudeville houses, at this house last week the show headed by Jimmy Hussey from the Shubert opening bill from Cleveland. It appears a rule that bills play the 44th Street before the Winter Garden in spite of the increased admission at the Garden.

The performance was made up of seven turns out of the original "road show" unit. Donald Brian was in the unit West and is probably off the Shubert book. Alexandria Carlyle was also in the show for a week or so. A new headliner has been added in the person of James Barton. The Joe Boganny Troupe was switched in from last week's Garden outfit and Bert Hanlon completed the 12-act line-up. Yvette was also programmed, but not in the show. Acts in the original unit laid off last week making the jump East.

Enough material was present but not arranged for the best values. The presence of four single turns did not aid either, and three of them appeared after intermission. Monday afternoon found a big house in, but the night attendance was considerably under the matinee crowd, the house being off downstairs, where plenty of room was left in the rear and in the boxes.

Barton was easily the show's hit, spotted with his two assisting players closing intermission. The burlesque "drunk" bit, formerly in burlesque and later in a Garden extravaganza, amused as always, but it was the dancing of the comic that pulled down the blue ribbon. Barton's eccentric stepping was in three sections, the final two "parts" being rated encores. The roll stocking effect used by the girl in the burlesque caught the eye. Perhaps it made Barton's playful slap on the back the more unexpected.

Homer Dickinson and Grace Deagon made No. 4 important, but the clever comedy pair would have been more welcome in a later position. Miss Deagon's "shorthand" lisp gave ground for some new quips by Dickinson, whose comment upon her father being an importer "from Canada" was to the comic effect that formerly to be a bootlegger was a disgrace, but now it's an achievement. He chided the audience gently on account of two front row arrivals, saying the show started at 2:15 and 8:15, that wasn't "one of Mr. Loew's theatres, and you couldn't come any time you pleased." Dickinson said the pair who moved on the piano were the remaining members of the Avons Comedy Four, a laugh for the showfolk present. The couple entertained brightly and readied the going for Barton.

Ciccolini took up the running after intermission, the Italian tenor finding plenty of song lovers. A little Irish number gave way to "Bell of San Gualto," which the card stated was an Italian popular success. He encored twice, using "Pal of Mine" and "Mother Macbrure."

Joe Boganny's Troupe, recently from England, followed with the new routine billed "The Bill Posters." The change of "characters" has not led to much of a change in routine, though the flasetto singing of a slender young man, not later noticed in the acrobatics, came as a surprise. Boganny's extra bits were put on as encores as before, with the midget boxing bit the finale.

Cecil Cunningham (New Acts) was the first of two singles in "one," they coming in the succeeding positions. Bert Hanlon followed the songstress in what was next to closing. The billing had him "appearing in person," may be a surprise to him but just as likely to have been requested by him. Hanlon was loquacious with Fred Dan, leading the orchestra. The leader was correctly emphatic with the final gag (Scottishman and caddy) and it went over for a real laugh.

Ernest Evans and his seven girls, appeared third. The principal dancer is Genevieve McCormack, a too artist. If correctly recalled, that is

a change from the original idea of the turn. Emily Clarke, the song soloist, stood out from the others by virtue of a clear voice and good lyric enunciation. The others are Nell Mattingly, Fern Sanders, Sheila Courtney, Ethel Maeder and Eileen Mercer. The act is billed "Wedding Bells," presented last season.

Frank Jerome started slowly on second, but landed strongly with his acrobatic dancing. His athletic skill and daring of his "head somersaults" turned the trick for him. Improvement on the "bunk" opening talk would aid, and the line about "not having missed a guy in a month" is not so nice.

Brenk's Golden Horse provided a pleasing opening. The posing, done in view of the audience, add novelty and displays the training cleverness of the woman of the turn. The Pederson Brothers closed the show briskly, the double dislocations by the comic and his exceptional stunts on the upright netting rewarded plaudits. Ibec.

RIVERSIDE

Not much rough comedy in the bill at the Riverside this week—a sort of leaning toward "refined vaudeville," as it were. The first act is rough enough with the plat breaking of Roy and Arthur. People always have and probably always will laugh at smashing china.

The only other low comedy turn is Burns and Frada, next to closing, with their "wop" dialect crossfire, instrumental and balloon bursting comedy inherited from the former Burns and Fradio act. They are using the "Venetian blind" joke and it goes as well as it did several decades ago. The team was the last of the five out of the nine acts to employ instrumentation on the stage. Freda plays Chopin's Funeral March on the guitar exquisitely, leading up to other classics and popular ditties. All told, they were a riot, being careful not to overstay their welcome—a wise precaution.

On second is Pietro, piano accordionist, wearing a smartly cut white flannel dress suit and a beauteous smile, as if he enjoyed playing for his audience. He plays his melodies with the requisite vaudeville "zip." Grace Huff and Co. (New Acts).

George MacFarlane's baritone ballad solos and ingeniously interpolated monolog and recitation were enthusiastically received. He has lots of magnetism to augment his magnificent voice. Ivan Bankoff and Co. in "The Dancing Master," terpsichorean offering, had to shut off the applause with a speech before the audience was content to permit "intermission" to take up its spot. Some of his easiest tricks elicited the biggest applause, probably being more "showy" than the more intricate technique.

It is interesting to note the difference in time with which the various vaudeville audiences grasp the jokes flashed via "Topics of the Day" upon the picture screen. The Riverside attendance is about as mentally alert as any audiences in town. In the popular priced houses some of the best gags come and go before most of those present can get their meaning.

Irene Bordoni, assisted by Leon Varvara at the piano, is the headline attraction. She opens with a Spanish love song, preceding it with an announcement of its meaning, and follows it with a French number, an Apache number to the effect that although her sweetheart abuses her she nevertheless loves him. An infinitesimally small percentage of the audience understood a word of these two numbers, but they applauded just the same. Her next number, "I'm Gonna Do It if I Like It," is suited to her attractive, flirtatious personality. She finished strongly with "If You Could Care for Me," from "As You Were." Miss Bordoni's left ankle was bandaged Tuesday evening, but if she suffered any pain through injury did not show it in her stage deportment.

Anita Diaz's Monkeys preceded the Pathé News Weekly and held the audience intact. The animals are well trained and go through a routine of comedy and ring work that is most human. Jolo.

ALHAMBRA

A smoothly arranged vaudeville bill at the Harlem house with business Monday night a trifling under capacity. Daphne Pollard, the American girl who made her rep in England, held the headline position and the lights outside.

The Alhambra has a new marquee that will improve the lighting of the front of the house when ready for the bills. Miss Pollard took one of the bits of the bill with her character songs, dances and rough comedy. She exudes pep every minute she is on and was forced to beg off.

The toughest spot of the program was allotted Lewis and Dody (New Acts), who were moved down from fourth position to closing after the matinee. The two Sams held the house solidly with their new comedy offering, closing a strong show at about 11:20 P. M.

Page and Green opened in ground tumbling and acrobatics. The pair were programmed to close, but Snell and Vernon were off the bill. Kenney and Hollis, two intermediate house veterans, hooked it up to big returns in second position, to the benefit of the rest of the first half of the show. The pair have some funny crossfire of released gags and

just suited this audience with their hokum and comedy business.

Buckridge and Casey, third from second after intermission, went as strongly as usual in their pretty singing and dancing novelty. The Trado Twins, two male hoofers, added to the ensemble with two corking double dances, also appearing in a Chinese number and the finish a pretty effect in lighting. It's one of the topnotchers of its class.

Holmes and La Vere in a novelty talking idea written by Tommy Gray, talked, sang and danced their way to solid returns in fourth position. Miss La Vere interpolates an acceptable male impersonation which she makes stand up despite distant vocal limitations. A novelty comedy finish has Holmes black-jacking her and carrying her off to interrupt her flow of language.

"Parlor, Bedroom and Bath," the condensed version of Al H. Woods' piece, also landed solidly here. The clowning of Eda Ann Luke and Sager Midgley's "sap" provoked hearty merriment.

Frances Pritchard opened after intermission, and scored, thanks to the efforts of Edward Tierney and James Donnelly, her two dancing assistants. The Pritchard act is framed around the dancing "duel" idea, with Tierney and Donnelly hoofing it up for her affections. It's a dead heat, for they are both big leaguers. A travestied Egyptian "derby" double was the best thing seen of its kind. Miss Pritchard fills in the gaps between the appearances of the boys with solo dances that pass.

Daphne Pollard next with Lewis and Dody (New Acts), closing a long bill. The orchestra Monday night was away out in the fog. The musicians were consistently ahead of or behind every act. At the conclusion of one of Frances Pritchard's solo dances she had completed her exit and the boys had walked out with the orchestra still grinding away. This caused one of the pair to ask the leader, "What is that—an introduction for us?" Con.

81ST STREET

With "The Golem" featured in the billing the 81st Street drew a comfortably filled house Tuesday evening. Six acts headed by the Lightner Girls and Alexander furnished the vaudeville portion of the program. The Chandon Trio, two young women and a man, opened the show with a routine of fast gymnastic work. In the larger woman this combination has one of the most capable workers in present-day vaudeville. Her strength feats are remarkable, with a goodly portion of the work having her hold her two partners either by her neck or teeth. The act in its general makeup is a clever opener containing several feats of merit.

Grace Doro, No. 2, with straight piano work, found an appreciative audience. Miss Doro does remarkably well with her imitations of mechanical musical devices, such as the music box and player piano. This single can fit in nicely where audiences have a liking for music, as her ability as a pianist can be recognized from the start. Helen Hamilton and Jack Barnes, in what is programmed as their 1921 version of "Just Fun," hardly kept up the pace of the preceding turns in the No. 3 position. Although the program matter would suggest something new, this couple have gathered together several old gags that have long outlived their usefulness. The comedy marriage ceremony idea at the finish is the most productive bit in the act. This team could not be placed on a par with the average run of acts at this house.

No. 4 had Doris Humphrey and five girl dancers. Miss Humphrey has routined an effective dance offering in a style that will have a direct appeal to the average vaudeville audience. As her aides she has five bobbed-haired misses, all well schooled in the art of the light fantastic. Miss Humphrey carries the bulk of the solo work, with Elisabeth Bode given one opportunity with a gypsy dance, in which she displays ability above the average. Applause honors of the early portion of the bill were gained by this combination.

The show was given a good comedy punch by the Weaver Brothers, No. 5. The rube characterization and the comedy musical business hit the audience a healthy blow, gathering in the applause and laughs throughout the routine. The musical saw work topped off an offering that gave satisfaction from the start. The Lightner Girls and Alexander Revue closed the vaudeville portion. The act is now being played with seven people, and with equally as satisfying results as when eleven were employed. The turn depends largely upon the clowning of Winnie Lightner who handles the comedy business in a finished manner. The Lightners have a revue filled with pep and entertainment value to satisfy the most discriminating. Following two applause winners the act seemed satisfying returns. Hart.

BROADWAY

A slam-bang vaudeville show at the Broadway this week, with "The Golem" as the feature picture rounding out a very entertaining bill. Of the nine acts, seven were included in the final show of the (Continued on page 22)

MABEL TALIAFERRO and Co. (5)
"Rose of Italy" (Dramatic)
 18 Mins.; Full Stage (Special Setting)
 5th Avenue

In her "Rose of Italy" vehicle Miss Taliaferro has a valuable piece of vaudeville property. Kenneth Webb wrote and staged it and Roy Webb composed the incidental songs. The action is set in the ghetto with a couple of "dicks" entering the cheap tenement accusing Rosa of shooting her husband, Tomasso. She admits the crime and then in a series of flashbacks explains her reason therefor. One relates how her lover, Pietro, left her in sunny Italy to sail for America, instructing his best friend, Tomasso, to care for her until he made his fortune. The second sets forth the news of Pietro's death with Tomasso, the kind friend, offering to marry Rosa and take her to America. She agrees, but immediately learns Tomasso's true character and brutality and in the third scene (this time set in the room in which she now is) is portrayed one of Tomasso's horse-whipping spasms with Pietro, very much alive, entering as Tomasso is beating Rosa. A fight scene between the men ensues that is quite realistic only to be compared to "movie" battles and not the nimbly-pamby thing so often seen on the speaking stage.

Rosa extends her wrists to the detective for the manacles, but he says there is a reward of \$5,000 dead or alive on Tomasso's head on the Federal charge of smuggling and murder and the money will be forwarded to her in due time. Rose taglines, "They pay you in America for killing somebody?" That sent the act off a hit.

The supporting company should not be dismissed as merely adequate. They are really superb in their roles. The staging and mounting is on a similar high plane.

Abel.

THOMPSON and KING.

Talk and Songs.
 10 Mins.; One; Prop.
 58th St.

Young man and girl as a conversational duo in skit by Charles Grapewin. A bootblack stand (practical) in "one" served for the opening. The man ascends the chair and reads a few gags from a newspaper to a stage-hand bootblack. The latter exits. The girl enters and ascends the stand.

Mistaking the youth for the bootblack she demands a shine. Cross-fire with comedy business about her limbs leading up to "introduction" bit where they exchange cards. He solos a popular song while she changes to pink dress and returns to join him in a double.

Very light early spotter for the small time bills. Both are amateurish in delivery. The boy lacks personality, missing repeatedly with grimacing and efforts for comedy. The talk isn't over-bright at best. The idea warrants a better script. On second they just passed. Con.

WAHL and FRANCIS.
 Piano, Violin, Songs, Dance.
 16 Mins.; One.
 58th St.

Dorothy Wahl, last seen as a "single," has partnered with Francis, a young chap who plays piano, violin and jazz dances. With Francis at the piano, Miss Wahl solos a "blues" number, followed by stepping.

Francis violin solos "Mighty Lak a Rose," which she follows with a pianolog of a fair number from her last act. Miss Wahl remains at the instrument to accompany his violin and jazz dance effort; then her recitation parody on Paul Revere written around prohibition as an address to her class as a school teacher 15 years since. It's a holdover from her former vehicle and well written. Another blues by her with violin accompaniment concludes.

Miss Wahl has strengthened her turn by the acquisition of Francis, but the act doesn't hold the necessary strength for anything above an early spot on the better bills. Con.

NORMAN and JEANETTE.
 Songs, Dance, Acrobatic and Gymnastic.
 14 Mins.; Three.
 State.

Man and woman in concertina summer sports wear opening with a little song and dance and footbal proceeding with a restlines routine. The woman does a snatch of musical display, the man following with Aerial work on a taut suspended rope with the man as the ball on his partner performing aloft in a pose work and simultaneous walking got them off well. Closing with show, it was an ideal act for the house, and should quickly find its way.

Abel.

"CARNIVAL OF VENICE" (8)
 WITH MLE. DONSTELLA
 Musical
 16 Mins.; One (1) and Full (15)
 5th Avenue

In bizarre carnival garb, including omniog, the mixed octet a la strolling minstrel crosses the rostrum in "one" before a special Venetian bridge drop in roystering, bolaterous gaiety. In full stage the company goes into a series of musical numbers, running chiefly to the accordion mixed with some vocal, guitar, harp, clarinet, castenet and tambourine work in which Mlle. Donatella stands out particularly in the tango juggling for the final curtain.

There are six men and two women in the act, five of the men playing accordions for the opening number. The songs run chiefly to familiar Latin airs, winding up with a pop medley.

The act is a sure fire feature for the intermediary houses. Abel.

"CUPID'S CLOSE-UPS" (3).

Sketch.
 15 Mins.; One and Three (Special Set).

This is a neat No. 3 act for the better houses. It deals with the domestic life of a young couple in a serio-comedy vein. In "one" the girl encounters a mutual acquaintance of her husband and she starts telling him why she has left Joe. "You see it happened like this," and the action flashes back to "three," purporting to depict a parlor interior. The setting is a cyc drapes effect that looks not what it should be. There the story unfolded shows the husband harshly berating his spouse for not having supper at six; not sending his clothes to the cleaner; for spending \$17 additional to the \$5 already given her for a new chapeau; for too much mother-in-law intervention and a host of kindred matters, winding up with the wife going back to mother in abject misery.

Action back to "one." This time Joe meets Tom and starts reciting his version. Again flash back to the parlor interior and the same episode, but this time with Joe as the dutifully obedient and hen-pecked husband who quits the home in defeat at his wife's bitter tongue-lashing. His version is that despite he allows his mother-in-law to rule his domicile, spends \$22 on chapeaux for his wife and forgives her for having supper late and his clothes not pressed, she still continues "rubbing it in," with the result he had to leave the house hungry.

The climax is when all three meet. Joe wants to beat Tom, who all this while has been the disinterested third party, for an interloper and home-breaker, with the wife entreating Joe not to hurt Tom but come home with her again.

It's cleverly written and capably handled, although the setting in "three" requires more flash and class to it. Abel.

CARTMELL, HARRIS and Co. (1)
 Songs and Dancing
 14 mins.; Full Stage (Cyc.)

These dancers and singers have taken their old "golf" routine and moved it into a new set for one episode in a new three-episode turn. The other two consist of a "marriage license" bureau idea with Cartmell as a "nancer" clerk. Miss Harris and the old man (her father) who complete the trio are anxious to be married. Songs and dances with the finish of the scene, the old boy getting dancing to repudiate the clerk's kidding about his age.

The last is an Egyptian dance travesty double. Miss Harris makes three changes in the new act and as before dances cleverly on each appearance. Cartmell is a dancer of parts and the old boy qualifies also.

The new turn is a trifle more elaborate than the former, carrying more production, but regardless of the dressing the strength still remains the dancing. Con.

"TOYLAND FOLLIES."

Mannikins.
 3 Mins.; Full (Special Set).
 53th St.

An act similar to Jewell's Mannikins and probably masquerading at present under a recent cognomen. A special set depicting a miniature page with box occupants and orchestra in action.

The show consists of an acrobatic clown, juggler, sombrette, team of eke walkers, skeleton dance, medley and concluding with a ballet of six mannikins, unusually well costumed and a flash finish with one ball discharging in the flies mounted on a miniature balloon.

It's a good three-day opener and up to the standard of acts of this type. Con.

CLIFF EDWARDS
 Songs
 16 Mins.; One
 Audubon

Cliff Edwards was formerly teamed with Pierce Keegan and recently a partner to Lew Clayton. His partnership affiliations with the former dissolved about a year ago while his identification with Clayton later only lasted for a brief period. He was then featured with the Moran and Wiser Vaudeville Review produced by the Shuberts, but as it did not go, Edwards is now back in vaudeville doing a blackface single turn, capably assisted at the keyboard by Mel Morris, for years identified with Remick's.

The new adventure will certainly find favor for knowledge of delivery, distinct assortment of numbers combined with excellent vocal ability, constitute a trio of prominent factors that will hold the burden of any assignment with aspiring and appreciative prospects. His ukelele blues, via the articulation method, is worthy of distinct appreciation, with duplication by any other member of the field very remote.

He went over big last Monday evening, finishing at 8:45 with a scheduled engagement at Cafe de Paris at 1:45 and at the Little Club at 3:30.

"THE COMEBACKS" (5).

Minstrel.
 25 Mins.; Two (Special Set).

Great propaganda for the "A. K." around who still like to step out and chase with the younger set.

The act opens with a few hundred feet of film, devoted to an article in a magazine some time ago having to do with whether men should be extinguished after 60. The article stated they're through at 40. It offered the cold-blooded remedy at the conclusion of the 20 years' grace as the solution. A film offers different statistics in refutation of the doctor's opinion and puts it up to the audience as to whether those included in the act which follows should be handed chloroform—they all being over the prescribed age limit.

Accompanied by an announcer, incidentally much the junior of the principals and void of stage presence, the members make their appearance singly, going behind a special drop with windows to black up while the youngest member does his contribution.

The turn carries on with each doing his specialty that included songs, cornet solo, hard shoe dancing and some acrobatic work by George Cunningham (reputed to be so close to 70 it doesn't make any difference). That came near tying things up. The sight of a man of that age doing nip-ups and neck rolls is enough to put the pep back in many a lad who heretofore was of the opinion he was through—and maybe the more elderly of the audience didn't eat it up.

The act is about set for regular booking minus the interlocutor. He should either improve his manner of delivery or be replaced. There is no apparent reason for his taking bows with other members of the act. If that's necessary he should blossom forth singly for whatever share he may draw.

The four "boys" did tremendously Monday night. Skig.

LANIGAN and HARVEY.

Comedy, Talk, Songs, Dances.
 11 Mins.; One.

Man and woman in cross-fire gagging and singing. The male does a "sop" character, wearing a colored baseball cap with tie to match for comedy. The entrance is the usual follow on argument with both jumping from topic to topic, using released hokum and old gags. The girl, a student-voiced blonde, dogs straight.

He gets most with a song in which he uses exaggerated embarrassment in gesture to describe his attempts at love making.

The finish held all the merit. The house laughed and applauded the action, but refused to rise to the conversational or vocal efforts of the pair. It's three a day, made possible only through the last few minutes. Con.

M'INTYRE and HOLCOMB
 Songs and Talk
 16 Mins.; One
 American Roof

Man and woman in singing and cross-fire. Familiar quartet arrangement at opening, handled in an experienced way. Man has voice much above average and delivers ballads distinctively. Woman does modern rag numbers well and makes excellent straight for comedy talk. A top notch turn of its kind. Bell.

JACKSON and TAYLOR.
 Song and Dance.
 15 Mins.; Three (Special Setting).
 State.

Since its graduation from the cabarets this combination has been vacillating between several vaudeville routines, at one time carrying a jazz band and later confining its activities before the olio, relying mainly on songs to get over. The team now has dressed up its act, fortified itself with a Ritsy fancy blue draped setting in three-quarters stage and incorporated jazzy, shimmy and toddle stepping. Morty Howard assists, doing a bellhop bit in this "Shimmy Inn" hotel setting, later presiding at the Ivories.

Jackson is the hotelkeeper and Dot Taylor breezes in syncopated-rhythm her demand for a room and bath, fetching the familiar coming back about having the room bit taking the bath herself. Miss Taylor in the course of a pop medley dealing with a blues manages to get in a couple of wicked shakes, shivers and wiggles, sending her off strong to make way for Jackson's blues solo.

The balance consists of rags and blues and a special double number that wasn't worth its length f - the couple or three points in it. "I Want to Toddle" farethecwelled to a jazz-away.

Good pop house feature act.

Abel.

BERT GREEN.

Cartoonist.
 14 Mins.; One (Special)
 5th Ave.

Programmed as being allowed to make his initial public appearance by permission of Pathe, Bert Green is offering a single that should prove interesting to the public if nothing else.

The act opens with a film showing Mr. Green starting out on an assignment that takes him over New York in a plane, then into an animated cartoon of his impression of the trip which leads to his engagement for vaudeville, and finally to the entrance in person.

Follows a few kidding lines on the active business life of an animated cartoonist with another film flashing the actual making and assembling of the series of drawings touching on all the important details up to the finished product with the cartoonist, on the side, making remarks all the way.

It's a corking good novelty, with Green pleasing in his appearance and also his manner, which should become more natural as he grows used to the lights.

They liked it at the Fifth Avenue, and accorded the artist a reception upon his entrance and were no less generous at the close. Skig.

WOOD SISTERS and FOLEY.

Song and Dance Revue.
 13 Mins.; One (4); Full Stage (9); (Special Set).

Foley is the slim youngster of Foley Brothers, once with Eddie Leonard. In the present offering he has the Woods Sisters, late of the cast of "Mary," two good looking blonde girls and excellent dancers.

The act opens in "one" before silk drapes, with an introductory song, which introduces the girls, who are on at the finale for a graceful trio dance. It goes to full stage, enveloped by a pretty cyc, where the girls after a costume change to diaphanous short skirts, do a supple kicking, double featuring bends and splits.

A solo dance with Foley doing an "essence" impression of George Primrose was followed by the girls in black short skirts, each contributing a solo dance of eccentric jazz steps including "hooh" and rolling splits that got across strongly.

A popular song sung by Foley is followed by a corking routine of soft shoe stuff, with the girls joining after another change in a trio routine for the finish.

All three are unusual dancers and have a nicely framed offering that averages up with any of the dancing turns seen in vaudeville this season. Con.

MILLER and Rock
 Songs, Piano and Dancing
 16 Mins.; One
 American Roof

Two men. Start with double comedy song. Taller of team plays piano, other chap singing. Material is bright, running to comedy numbers. Might be a good idea for shorter follow to talk all of his songs rather than sing them. Pianist gets in on doubles, assisting in bringing out comedy points to good effect. Short double stepping bit included varies routine. Small timers who show promise of working out a likable offering in time. Bell.

REDMAN and WELLS.
 Skit
 14 Mins.; One (Special Drop).
 23d St.

This couple's new turn is a change from their former offering and is almost a hit.

Redman discloses them in character as a Gypsy fortune teller and a "customer" anxious to know the whereabouts of his wife, who ducked off in a taxicab with an unknown man. The seer coaxes Mr. Sap along in what is supposed to be the approved style of the species, telling him so much and then advising him that when her palm is crossed with silver she can see more clearly. This happens several times, he coming across, saying "Alright, Gyp," always a laugh. He finally tells the girl she is a faker, as he has no wife. She counters by saying she isn't a fortune teller, but just a society girl doing charity.

Miss Wells had a song perhaps not well suited to her. Redmond, however, geared the act in high at the close with a display of exceptional eccentric dancing. Miss Wells looked splendid in a frock of gold cloth when joining for the finale song and dance number. A disarming bit was used by Redmond in the taking of "bows" and was effective, though done before.

The act is safe for a spot on the three-a-day bills. It's an idea that might be developed for better bookings. Ibex.

MELNOTTE DUO

Equilibristic and Wire Act
 14 Mins.; One (5) and Full (9)
 5th Avenue

Two men in evening dress entering "under the influence" from opposite sides, one embracing a prop lampost and the other traveling around the light. The latter discovers he requires a light for his cigarette and decides to make use of the lampost's flame. He exists and returns with a ladder, which he mounts, maintaining his equilibrium without resting the ladder against any wall or fence.

Securing his light, he mounts the post and, in still-like fashion, hops off with it, making an effective send-off preparatory to the wire work. Here they showed something new on the wire, combining it with gymnastic and acrobatic stunts, including the feat of broad jumping over one and two chairs, which they played up with some acceptable incidental comedy by-play.

The act is said to have established itself as a standard No. 1 turn in the bigger houses in the West, and can do ditto throughout the East. Abel.

LLOYD and RUBIN.
 Song, Talk and Dancing.
 11 Mins.; One.
 5th Ave.

Two boys going through a schedule that has dancing taking up most of the time with one song inserted along with some conversation. The stepping seems to be the duo's principal stock in trade, though the patter might be built up around a comedy laugh that Rubin cuts loose with every so often. That particular seven-note giggle brought the strongest response of anything in the entire act.

The footwork the team is offering holds nothing above the average and due to that they should establish the talk more strongly or add a melody before the act even itself up. At present it's too one-sided in favor of the art of terpsichore, and that is not overly strong.

A bit of tuning up and the boys should be all right. They just about got by Thursday night, though leaving indications that more could be accomplished if they will it. The ability is there. Skig.

ADAMS and ROBINSON.

Songs, Piano, Dances.
 12 Mins.; One.

Two colored youths in Tuxedos making neat appearance. One goes to piano and remains there.

The other chap after a double harmony opening song nicely rendered, solos a jazz dance to the musician's accompaniment. The pianist plays an operatic extemp in different variations, from classical to syncopation, in bang-up style, having excellent technique.

A popular song next harmonized by the pair, followed by the dancers' fast soft shoe effort featuring flashy looking "wings" and a Russian solo, put them away solidly in the No. 2 spot.

The act excels speed and pep. Coupled with the talents and personality of the duo it makes for a strong combination. They could hold down an early spot on the best of bills, and a spot on the intermediate ones. Con.

LORD-AIN

Songs
13 Mins.; "One"
Winter Garden

Advanced-worked as a marvel and a discovery, as a four-voiced star, this Italian importation did not quite make the grade. On first appearance, he threatened a strong showing. But the man has little beyond a soprano (in a man it might be rated as falsetto, though it is clean, clear and not shrill), which goes along fairly well and registers on final top notes sufficiently to lift each number into some applause. The body of the singing is only fair.

As a four-voicer, he is still a soprano. The other three, which might be called mezzo, baritone and tenor, are inconsequential. In truth, he used the four voices only in his closer, "La Boheme," and it was his weakest offering. The soprano solo at the start was good and the light soprano ditty that followed was better.

Lord-Ain is tall and wears European evening clothes, with high collapsible hat and a cape. He enters through the house for no reason, coming up the aisles, singing. He then keeps houselights up too long. He makes efforts at "effects" by taking off and putting on his hat—at one time he put it on just in time to take it off for a bow; he smokes a cigarette and does other intricate incidents.

This newcomer can hardly be voted an important adjunct to vaudeville on this side, though he will do satisfactorily as a minor act on an average bill. The four voices are no sensation. *Lat.*

CECIL CUNNINGHAM

Songs
18 Mins.; One
4th Street

Miss Cunningham started with one of the Shubert road show units opening the mid-western houses of the new vaudeville circuit and she has probably smoothened her routine considerably since the start several weeks ago.

Yet this clever songstress can work out a routine of increased value. Her evident purpose is to escape the using of popular published numbers, and none appears. In fact, she has an opening song which the songsmiths. There are two "examples" of bad lyrics, one intentionally exaggerated, but there was too much of it.

Miss Cunningham's principal number was an impression stunt, but not imitations. Several numbers were supposed to be her idea of artists who recently appeared at a benefit in Chicago. One, a "jazz queen" rugging "Annie Laurie," was amusing. Another was a French girl in a native number and then singing one in English.

For the final Miss Cunningham announced a guessing contest of well known entertainers. It is a question of whether that was a good idea. The numbers were not familiar, nor were the persons who are supposed to have delivered them, for there was no attempt at vocal imitation. First was an Irish song, and it may have been an impression of Elizabeth Murray. The other was Yiddish, a comedy song called "The Ride of the Valkyries."

Miss Cunningham looked splendid in a frock of turquoise and sapphire and she was in good voice. She has novelty in her numbers and perhaps something with a melody will round out her exclusive routine. *Ibs.*

LEWIS and DODY

Comedy, Talk and Songs
10 Mins.; One
Alhambra

The two Sams, Lewis and Dody, have reunited after burlesque featuring, following which they entered vaudeville as a team and then split. Dody teamed with Burman and Lewis took unto himself Irving O'Hay. They are together again in a routine of talk and songs, with Lewis doing his Hebrew character to Dody's Italian.

The new turn is written around a two-part topical conversational song, "Hello, Hello, Hello," which the pair use for an opening and closing number, singing several verses on each occasion. The lyrics contain a comedy punch line in each chorus, being strong enough to build up a demand for repeats from the house.

The rest of the turn consists of crossfire conversation between Lewis and Dody which is well delivered and good for laughs, and the "ventriloquist" business with Lewis on Dody's knee as the "dummy."

The new vehicle will be a strong comedy acquisition for the best of bills. At this house they closed a long show and held them in solidly. *Con.*

MABEL McCANE CO. (6).

Revue.
35 Mins.; Two and Full (Special).
5th Ave.

Titled "Will o' the Wisp," this act, as presented by Miss McCane, has nothing to recommend it to big time vaudeville outside of the production, which is lavish, and the costumes worn by her. Beyond that the musical playlet at present is a much disjointed vehicle besides which there is a decided weakness in the company supporting Miss McCane.

The personnel of the cast lists Fred Taylor, Ruben Miller, Johnny Lyons, Ed Wakefield and Mel Craig, with Miller and Lyons inserting a brief "hoofing" episode, and Mel Craig allotted a spot for his violin specialty. In addition the boys carry the burden of doing bits, also being called upon more or less to act at various stages, all of which is apparently too much responsibility for them to uphold.

The male contingent, as said before, is woefully lacking in the absolute needed support for Miss McCane during the better than a half hour running time—incidentally much too long—and the absence of any continuity after the first two scenes. Cutting, rearranging and replacing are the most essential requirements right now before the act will in any way begin to shape up as ready for consistent booking.

The story opens on a gypsy camp with one of the boys telling fortunes by the cards, thence the entrance of another member of the company in quest of "Will o' the Wisp," chanting a refrain that repeats at intervals throughout the various scenes: Miss McCane enters, in the title role, as a flip ragam. Eventually asking for the cards to see her own future and then the "fade-out" into what the pasteboards relate.

The musical numbers, of which there were about seven, seem to have been specially written for the act, though none stand out except possibly the melody carrying the title, and that mainly on the strength of repetition. Neither can it be said that the voices are of any material aid to the melody.

Tediousness on the part of the audience became apparent towards the middle of proceedings and broke into outright laughter during the later dramatic moments. As the way the playlet was received, it is to be said that nothing more rounded from the patron, than scattered applause at any time, and the finish was accorded a similar reception.

Summed up in its present status the act just won't do. *Skig.*

WILL MAHONEY

Nut Comedy
17 Mins.; One
Colonial

Another "nut" single from the west that impresses as being not above the ordinary. The routine at present being offered has its bright spots, with the reverse also being true, and in total registers Mr. Mahoney's offering as average and no more.

New material and the inserting of songs to replace those now used should be of aid, as it is there that the act inclines to weakness, leaving the brunt of the action to fall on a comic medley of numbers and the dancing at the finish.

Mahoney seems to have the necessary foundation for an act of the kind, but has not built up as strongly as might be. In the present circumstances this new single will find it particularly hard going in houses that have played such "nuts" as Harry Breen, Bert Fitzgeralds and others within a short time previous to his showing. *Skig.*

HALLEY and O'BRIEN

Talk and Songs
16 Mins.; One, Full (Special) One
American Roof

A corking comedy act for the smaller houses which registered solidly in the next to closing spot on the Roof. Both boys do Italian characters in dialect, opening in "one" then into "full" and back to "one."

Most of the comedy is placed in the middle section being instigated by an automatic washbasin which one of the team is trying to sell. It's away from the usual and makes for plenty of laughs with both boys working it up for all it's worth. The rendering of a melody was well followed by another verbal effort with the assistance of the steel instrument.

The act walked home with everything in sight and should find no difficulty in meeting success on any of the bills it's liable to be placed. *Skig.*

GEORGE MAYO

"The Bridal Sweet" (10)
Miniature Musical Comedy
20 Mins.; Four (Special Interior)
5th Avenue

George Mayo (Mayo and Irwin) is starred in this newest Herman Timberg production. The act carries a chorus of five doing specialties, and four male principals, in addition to Sammy Timberg, the special orchestra leader. The chorus, in syncopated rhyme, spill a little scandal introducing the plot, the quintet proving a good dancing chorus, although not so good on the squal end. There are only two "lookers" among them, one of them as "Mary," an exceptionally delicious morsel.

The bridal suite in the hotel, set in becoming gold and blue, is occupied by Meyer (Mr. Mayo) but, because of the local convention, he finds himself sharing it with two other men, one of them an actor at the Gem theatre. This leads up to a phone bit that was a wow tone solely by Mayo. The girls are then given their chance at the solo thing, Mayo quizzing them as to their previous vocations prior to going in for hotel maid work. One said she was hitched to a caber; hoover, and that led up to the dance solo. A Sophie Tucker impression followed and registered. George White and a "Mary" solo completed the impression thing leading up to a dress-model play, very prettily costumed. One of the dresses was a miniature "speak easy." It was in the nature of a hoop skirt effect that unbuttoned, disclosing a miniature bar and foot rail, with the wearer of the dress dispensing the barred beverage to her favored clientele.

A "put and take" bit was a howl with the intermediary talk scoring, leading up to an "Alabama Roll" ensemble number in which a specialty clog-stepper came forward for her session. The send-off was perfect. The act is ditto. Good big-time tab. *Abel.*

MORLEY and CHESLEIGH

Songs and Talk
15 Mins.; One
Jefferson

Alice Morley is recognizable as one of the Morley Sisters, formerly an outstanding feature in the Joe Woods "Mimic World" act and later a disappointment when the sisters essayed an act on their own. This new combination is by far a happier one and evidently Miss Morley has taken kindly to the suggestion of reworking her routine, at least as far as chatter is concerned. She still opens in the female stagehand pantaloons effect, interrupting Miss Chesleigh, who begins on a pop number. This leads up to some small talk that scored, finally eventuating into the conventional sister team idea, Miss Morley changing to a becoming black evening gown and her partner also making a change towards the close of the act.

The numbers are equally divided between published and restricted songs, the latter proving unusually good. "The First Forty Years Are the Hardest" was a topical number Miss Chesleigh handled acceptably, following which Miss Morley did a colored gal "blues" that whanged them on the lyric and special patter.

As they stand the girls look good for a spot in the body of the better three daily bills, with a chance at the deuce on some of the big bills. The acquisition of something distinct along material and routine lines will get them into really fast company in time. Both girls can handle material, including songs and lines, Miss Morley particularly, and the intelligent building up of the turn for comedy with the first half of the combination handling all the "fat" should turn the trick. *Abel.*

WALTER HASTINGS

Piano
18 Mins.; One
American Roof

Walter Hastings offers a pianolog of average merit, consisting of top songs nicely blended together. He owns a pleasing tenor, which he uses to good effect in a couple of ballads. A card on an easel at the opening announcing "Aria From Rigoletto" gives the impression an operatic turn is to follow. Hastings starting with a selection of that type, but after a few bars going in a raggy jingle. He is at the piano throughout playing accompaniments for his numbers. He makes a neat appearance in his Tux outfit and injects personality into his singing that helps the general effect. Pleasing No. 1 turn for the pop house. *Bel.*

THE LOCKFORDS

Dances
14 Mins.; Full Stage
Winter Garden

Announced as a French turn, this pair came on inauspiciously in a vast palace set, he made up as a Chaplain imitator, hat, stick, shoes and all, and she as a rag doll. Ten seconds later the impression was reversed and the act was a hit.

An uncanny routine of twists, twirls, somersaults, contortions and rolls knocked the audience dizzy. The limp girl took what appeared brutal punishment. The man did everything but split himself apart. This ended in a blast of applause. The girl returned in ballet costume after a single encore of difficult tumble-dancing by the man. Her too-work was easy and excellent. The man meanwhile changed to classical-dance costume. The girl dropped her feecy skirt and was revealed in the type of two-dance near-costumes popular today in Paris.

A double dance, very much like Mitty and her partner did in the Follen—fully as clever—followed. The girl looked stunning, as against her straw-baby appearance of the first specialty. This pyramided to a show-stopper. If this couple would reverse the order and do the rough-and-tumble after the art work, it would be a sensation, probably. The public is more thrilled by seeing artists do comedy than in seeing comedians essay art.

Good enough and strong enough for any slot in any vaudeville bill. More than a prospect for a revue, doing the widely different specialties in the two halves. *Lat.*

SALLY FIELDS

Songs
18 Mins.; One
State

Sally Fields, now in her third month at Reisenweber's, was granted the distinction of headlining the State bill for a full week, a creditable achievement for this girl who has worked herself up by leaps and bounds during the past year. For vaudeville Sally is doing the customary single act with J. Russell Robertson at the piano. Her routine consists largely of published numbers, all of which have a tendency towards jazz. It is with the jazz stepping and singing that this girl displays her ability, each of her numbers being topped off with that Sally wiggle and finger snapping that will make any Broadway audience sit up and take notice.

Five numbers were used Monday night, four of which are popular sellers, with the remaining one apparently restricted with authorship credited to her pianist. For a comedy number this young woman is using a Hebrew dialect song nicely fitted to her and worked up in a corking manner. The State audience was strong for it, with the laughs coming thick and fast. In this dialect work Miss Fields should prove a contender for high comedy honors and should branch out with additional character numbers. No. 5 in a strong bill, Miss Fields took the applause honors of the evening and is a suitable single for any Broadway vaudeville house. *Hart.*

S. CLAIR TWINS and Co. (2).

Song and Dance.
16 Mins.; Three (Special Setting).
State

Through the plain scrim draped setting in "three" running towards the Oriental is disclosed. A pianist at the grand is vamping the opening introductory number, and a male vocalist in Tux introduces the Jap number leading up to the "twins" entrance through the parted curtains upstage center for an Oriental dance number. Similarly a Castilian number is introduced, the girls displaying beautiful satin and gold Spanish costumes. The third number, according to the vocalist, describes what he saw at a Broadway show, the "sisters" going a whirlwind of scissors, hock, "cuts" and twists spankingly well. A fast jazz got them off strong, with one shocking the house when the unwigging took place, disclosing "her" male identity. It fooled the audience completely, due in no small measure to the fact that both look quite feminine and graceful if not necessarily "twins."

As a straight dance flash the act is all there for a feature spot in the three daily, which, coupled with the supplementary Eltinge business, adds that much distinction to it. What will probably keep it out of the really big houses is its similarity to the scores of terps revues shown heretofore. But as to circulating all the intermediary houses, there should be little difficulty there. *Abel.*

HETTY KING

Songs
18 Mins.; One and Full (Special
Drops and Set)
Winter Garden

Miss King had not been here for some years. She was lightly received on entrance in immaculate formal British gentleman's evening attire, but before she had been in sight a minute, had an American victory in her grasp. Her success grew as she went along through her songs and changes, and she finished to a triumph of applause, forced to a speech, retiring in a confusion of flowers and favor.

The star impersonator of the halls is remotely reminiscent of Lauder in the finesse of her details, the artistic sincerity which she puts into character comedy and character portrayal, and that other distinction so rare in entertainers—a round and melodious voice. She looked youthful and fit.

She did all males, at no time appearing skirled; except in kilts, her finest number, as a Scotch soldier, with full kit and equipment. An old sporty boy etching was delicious. Her London drunk was as good as Lashwood's.

Each number was staged with at least a drop, and the Scotch one had a fullstage barracks setting, rather handsome. A sailor song was the snappiest of the lot, and would have made a corker for Lauder, flavored with a bit of Scotch. Miss King does not do monologues in her songs, contenting herself with the conventional 3 and 6 of the British song delineator.

Hetty King can headline any bill on this side and steal the show. She is wholesome, artistic, supremely pleasant, always entertaining and a humanizing performer who does more to unite the English-speaking races in brotherhood than a disarmament conference. *Lat.*

TOMMY MARTELL and Co. (3)

Female Impersonator
15 Mins.; One (Special Hangings)
5th Avenue

Martell works differently from other female impersonators in that he permits his male given name to tip off the audience on the Eltinge stuff, but paradoxically fools the audience more completely than the other counterfeit dames because of his perfect take-off. Martell does two songs and then simply lifts his wig, disclosing his jet black hair in a masculine pompadour. Exiting for the Chink costume change and again for a soubret number in abbreviated costume, he final curtains to a "gimmie shimie blues" and again merely lifts his blonde wig, disclosing his jet pomp. Not a word does he speak in heavy male voice to convince the audience of his masculinity, and that tends to leave them puzzled as to whether he really is a man, or a woman with hair close cropped to lend the impression of a female impersonator.

Martell is a man. What probably is the greatest factor in puzzling the audience is his well formed figure, with legs (ankles, knees and thighs) that would do credit to any musical comedy soubret. His sole genuine giveaway, which in this particular instance is an asset, otherwise the audience might suspect they are being hoaxed, is Martell's labored falsetto for the feminine effect. He uses several special numbers, written by Arthur Behm, all effective.

Supporting Martell are a male pianist and a comely girl in maid costuming, the latter setting the various props and filling in the picture for the necessary "class." Martell is set for an early spot on some of the best bills. *Abel.*

MOORE and JAYNE.

Songs and Talk.
20 Mins.; One.
5th Ave.

In a spot situated about the middle of the show this mixed couple went out and established themselves as a futuro asset for a bill in any of the twice daily houses. George Moore, doing a "Piccadilly Johnny" for the first time, handled his material in a manner that registered at all stops, while his partner produced a most pleasing voice in addition to looks that would hold attention minus the vocalizing.

The team is offering a comedy turn that holds plenty of laughs besides a quartet of songs of which those sung by the girl proved to be the best in so far as returns were concerned. Miss Jayne also offered a short dance that gave promise of developing into something until cut short for the sake of the rest of the routine.

With the comedy supplied by Moore and the "straight" of the girl the turn frames as one of the most pleasing of the new two-acts around. *Skig.*

BILLS NEXT WEEK (OCT. 31)

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.

KEITH CIRCUIT

NEW YORK
Keith's Palace
 Herschel Healers
 Avon Comedy &
 Mosconi Bros
 Deane Clayton
 Martha Fryer &
 "The Love Race"
 (Others to fill)
Keith's Riverside
 Harry Carroll Co
 Jack & Charlie
 Yvette Rangel
 Olcott & Mary Ann
 Jack LaVier
 Royal Gasoline
 International &
 Frank Byrne
 (One to fill)
Keith's Royal
 Croole Fashion Pl
 C & F Under
 Kaufman Bros
 Johnny Nestor
 Ivan Bankoff Co
 Powers & Wallace
 Stan Stanley Co
 Chas & May
 (One to fill)
Keith's Colonial
 Gallagher & Shean
 Burns & Frode
 Fritchard Co
 Tremblis
 Dave Roth
 Debbie & Nelson
 Carl Randall Co
 Page & Green
 Sisa Ryan
Keith's Alhambra
 Fritz Schaff
 Ray Raymond
 Victor Moore Co
 Vincent O'Donnell
 Travers & Douglas
 The Sterlings
 W. Mahoney
 Davis & Palle
 DuFour Boys
Keith's Broadway
 Signor Friscoe
 Weaver & Weaver
 Dunbar & Turner
 Miller & Chapman
 Doyle & Cavanaugh
 F. & H. Carmon
 (One to fill)
Keith's Coliseum
 Lew Dockstader
 The Comedians
 Harry Fox Co
 Brown Gardner & T
 Herbert & Dore
 Ethel McDonough
Keith's Langdon Co
 Ward Bros
 "Rubeville"
 (Others to fill)
Keith's Fordham
 Mrs Sidney Drew Co
 Ward Bros
 Wm Hallen
 "Rubeville"
 Clowen Seal
 Will J Ward Co
Keith's Fox Co
 Harry Fox Co
 Herbert & Dore
 (Others to fill)
Keith's Franklin
 Anna Chandler
 Janet of France
 Mr & Mrs Barry
 Long Tack Sam
 Sid Landefeld
 (One to fill)

ALBANY
 Hite & Row Co
 Hannaford
 (Others to fill)
Proctor's 154th St.
 2d half (31-32)
 Princeton & Watson
 Bart & Rosedale
 Carnival of Venice
 Gordon & Kinsay
 F Barrett Carmen
 (Others to fill)
 1st half (31-32)
 Arthur Whitlow
 Howard & White
 Glad Moffatt
 (Others to fill)
 2d half (31-32)
 "Princess X" Coles
 Mont & Carie
 Spirit of Mardi Gras
 Marline & Verga
 (Others to fill)
Proctor's 50th St.
 Alhambra & Paterson
 Harry Connor Co
 The Leightons
 10th Century Rev
 Finaag & S
 (Two to fill)
 3d half
 Cunningham & B
 Pelly Moran
 Ryan & Moore
 Louisa & Mitchell
 T & D Ward
 Saw Three Women
 Mignasette Kokin Co
 Proctor's 54th Ave.
 (Two to fill)
 3d half (31-32)
 "Juvenality"
 Angar & Paucker
 Elida Morris
 Miller & Anthony
 Parish & Williams
 Wilbur & Adams
 Wm Rialto Co
 1st half (31-32)
 Frank Dobson Co
 Josephine Davis Co
 Wm Harrigan Co
 Jack Marley
 Ladora & Beckman
 (Others to fill)
 3d half (31-32)
 "Altrock & Shacht"
 Cook Mortimer & H
 10th Century Rev
 Finaag & S
 (Others to fill)
Proctor's 32d St.
 3d half (31-32)
 Lloyd & Rubin
 Walsh Reed & W
 Lucille Rogers
 Hoan & Dupree
 Saw Thru a Woman
 (Others to fill)
 1st half (31-32)
 Weber Beck & F
 C & M Butters
 Maggie Leclair Co
 Marino & Verga
 (Others to fill)
 2d half (31-32)
 Fred Roland Co
 Howard & White
 G & L Mitchell
 (Others to fill)
BROOKLYN
Keith's Bushwick
 Paul Decker Co
 Martin & Moore
 Young & Wheeler
 Vanita Gould
 Kenny & Hollis
 Hope Eden Co
 Margaret Young
 Jas J Morjon Co
Keith's Orpheum
 Eddie Leonard Co

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3d half
 Amade Kells Co
 Senator Murphy
 Mame Benson Co
 Jean La Croese
 (One to fill)
Keith's Hamilton
 Eddie Buzzell
 Keith Clasper Co
 Daphne Pollard
 Lewis & Dedy
 Dave Schuster
 Jack Hanely
 Aeroplane Girls
 Harry Cooper
 Dancing McDonaldis
Keith's Jefferson
 Vera Sabine Co
 Wilton Sis
 Tom Parillo
 Wheeler & Wheeler
 (Others to fill)
 2d half
 "Juvenality"
 Kelly & Pollock
 Bronson & Renee
 Janet of France
 (Others to fill)
Keith's Regent
 Mary Marble Co
 Kelly & Pollock
 Kramer & Zarrell
 (Others to fill)
 3d half
 Vera Sabine Co
 Creedon & Davis
 4 Gosipe
 Will J Ward Co
 (Two to fill)
Keith's 81st St.
 Beagle Remple Co
 Carson Newport & P
 Fisher & Gilmore
 Joe Darcy
 Little Pals
 (One to fill)
Keith's H. O. H.
 2d half (27-30)
 Morin Sis Co
 Marino & Verga
 Inez Hanley
 "Juvenality" & B
 Joe Darcy
 Eugene & Minney
 (Others to fill)
 1st half (31-32)
 J. C. Mack Co
 (Others to fill)

4 Mortons
 Owan McGivney
 Bert Rosedale
 Geo MacFarlane
 Hyams & McIntyre
 Harry Breen
 Miller Sis
Keith's Bore Park
 "Juvenality"
 Creedon & Davis
 Joan La Croese
 (Others to fill)
 2d half
 Frank Dobson Co
 Wilton Sis
 The Comebacks
 Clowen Seal
 (Two to fill)
Keith's Flatbush
 Dotson
 Lane & Hendricks
 Rosier Inhof Co
 (Two to fill)
Keith's Greenpoint
 2d half (31-32)
 Arthur Whitlow
 Sol Berns
 Howard & White
 Follies Monkeys
 Tennessee 10
 (One to fill)
 1st half (31-32)
 Fred Roland Co
 Cook Mortimer & H
 "Touring Orient"
 (Others to fill)
 2d half (31-32)
 Wm Harrigan Co
 Officer Hyman
 (Others to fill)
Keith's Prospect
 2d half (27-30)
 Frank Dobson Co
 Howard & Sadler
 Wm Harrigan Co
 Glad Moffatt
 Heran & Willis
 (One to fill)
 1st half (31-32)
 "Altrock & Schacht"
 Morten & Jewell Co
 Daisy Nellis
 Wilbur & Adams
 Murray Kissen Co
 (One to fill)
 2d half (31-32)
 Billy Giamon
 Miller & Anthony
 Musical Hunter
 (Others to fill)

COLUMBIA
 B. F. Keith's
 (Charleston split)
 1st half
 Cornell Leona & Z
 Tyrell & Mack
 Barlow
 King & Irwin
 Great Leon
COLUMBUS
 B. F. Keith's
 P. George
 Taylor Howard & T
 Young America
 Fenton & Fields
 Joe Quon Tai Co
 D D H
 Adolphus Co
ALBANY, PA.
 Elaine Sis & Hurd
 Big Three
 Regal & Mack
 Joe Laurie
 Brownlee's Band
 2d half
 Lauri & DeWine
 McLaughlin & Evans
 Ebbas & Mack
 Fred Elliott
 New Producer
ALTOONA, PA.
 Orpheum
 Jimmy Rogers Co
AMSTERDAM, N.Y.
 Opera House
 Hayata Bros
 Lew Cooper
 Cartmell & Harris
 Redmond & Wells
 Kirkmanth Sis
 2d half
 Bush Bros
 Chas Kelling Co
 Marshall Williams
 Ipe & Dutton
 "Tango Shoes"
ATLANTA
 Lyric
 (Birmingham split)
 1st half
 Early & Early
 Clinton & Capelle
 Eddie Carr Co
 M & A Clark
 Jenner Bros
BALTIMORE
 Maryland
 Foley & Leture

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 Wells Virginia & W
 Wilson Bros
 The Frabellies
MOBILE
 Lyric
 (New Orleans split)
 1st half
 Leaver & Collins
 Peel & Corvin
 Anderson & Young
 Hank Brown
 "Golden Bird"
MONTEAL
 Princess
 (Sunday opening)
 Albus & Lucs
 Green & Myra
 Bostock's School
 Newhoff & Phelps
 Johnny Burke
 Ford Sheehan & F
 V & E Stanton
MT. VERNON, N.Y.
Proctor's
 2d half (27-30)
 Trisie Prigana
 Roland Young Co
 Spirit of Mardi Gras
 Dave Rob
 Melotte 12
 (Others to fill)
 1st half (31-32)
 Billy Gleason
 Alexander Kids
 Wilton Lackaye Co
 Marie Gasper Co
 Musical Hunters
 (Others to fill)

HAMILTON, CAN.
 Lyric
 Artistic Treat
 Two Sternards
 Langford & Fred's
 Jim McWilliams
 Glenn & Jenkins
 Hackett Delmar Co
HARTFORD
 Majestic
 Tuck & Clare
 Stanley & Wilson Sis
 Bert Walton
 (Two to fill)
 2d half
 Rucker & Winnifred
 B Fliggin & Bro
 (Three to fill)
INDIANAPOLIS
 B. F. Keith's
 McDonald 12
 Eddie Ross
 Dummies
 Bevan & Flint
 Frank Gaby
 Dallas Walker
 Bradley & Ardine
JACKSONVILLE
 Arcade
 (Savannah split)
 Dave & Dore
 7 Honey Boys
 Lang & Vernon
 Lillians Dogs
 (One to fill)
JERSEY CITY, N.J.
 B. F. Keith's
 2d half (27-30)
 Mabel Tallaferra Co
 Jimmy Lucas Co
 Lane & Hendricks
 Lillian Goane
 Reasie
 Musical Hunters
 1st half (31-32)
 Webb & Hall
 4 Gosipe
 Spirit of Mardi Gras
 (Others to fill)
 2d half (31-32)
 Weber Beck & F
 Maris Gasper Co
 (Others to fill)
JOHNSTOWN, PA.
 Majestic
 (Pittsburgh split)
 1st half
 Dragger Bros
 Jason & Harrigan
 Kins & Wyse
 Henry Fry
 Crisp Sis & Co
KNOXVILLE
 Lyric
 (Chattanooga split)
 1st half
 Ziska
 Bender & Armstrong
 Max Bloom Co
 Burke Walsh & N
LANCASTER, PA.
 Colonial
 Roma Duo
 Bert Fitzgibbons Co
 3 Kundsle
 (One to fill)
 2d half
 Amanda Gilbert Co
 Loney Hasakel
 Tennessee 10
 (One to fill)
LOUISVILLE
 Mary Anderson
 Wilson Aubrey &

ROLAND TRAVERS Co
READING, PA.
 Majestic
 Cahill & Romaine
 G Alexander Co
 Heath & Sperling
 H A Rolfe Rev
 (One to fill)
 2d half
 Jean & White
 Combe & Nevins
 "One on Aisle"
 Leavitt & Lockwood
 (One to fill)
RICHMOND
 Lyric
 (Norfolk split)
 1st half
 Knight's Roosters
 McCloud & Norman
 (Others to fill)
ROANOKE, VA.
 Roanoke
 (Charlottesville split)
 1st half
 3 Laine Bros
 Lucille & Cockle
 Elm City 4
 Hall Ermins & D
 (One to fill)
ROCHESTER
 Temple
 Peggie Carhart
 7 Bracks
 Joe Towle
 Clayton White Co
 Calts Bros
 Watson Sis
 Larimer & Hudson
 Jane & Miller
SAVANNAH
 Bijou
 (Jacksonville split)
 1st half
 Josephine & Harry
 Marion Claire
 Princess Wahletka
 Hall & Shapiro
 3 Weber Girls
SCHEENSTADY
 Proctor's
 Raymond & Wilbert
 "4 of Us"
 Jed's Vacation
 Anthony West
 Royal Animals
 2d half
 Hayata Bros
 Frank Mullane
 Evelyn Phillips Co
 Redmond & Wells
 (One to fill)
SYRACUSE
 B. F. Keith's
 Herman & Shirley
 Unusual Duo
 R & H Gorman
 Clinton & Rooney
 Sallie Fisher
 Ben Welch
 Rogers & Allen
 2d half

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PITTSBURGH
 Davis
 Boyle & Bennett
 Fred Balvay
 Rom & Gaut
 Jack McGowan
 Norwood & Hall
 Ruth Budd
 The Filbertons
Sheridan Square
 (Johnstown split)
 1st half
 Percival Girls
 West & Van Slicker
 Devoy & Dayton

Proctor's
 Bush Bros
 Stevens & King
 B & J Grey
 R Lealey Co
 Evelyn Phillips Co
 (One to fill)
 2d half
 Bohn & Bohn
 Jed's Vacation
 Story & Clark
 Reasie
 (Two to fill)
TAMPA
 Victory
 Perry Sis
 Bob Milliken
 Clifford & O'Connor
 Laurel Lee
 Gibson & Price
TOLEDO
 B. F. Keith
 Maxine Hirs & Bobby
 B & P Valentine
 Franklin Charles Co
 Jed Dooley
 Harry Watson Co

BRIDGEPORT
 Pelly
 Blinn & Grill
 Miner & Evans
 Wm Edmonds Co
 Clayton & Allman
 "Wife Hunter"
 2d half
 Lacardo Bros
 Fisher & Hurst
 V Bergere Co
 Laurie Ordway
 (One to fill)
Flam
 Tenny & Allen
 Mason & Gwynne
 Platt & Dorsey Sis
 Sally Rogers & S
 3d half
 Beasie Clifford
 Young & Hamilton
 Chis Supreme
 (One to fill)
HARTFORD
 Capitol
 Visser & Co
 Frances & De Mar
 W Bergere Co
 Wilkins & Wilkins
 "Carnival Venice"
BOB
AUSTIN and ALLEN
 "BROADWAY TO THE ORIENT"

2d half
 Freeman & Lewis
 Riane N'rhine & W
 Sully Rogers & S
 (Two to fill)
Palace
 Mack & Hamilton
 K-lao & Leo
 Blackstone
 (Two to fill)

BRIDGEPORT
 Pelly
 Blinn & Grill
 Miner & Evans
 Wm Edmonds Co
 Clayton & Allman
 "Wife Hunter"
 2d half
 Lacardo Bros
 Fisher & Hurst
 V Bergere Co
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2d half
 Freeman & Lewis
 Riane N'rhine & W
 Sully Rogers & S
 (Two to fill)
Palace
 Mack & Hamilton
 K-lao & Leo
 Blackstone
 (Two to fill)

ST. GILFIELD, MASS.
 Bob & Tip
 Camryn
 De Witt Kelly & S
 Polly & Oa
 C Abeara Co
WORCESTER
 Fells
 Riano N'rhine & W
 Gertrude Morgan
 Godfrey Piers Co
 McCoy & Walton
 Potter & S
 2d half
 Beary & Claus
 Arthur Lyons Co
 Harry Hayden Co
 Copes & Hutton
 "Carnival Venice"
 Flana
 Beasie Clifford
 Gertrude George
 Sidney & Payne
 B & I Jims
 Arablan Nightmar
 2d half
 Howard & Bruce
 Francis & Delmar
 "Betty's Back"
 Kelso & Lee

FRANCIS X. BUSHMAN

—and—
BEVERLY BAYNE
 in "POOR RICH MAN"
 ORPHEUM, SALT LAKE
 Next Week (Oct. 31)

BOSTON—B. F. KEITH
BOSTON
 Bell & Eva
 Angell & Fuller
 Arthur Astill Co
 Murphy & White
 (One to fill)
 Gordon's Olympia
 (Scolay Sq.)
 Columbia & Victor
 Tom Kelly
 Primrose 3
 (Two to fill)
 Gordon's Olympia
 (Washington St.)
 Charles Mar
 Princeton & Watson
 (Two to fill)
 Bowdoin Sq.
 Woodchoppers
 M'Cl'm & Wallace
 Howard
 Eugene & Finney
 Russell & Hayes
BANGOR, ME.
 Bijou
 Spencer & Bescher
 Kane & Grant
 Leonard & Whitney
 Marguerita Padula
 Eva Pa
 Carey Bannan & M
 (One to fill)
 2d half
 B & H Skatells
 F & M Dale
 Eva Fay
 A. H. Wilson
 Little Jim
 (Two to fill)
BROCKTON
 Strand
 Carlton & Tate
 Rowman Bros
 Robinson's Co
 (One to fill)
 2d half
 Betty Washington
 Robert Kelly Co
 Williams & Taylor
 A & G Falls
CAMBRIDGE
 Gordon's Central Sq.
 Rie & Elmer
 Clark & Wilson
 R Royal Venetian 5
 (Two to fill)

LYNN
 Garden's Olympia
 Kennedy & Kramet
 C & M Cleveland
 Bryant & Stewart
 Mason & Cole
 2d half
 Robinson's
 Leonard Macenzie
 Sully & Kennedy
 Royal Venetian 5
MANCHESTER
 Palace
 Achilles & Venus
 Earl Sunstone
 Middleton & S
 Murphy & Lockman
 Dupree & Dupree

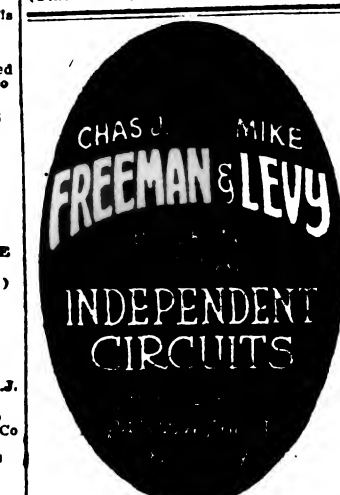
LEWISTON
 Music Hall
 Harvard & Bruce
 Kaufman & Lillian
 F & M Dale
 Al H Skatells
 B & H Skatells
 2d half
 Le Clair & Sampson
 Bell & Baldwin
 Winlocke Van Dyke
 Marguerita Padula
 Samaroff & Sonia
LYNN
 Garden's Olympia
 Kennedy & Kramet
 C & M Cleveland
 Bryant & Stewart
 Mason & Cole
 2d half
 Robinson's
 Leonard Macenzie
 Sully & Kennedy
 Royal Venetian 5
MANCHESTER
 Palace
 Achilles & Venus
 Earl Sunstone
 Middleton & S
 Murphy & Lockman
 Dupree & Dupree

EDDIE VOGT
 "A Musical Comedy Comedian"
 Address: FRIARS' CLUB, N. Y.

2d half
 Stuart & Harris
 June Imes Co
 Murphy & Lockmar
 Elie & Paulsen
 (One to fill)
FALL RIVER
 Empire
 Rollis 1
 Geo Stanley & Sis
 Sully & Kennedy
 Lovemore Sis & N
 2d half
 Seibini & Grovini
 Earl & Sunshine
 Arthur Whiteaw
 U S Jazz Band
CHICAGO—KEITH CIRCUIT
CINCINNATI
 Palace
 "Blossoms"
 Maker & Redford
 Fred Bowers Co
 Ralph Seabury
 Cook & Catman
 (Two to fill)
DANVILLE, ILL.
 Terrace
 Brown's Revue
 Pink's Mules
 (Others to fill)
 2d half
 H & J Chase
 Herbert Dyer Co
 (Others to fill)
DAYTON
 B. F. Keith's
 Perrone & Oliver
 Edw George
 "Little Cottage"
 (Others to fill)
 2d half
 J & B Morgan

2d half
 Stuart & Harris
 June Imes Co
 Murphy & Lockmar
 Elie & Paulsen
 (One to fill)
FALL RIVER
 Empire
 Rollis 1
 Geo Stanley & Sis
 Sully & Kennedy
 Lovemore Sis & N
 2d half
 Seibini & Grovini
 Earl & Sunshine
 Arthur Whiteaw
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 Perrone & Oliver
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 (Others to fill)
 2d half
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2d half
 Stuart & Harris
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 (Two to fill)
DANVILLE, ILL.
 Terrace
 Brown's Revue
 Pink's Mules
 (Others to fill)
 2d half
 H & J Chase
 Herbert Dyer Co
 (Others to fill)
DAYTON
 B. F. Keith's
 Perrone & Oliver
 Edw George
 "Little Cottage"
 (Others to fill)
 2d half
 J & B Morgan



3d half (3-6)
 "Babe" Ruth
 Murray Kissen Co
 Moore & Jane
 Wilbur & Adams
 Daley Neills
 (Others to fill)
NASHVILLE
 Princess
 (Louisville split)
 1st half
 Cecil Gray
 Sargent & Marvin
 Ryan Weber & R
 Gray Carpenter & G
 Techow's Animals
NEWARK, N. J.
 Proctor's
 2d half (27-30)
 Henry Santrey Co
 Mrs Gene Hughes Co
 "Bridal Sweet"
 H & A Seymour
 Santrey & Seymour
 Lord & Fuller
 1st half (31-32)

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WACO, TEX.
Majestic
LeRoy Bros
Flagler & Malla
Smith & Iman
Curtis & Fitzgerald
"Snappy Bits"
2d half
Hill & Quinn
Laird & Green
Wild & Sedalia
Frank Terry
Mora & Reckless
WASHINGTON

C and DALEY
 Molecular Roller Skaters
EMPLE, DETROIT.
EMPLE, ROCHESTER
WITH'S, BOSTON.

Strand
Preston & Isobel
Boyd & King
Douglas Flint Co
Foley & O'Neil
Dance Creations
WINSOE, CAN.
Loew
Buelah Pearl
Danny
Gillen & Mulcahy
2d half
Rita Shirley
Grace Camaron Co
Melody Festival
TAUDEVILLE

Lincoln
Alf Ripon
Lorraine Sisters
Celsy & Jaxon
Norris Novelty
(Two to all)
2d half
"Touch in Time"
Cook & Vernon
Thomas' Sax-o-lute
Fink's Mules
(Two to all)

DECATUR, ILL.
Empress
The Brightons
Wintergarden &
"Touch in Time"
Buddy Walton
Thomas' Sax-o-lute
Crandall's Circus
2d half
B. Sherwood & B.
Mack & Stanton

JAL DUO
and GEO. JENNY
Colonial, New York
Thambr, New York
— KEITH'S CIRCUIT

L & M Hartt
Tarsan
Chas F Simon
Lester Bell & Co

Columbia
V & L Lewis
Jack Leno
Oma Munson Co
Warren & O'Brien
(Two to fill)
2d half
Malett's Mar'natt
Austin & Delano
Alf Ripon
"Melo Danne"
Kane Krasa & K
Fred Lindsay Co
DES MOINES, IA
Majestic
Vallal & Zermain
Tiljoy & Rogers
Valentine & Bell
2d half
Beak's Blackhead
Jo Jo Harrison
Toy Lids Foo
DUBUQUE, IA
Majestic
Beak's Blackhead
Franklyn & Vince
Ernest Hiatt
E. ST. LOUIS, IL
Erbers
The Naglys
Raince & Avey
Warner & O'Brien
Anita Arils Co
2d half

NELSON
E VAUDEVILLE
8ON, at the Pian

Milton & Lehman
 Duddy Waiten
 Borsini Troups

ELGIN, ILL.
 Rialto
 Marlatt's Manik
 Krans & White
 Embs & Alton
 2d half
 Jos Melvin
 J R Johnson Co
 (One to fill)
EVNSVILLE, IN
 Grand
 (Terre Haute spl)
 1st half
 McGrath & Desch
 Billy Miller Co
 Sydney Grant
 Van & Vernon
 Jos Dekos Troupe

FT. SMITH, AR
Jole
Besman & Grace
John West
Gilfoyle & Lang
Rita Gould
Page Hack & Ma
G'D ISLAND, NE
Majestic
N & S Kellogg
Duel & Woody
Spanish Gold
on page 22)

NEW SHOWS

(Continued from page 17)

Monday night, Arnold and Manion and Tracey and McBride not appearing. The orchestra section was doing business, but the balcony was rather light between 8 and 11 Monday evening.

Sankurs and Silver, a man and woman combination offering a mixture of acrobatics and contortion, got the show going with a burst of speed that made the base first-nights sit up and take notice. And that's saying a lot, for when it comes to aloofness, those Broadway first-nighters can give any of their brethren in the more expensive houses along the Big Lane cards and spades. The fast ground tumbling of the man and some fine bends and twists by the girl stamped the turn as one of the best of its class.

Dotson, the colored stepper, was second, pulling down an applause hit that rattled the old Broadway to its foundation. Dotson's finish with his head bobbing forward and backward with lightning rapidity and his feet beating a rhythmic tempo just about realizes the complete significance of the expression, "dancing his head off." The Russian, buck and winging and other styles offered all brought big rewards.

Duffey and Kellar, third, pleased with their likable flirtation turn. The material is up to date and well handled. Vocal numbers break up the talk at opportune moments. The double phone opening gives the turn a good start, and the couple follow up this advantage by maintaining a fast pace throughout. A pretty scenic background gives the act a touch of class, without the usual element of flash.

Redmond and Wells, a mixed team, with the male member one of those tall, lanky chaps, whose legs are built to order for eccentric dancing, kept the laughs rippling with the regularity of a machine gun. The fortune telling business is a funny way away from the conventional stuff usually offered by two acts. The man was a wow of the first water with his stepping. He had to follow Dotson, too, which was not considerable. The woman, in addition to scoring on appearance, made a corking straight and put over several songs cleverly. A decidedly entertaining turn for any type of show.

Rubeville, with its brass band and rural comedy, was exactly to the liking of the Broadwayites. The singing quartet shared honors with the instrumental selections. While the Rubeville quartet was in the midst of some sassy harmony, a couple of the loft customers, becoming too noisy, and a subsequent "bum's rush" following, with the exuberant ones being escorted to the street. The Rubeville quartet, however, held the attention of the house perfectly despite the interruption, singing lustily the while. A real variety act this, and about as surefire as you make 'em.

Herschel Heniere, next to closing, was a cyclone, scoring equally well with piano playing and his comedy. He was forced to a speech at the finish. The young woman assisting doesn't figure largely in the turn, but adds materially when it comes to sight values. Lady Alice's Pets, which included a dog, rats, cats, canaries and doves, closed. The rats are decidedly amusing, running up and down ladderlike arrangements and walking a tight rope. The tableau at the finish has all of the animals grouped together, peacefully. It must have taken a lot of training patience to have accomplished a feat like that. The turn went over for a hit closing an excellent show. *Bill.*

JEFFERSON

Playing to a bronchial audience, the show progressed ideally except for two inevitable lapses in the high tension which proved to be the cue for a concerted cough barrage. With the new Chaplin reel as an added flicker attraction, the show ran an act less than the usual eight-act quota, although a minor long-reel picture filled in the interim.

A noticeable incidental of the program was the manner in which a "Tennessee" pop number was super-plugged on this bill by three different acts starting with Sig. Friscoe, who sang it in a high-pitched, Morley and Chesleigh, who sang it, and Joe Darcey, who rendered his version of it. Why this could not have been avoided at rehearsal time is only excusably explained by a possible insistence of all three acts to retaining the number in their repertoires, although that is not altogether likely.

Solly Ward and Co. topped the vaudeville section with their "Babies" skit and copped all honors. Ward's offering is familiar, the only new angle being that encore speechlet to the effect he started his theatrical career in this particular 14th street neighborhood and that he has been waiting all this while to play in it once more. It sounded sincere.

Herbert and Dare, a two-man hand-to-hand acrobatic team, opened the show. In unpretentious gymnastics (brown trunks and basketball shirt), without any protest at showmanship, the boys started slow, and

after their second "warming up" brought to light a flock of new lifts and plunges and bends and hand stands from new positions that brought down the house. For an encore they showed another difficult lift that establishes them as worthy fixtures in anybody's theatre. What the Bath Brothers used to be in vaudeville before they deserted its ranks for production, this team now is.

Archer and Belford doing their "new janitor" skit whanged them as of yore. Archer's low comedy registering heavy. In fact he is the entire act, although Miss Belford makes a good foil for his antics.

Signor Friscoe hammered his way to a hit in the troy, running an extra six or seven minutes following his regular routine and, with the assistance of two plants in the audience, won a couple of wows with their requests for certain selections. Sig. Friscoe's number played simultaneously with his recording on the Edison re-creation graphophone was an interesting high-light in the routine.

Morley and Chesleigh (New Acts). Solly Ward and Co., after some 20 minutes, made way for Joe Darcey in the next to fade-out, who, though handicapped by a late hour, managed to slip across a couple of encores. Darcey's stories are becoming antiquated and with his none too strong delivery require stronger points to register. Of course, as a pop balled warbler, Darcey has a style all his own, and when it comes to a "mammy" song he has proven himself without peer in the manner in which he submerges his personality in the spirit of the theme.

The St. Clair Twins and Co. closed with their song and dance revue, one of the "twins" proving to be a male doing an impersonation. The late hour was against them, although they played to a seated, albeit restless, audience, which was waiting for the Chaplin comedy to begin.

AMERICAN ROOF

The shows over at the American continue along their unvaried career as to substance and quality, though in quantity the boys up in the State building seem to be trying to make it a bit harder by adding on an act, which now stretches the total up into two figures for the entire number of turns performing. In all 10, and it's plenty, though there's one redeeming feature in the fact that the show runs fast and no one lingers for a prolonged period.

Doesn't appear as if the added act had helped to draw business, as Tuesday night there were many vacancies scattered over the lower floor while the sounds emitting therefrom failed to impress that the balcony was anywhere approaching capacity.

For the show itself Halley and O'Brien (New Acts) in the next to closing position "cleaned" up for the evening. Anyone seeking entertainment at the American might just as well walk in on the "next to shut" turn and call it quits, as that particular spot is evidently the one which receives most thought. It's been a characteristic of the American for a long time—that act on next to closing being "in"—and it threatens to become a "gag" around.

Walter Kaufman took away most of the applause apportioned to the first half of the bill. Now working by himself, Kaufman has adhered closely to his former routine, even unto the songs used, which have a habit of skipping from one side of the blue border to the other. If Mr. Kaufman is still depending on "catch" lines to register it's a mark of deterioration for him as he has the ability to score without their aid. Preceding came the Two Daveys, opening, the juggling being handled by the male half of the team, who also kept up a constant stream of remarks while working, some of which were too professional to make any impression on the audience. The extensive stalling on tricks might be done away with to advantage.

Wolford and Bogart, No. 2, held exclusively to dancing outside of their entrance, which allowed for a song. The man showed surprising agility for one of his weight, while the girl also brought notice with her hard shoe tapping. Her costumes could stand replacing, as an improved appearance would be a decided asset to the turn. The White Brothers held the stage only long enough to present a fast routine in contortionistic maneuvers. The "straight" spoils his hand work by repeating too often. The Tollman Revue closed the initial stanza, the series of dances getting by to intermediate responses.

Willard and Jordan gave the second half a start with five songs. The appearance of the girl was most pleasing to the eye, and her costumes were all above the average. Being not flashy but tasteful. The O'Brien's followed, with the boy taking the turn away to noteworthy applause on the strength of his final characterization. The episode, if one may term it that, with the policeman should be cut, as it took away from the remainder of the skit in substance. McConnell and Austin, bicycle riding, finished off the evening. *Skig.*

AUDUBON

Figuring from a financial standpoint the house did a profitable business last Monday, although there

was room for more, especially upstairs.

The big item of the evening was the feature film, "Dangerous Curve Ahead," while as much can be said of young Waite Hoyt, sensational right-handed moundsman, who almost won the recent World Series for the Yankees. Placards decorated the lobby regarding both attractions, with an additional sign on the Broadway entrance announcing the personal appearance of the pitcher. The latter method of advertising a vaudeville act is very seldom practised at this house.

As a vaudeville performer Hoyt is a remarkable pitcher, but as an attraction he holds his own. The applause proved his popularity. The minstrel son makes an elegant appearance, standing out prominently as a perfectly formed athlete, sporting one of the campaign uniforms of white. His present act is founded on comedy talk throughout, shouldered mostly by a capable assistant. His career in vaudeville is only for a brief period, consequently his renown will be the necessary material to carry him over.

Cliff Edwards (New Acts), formerly teamed with Keegan, and lately with Lew Clayton, preceded the ball player and hit the nail on the head, scoring immensely.

Thornton and Crawford proved somewhat of a novelty, but are in want of better material. The novelty section in the opening portion, with several yards of film disclosing a heroic scene on the beach, the male acting as life saver. Couple immediately enter in bathing costumes, arguing ament their engagement, followed by individual vocal efforts, with the one allotted the female very suggestive. Scene changes to her private dwelling, where the love controversy continues, with changes of costume being made by both. She finally consents to marriage for a finish, exiting through a section of the special drop with imaginary feeling of living happily ever after.

Moore and Feilds did justice to themselves in the duce spot. The colored combination need better comedy talk during the preliminary round, while their closing work, consisting of stepping, don't need any further cultivation, especially the eccentric steps executed by the taller gent. The other argues for supremacy with waltz steps that won applause, but not in the same class with his partner. A camouflaged trombone is also brought into action for comedy. Being the possessors of first class footwork, additional comedy talk should increase their value 40 per cent.

Miller, Clint and Curley, a trio of males, received due credit for their acrobatic endeavors in the opening round. The taller one handles the bulk of the heavy work, and on several occasions was pushed to extremes to hold this allotment.

Gosler and Lusby, the familiar dancing combination, won favor immediately, and held that speed until exit time. Miss Lusby makes the customary trio of exquisite changes, while he is excellently equipped with exclusive comedy numbers that hold attention during her absence.

STATE

The continuous policy of the State at popular prices with a name headliner for a full week when available appears to have caught on from the start. The big Loew house is doing capacity nightly and playing practically three full houses on the day.

Monday night of this week was no exception, with the seats vacated early being filled immediately. Sally Fields (New Acts) topped the bill, doubling from Relsenweber's. It is difficult to credit the draw to any one act, but unquestionably Miss Fields drew a certain number of her Broadway followers into the State Monday night from the reception given her.

Fred and Al Smith opened the show following a neatly arranged overture by Sam Jackson's orchestra. The Smith boys devoted seven minutes to fast ring work, including a couple of novel feats that left the right impression. McIntyre and Holcomb, No. 2, a man and woman team, made a song and talk routine stand up immensely in the spot. Both members of this team are favored with pleasing voices, and it is with their vocal efforts that the returns are gained. The talk is merely incidental, with the songs sure fire. No. 2 at the State should mean a much later spot in other Loew bills for this couple. It is far too strong a turn to place in such an early spot in a small time bill.

The Texas Comedy Four, a male quartet in Tuxedos, added to the vocal efforts of the evening, gathering in their share of the applause. These boys have a good idea of comedy and possess sufficient vocal ability to make their harmony work worthy of attention. To divide the singing turns, No. 4 position held Martha Russell and Co. in "Thy Neighbor's Wife," a sketch not altogether convincing but sufficiently entertaining to satisfy. After the sketch Sally Fields gathered in the applause honors of the evening.

Collins' Dancers closed the vaudeville portion of the bill. It is a well-produced and well-routined dance offering. A corking Russian dance is executed by one of the boys that secured its just deserts. A feature picture and several short subjects rounded out an entertaining bill. *Mar.*

BILLS NEXT WEEK

(Continued from page 21)

GALESBURG, ILL.

Orpheum
Orville Stamm
H. Catalano Co
(One to fill)
2d half
Nippon Duo
Maureen Engila
Steed's Septet

JOLIET, ILL.

Orpheum
Harry Watkins
Cook & Vernon
"Melo Dance"
2d half
The Hennings
Jack Lee
Phina Co

KANSAS CITY

Globe
Watkins & U'study
E. J. Moore
Anna Eva Fay
Infeld & Noblet
2d half
Swift & Daley
Anna Eva Fay
Eglio & Marshall

KENOSHA, WIS.

Virginia
Lucas & Ines
Kale & Indetta
Dell & Bellgrave
Mellon & Clegg
P. Heat & Berg
Robbins Family
Noel Lester Co

LINCOLN, NEB.

Liberty
F. & G. DeWalt
B. Alahoa & Gille
Kavanaugh & B Co
Curt Galloway
W. Hale & Bro
2d half
Tyler & St. Claire
Knight & Sawelle
Hal Johnson Co
Marcelle Hardy
Kaffin's Monkeys

MADISON, WIS.

Orpheum
Hufford & Craven
Seven Sweethearts
Chabot & Tortini
Dan Sherman Co
(Two to fill)
2d half
Swa & Swan
P. Heat & Berg
Laura Pierpont Co
Zelaya
(Two to fill)

OKLAHOMA CITY

Orpheum
1st half
Howard Nichols
Hollins Sis
"Down Yonder"
Craig & Cato
"Ruffles"
2d half
Ed & Birdie Conrad
Wilder Clark
Kellam & O'Dure
(Three to fill)

OKMULGEE, OK.

Orpheum
2d half
The Sistrars
Rosa Valdivia
Holmes & Holliston
Hughes & Debro
Maude Ellette Co
2d half
Ed & Birdie Conrad
Wilder Clark
Kellam & O'Dure
(Three to fill)

OMAHA, NEB.

Empress
Tyler & St. Claire
Hal Johnson Co
Newport & Stirk
Raffin's Monks
2d half
S. Moran Sisters
Saxton & Farrell
Hedley Trio

PEORIA, ILL.

Orpheum
The Hennings
H. & J. Chase Co
Fox & Conrad
Phina Co
(Two to fill)
2d half
Maxwell Quintet
Lee & Cranston
Will & Worth Co
Willa Gilbert Co
(Two to fill)

QUINCY, ILL.

Orpheum
Nippon Duo
Maureen Engila
Steed's Septet
2d half
Orville Stamm
H. Catalano Co
(One to fill)

RACINE, WIS.

Kielite
The Narkys
Princess Indetta Co
Wilfred Clarke Co
Al Raymond
Moran & Clegg
2d half
The Dorans
Al Gambia
DeMaria Trio

ROCKFORD, ILL.

Palace
Swan & Swan
Patty Reat & Bro
Laura Pierpont Co
Zelaya
(Two to fill)

TULSA, OKLA.

Orpheum
2d half
Howard Nichols
Hollins Sis
"Down Yonder"
Craig & Cato
"Ruffles"

TULSA, OKLA.

Novelty
Violet & Charles
Lynne & Loryo
M. Millard Co
Fries & Wilson
Jack & O'Dure
2d half
Waskita & U'study
E. J. Moore
Infeld & Noblet
(Two to fill)

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Craig & Cato
"Ruffles"

ST. JOSEPH, MO.

Orpheum
Hughes & Debro
Swift & Daley
Engle & Marshall
2d half
F. & G. DeWalt
Billy Aloha Girls
Curt Galloway
W. Hale & Bro

ST. LOUIS

Columbia
Claymo
Buddies
H. Mass Co
Marston & Manley
Merriam's Canines
2d half
F. & C. La Tour
Marion Olney
Harry Holden Co
(Two to fill)

ST. LOUIS

Grand O. H.
Ford & Prior
Goets & Duffy
King & Hackley
Gibson Sisters
Mellon & Rena
"The Question"
Harry Ellis
Knap & O'Donnell
Hanson & B. Sis

SALINA, KAN.

Grand
K. & E. Kuhn
Cook & Hamilton
Maude Ellette Co
(One to fill)
2d half
Fries & Wilson
M. Millard Co
Lynne & Loryo
Jack Gregory Co

SIOUX CITY, IA.

Orpheum
Scanlon Denno & S
Flanagan & M'ria
Corinne Co
Carson & Willard
(Two to fill)
2d half
Bill Doss Rev
Frank Farron
Sarah Fadden Co
Rockwell & Fox
Callmont Bros
(One to fill)

SIOUX FALLS, S.D.

Orpheum
Billy Doss Rev
Saxton & Farrell
Hedley Trio
2d half
Valentine & Bell
Ellyos & Rogers
Great Howard
Corrine Co

SO. BEND, IND.

Orpheum
J. & J. Gibson
Hill & Crest
Duvet & Symonds
"Cotton Pickers"
Zuh & Drels
Elly
2d half
Ed & Birdie Conrad
Wilder Clark
Kellam & O'Dure
(Three to fill)

SPRINGFIELD, ILL.

Maestrie
B. Sherwood & Bro
Hugh Johnston
L. & M. Hart
"New Leader"
Denace & Baird
Tarzan
2d half
Kenny Mason & S
Buddy Walton
Nelson & Madison
Al Raymond
Crandall's Circus

T. HAUTE, IND.

Hippodrome
(Evansville Split)
Jap
Hall & Dexter
Minstrel Monarchs
Vincent Gardner Co
Jack Osterman
Rosa King

T. HAUTE, IND.

Novelty
Violet & Charles
Lynne & Loryo
M. Millard Co
Fries & Wilson
Jack & O'Dure
2d half
Waskita & U'study
E. J. Moore
Infeld & Noblet
(Two to fill)

TULSA, OKLA.

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Craig & Cato
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2d half
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"Down Yonder"
Craig & Cato
"Ruffles"

WILBER TANNER

Charles Deighan
Jorge & Hamilton
Dance Classic
Hendricks & M'Clid
(One to fill)
2d half
Charles Deighan
Jorge & Hamilton
Dance Classic
Hendricks & M'Clid
(One to fill)

WILBER TANNER

Charles Deighan
Jorge & Hamilton
Dance Classic
Hendricks & M'Clid
(One to fill)
2d half
Charles Deighan
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Dance Classic
Hendricks & M'Clid
(One to fill)

IMPORTANT NOTICE

AMERICA'S GREATEST AND MOST SENSATIONAL BOX OFFICE ATTRACTION TODAY

"SAWING A WOMAN IN TWO"

Managers, artists, agents, manufacturers and all other persons connected with show business are hereby most earnestly

WARNED

against using or permitting to be used directly or indirectly any of Mr. Goldin's billing, publicity, titles or introduction, or any other matter used by him in connection with his act "Dividing a Human Being" or "Sawing a Woman in Two," and any such illegal acts will be promptly prosecuted by injunction and other proceedings for infringement of copyright theretofore granted to Mr. Goldin, as well as for infringement of the patent for which he has applied and by suits for damages under the common law for unfair competition.

A temporary injunction has already been granted by the Circuit Court in Baltimore, Md., and similar proceedings are now pending in Toledo and other cities, and actions have been started against Mr. P. T. Selbit in order to stop once and for all the appropriating of Goldin's creation, copyright and publicity.

H. B. MARINELLI, LTD., Inc.

CORRESPONDENCE

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		WASHINGTON	32

DAYTON

By JOS. McLAIN

Shubert's are giving more real vaudeville and less burlesque or revues. "Florodora" was advertised for this week, but the bill was arranged differently. Hattie King was also much advertised, but did not make her appearance.

To Milo belongs the honor of being the first one called upon for anything like a curtain speech. In a crowd of 500 people they nearly all have to applaud to bring this about, and that is what they did. The whole show went over very nicely.

Bert Shepard's trick of plucking a coin from his assistant's teeth is a thriller. Hattie Althoff and Sister would surely deserve better than No. 2 if playing where the house does not fill up before No. 4. New or different style dresses would be well for Hattie. "In Argentina" is slow but is saved by the two dance numbers, the tango and the apache, the latter earning two bows. Bob Nelson merited the two bows which he

received, especially followed Milo. Arturo Bernardi uses the same sketches which he did on Keith's eleven years ago, to portray his protean ability. They liked him. Al and Harry Klein, next to closing, received one laugh—from their entrance to exit. They can be forgiven the old ones as they are interspersed with original lines, and they most certainly put it over with a particular individuality.

The last two weeks have been regular vaudeville at the Liberty, and there is no reason why they should not do a regular business, unless it is the price.

Keith's is still standing them up at matinee and by 8 o'clock evening. Valda and Co. open, Valda doing some none too good dancing, and the company consisting of an ordinary piano player with a maid, mother or aunt assisting her with changes in view of the audience; did not arouse much enthusiasm. Mill-cent Mower cadenzated and thrilled, making a strong finish singing an accompaniment to a Galli-Curci

record. George Yeoman and Lizzie deliver a monolog reminiscent of Ezra Kendall, jokes as well as style of delivery. Drags in spots as the audience is waiting for the appearance of Lizzie. Melvin Bros. rightly placed in No. 4, as this trio of hand-balancers begin where all others leave off, and is one of the best of its kind in vaudeville. Sid Lewis warmed them up in about three minutes and went over big. A real single seems to be a thing of the past, as he has two assistants, as did Bert Walton last week. The Greenwich Villagers closed to a good hand, although it is not above the standard of girl and music acts which have been playing Keith's recently.

A fairly good bill as a whole, and will do the usual business.

DETROIT, MICH.

By JACOB SMITH

"Greenwich Follies of 1920" held for a second week at Garrick. Next, Leo Ditrchstein in "Toto."

"The Skin Game" at Shubert Michigan. Next, Petrova in "The White Peacock."

Ed Wynn in "The Perfect Fool" at New Detroit. Next, Mrs. Fiske.

"The Bat" played to capacity last week at the Michigan and easily could have remained two weeks. No play in years got so much mouth-to-mouth advertising.

Tom Ealand, manager of the New Tuxedo, which will play pictures and vaudeville when it opens Oct. 30, has been engaged to handle the picture bookings for the Majestic, which opens Oct. 30.

"Way Down East" at Fox Washington; "Great Impersonation" at Broadway; "Mother of Mine" at Madison; "Three Musketeers" at Adams; "For Those We Love" at Colonial.

Many Michigan exhibitors have received letters from some theatre owners' association in Ohio calling attention to the terms of "The Four Horsemen," which in most cases is 65-25, with the picture taking the big end. In a number of instances, although the picture did a very good business, the amount left for the theatre was less than it would make on an ordinary attraction.

ELLYN BLANCHARD C. M. 1403 Broadway, New York City See us for Big Time Restricted Material, Sketches, Comedy Acts, Singles, Etc. Acts Rewritten, Rehearsed and Openings Arranged.

Arthur Duke O'Bryan, Chicago manager for the International Vaudeville Exchange, was granted a divorce from Reta Ainsley on Oct. 17. The couple were married over four years, but have been separated nearly three years. Incompatibility were the divorce grounds. Mrs. O'Bryan is with Hatton Powell's Dardanella Co., playing the middle west.

The International Vaudeville Exchange last week placed Charles T. Aldrich and the Three Chums, who recently appeared at the Shubert Detroit, for three days with the Regent, Bay City. It was done with the consent of the Shuberts.

ROCHESTER

By L. B. SKEFFINGTON

LYCEUM.—Lou Tellegen in "Blind Youth" first half.

TEMPLE.—Vaudeville. GAYETY.—Joe Hurtig's "Odds and Ends."

FAY'S.—Rose Revue, Arthur Sullivan and Co., DeWitt and Gunther, Dobbs, Clark, Dare, the Kelleys, Montambo and Nad, with Tom Moore in "Beating the Game," film.

ARCADE.—Kinsey Stock Co. in "The Millionaire's Son and the Shop Girl."

FAMILY.—Musical stock. PICTURES.—"Way Down East," Star; "After the Show," Piccadilly.

Frank McGlynn in "Abraham Lincoln" drew capacity at every performance at the Lyceum last week, the house generally being sold in advance.

Geraldine Farrar appears at Convention Hall Thursday and Mary Garden Saturday of this week.

ANNOUNCEMENT

We beg to inform our friends in the profession that we have opened a Branch Store at 1664 Broadway, between 51st and 52d Streets, the heart of the theatrical centre, where we are ready to serve and please you in the same manner as we have in the past. SAMUEL NATHANS

Factory Prices!

Immediate Shipments!

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
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EVERY
STYLE

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OLD TRUNKS TAKEN IN EXCHANGE OR REPAIRED
BOTH STORES OPEN UNTIL MIDNIGHT

EDDIE MACK TALKS:

No. 54

The 2 Sams (Dody and Lewis), up at the Alhambra, this week (Oct. 24), stop in EDDIE MACK'S about four times a year to say, "Hello. Hello. Hello," and leave their orders for their suits or overcoats according to the season of the year.

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

Miss Hetty King

ALL COMMUNICATIONS Care SHUBERT VAUDEVILLE EXCHANGE, 233 WEST 45th STREET, NEW YORK CITY

THIS WEEK (OCT. 24), WINTER GARDEN, NEW YORK

BOSTON

By LEN LISBEY
KEITH'S

Regular patrons of the local house who arrived late on Monday afternoon soon discerned there was something amiss. The orchestra was not in the pit, even at 2:10, the audience that was already on hand was showing signs of uneasiness.

It developed that the Shiner's Midgets act was responsible for this condition. This troupe played Sunday at Syracuse, N. Y., and then

ORGANIZED DANCE ORCHESTRA

four pieces to ten, wanting first class connections, apply to

MEYER DAVIS

Bellevue-Stratford Hotel,
Philadelphia.

Only the very best combinations wanted. State full details, instrumentation, price, etc., and send photographs.

started for Boston, due to open here at the Monday matinee. A special train they used couldn't have wasted much time en route, for it landed the troupe, animals, scenery and all in Boston at 8:30. But as this act carries scenery for 10 changes and has among other things three elephants, it was through sheer wonder work that they were able to play the matinee. The opening act could not be shoved on because it also demanded full stage and the stage hands were busy striking the stage. As a result it was 2:13 before the orchestra started the overture and 2:35 before the first curtain went up, the interval being taken up by the overture and the showing of the comic pictures.

Although in the nature of things the midget act should be a big drawing card for the children and big matinees should be expected the floor at the Monday matinee was about 60 per cent. capacity.

Despite the bad start the show was pushed through with express speed, and it was 5:09 when the final curtain came down. This means that with the eight-act bill, including the big closing number, the show should be able to close on time for the balance of the week. Judging from the performance on Monday there may be a rearrange-

ment of the bill, especially when two singles are bunched.

Martin and Moore opened the show with one of the best flying ring acts seen here for some time. When the girl gets into a white union suit she doesn't shape up at all bad, and she has a very pleasant smile that she maintains throughout her entire act without ever indicating that she is forcing it. Running only eight minutes they uncork some real sensational stuff.

In next position Ed. Healy and Allan Cross had things easy from the start. A couple of likely looking boys, who look as though they felt they had the stuff but didn't want to crowd the house for applause, they sing several songs with good effect. They wind up their act with a bit of character work that was well done and left the house asking for more.

Ernest Anderson and Marjorie Burt are entitled to a great deal of credit for digging up a new angle on the domestic life sketch. This act is well written and was put over big. The only thing to mar it at the matinee was that the man in charge of the spot and the curtain weren't quite sure about the closing cue and left the pair gasping for air for a few painful seconds. But with this rectified the act leaves nothing to be desired.

The Royal Gascoignes are in next position. This act has played here several times before without much change, but despite this is always a winner. Instead of using full stage as usual Gascoignes played in one. He mentioned when he used his dog, "Bertha," for the closing but she was about to be retired after 16 years and that he had picked up a new dog that he was training.

Another act familiar to vaudeville followers here was in next position, Beatrice Herford. While she can't very well make any great change in her act, a monolog, she should be given credit for always getting new material. She was warmly applauded and pleased an element in the audience that is most particular.

Jessie Brown and Effie Weston, with Dave Dryer at the piano, follow her. This act drags in places, although it has some very pretty stage settings and the costumes of the girls are really remarkable. The Brown girl is a hard worker and knows the dancing game from start to finish.

For 16 minutes Leo Beers, billed as the "International Society Entertainer," kept the house interested with about as little effort as any performer ever made. His stuff is good, no doubt about that, but it is of a sameness and gets a little tiresome. He gets full value out of stage effects and indicates clearly that he is thoroughly familiar with the proper manner in which his act should be put over.

Leo Singer's Midgets closed the show and had no difficulty holding the audience, even though the show was running late. With ten scenes, every one of them teeming with interest, and with some beautiful scenery, for which Joseph Urban is responsible, there isn't a flaw in the entire act. It ran 42 minutes at the Monday matinee, and while this is longer than it is supposed to run, according to the dope, it didn't drag.

MAJESTIC

Apparently Boston is becoming "vaudeville wise," as the rep of the Jimmy Hussey Revue had preceded

it by several days, and the entire house, including every box, was sold out before curtain at the evening show and the matinee was practically capacity.

It was only a block away from the Globe, where the ill-fated Jimmy Hussey's Own Show blew up in mid-week a year or so ago, and it must have given Hussey cause for reflection as he saw the turn-away Monday night. It so happens that the present Hussey Revue is his old production's worth-while stuff exclusively, and while it was new to the 44th Street last week, it was all old to Boston, and still it was a riot. The audience could not get enough of Hussey, and despite the fact that he closed a late bill, he held the house practically intact, and this means in Boston that hundreds of people missed trains.

Hussey and Joe Jackson were the only "names" on the bill that would appeal to Boston, and in all fairness to Jackson, it should be stated that he is also a whale of a card locally, as the hand he received on his entrance conclusively proved. Using his old routine exclusively, Jackson probably incited the most hilarious howls of laughter that the Majestic has seen since it started the regeneration of the big time vaudeville game in Boston.

The balance of the bill stood up surprisingly well in view of the calibre of most of the acts. Buddy Doyle being obviously out of his class in his blackface single at the peak of the second half of the show until he admitted that he had studied Eddie Leonard, Eddie Cantor and Al Jolson and gave his singing imitations of all three. He did not do this until his encore, and he nearly lost out, because his hand was so thin that he nearly lost it. His encore is genuine entertainment, and if he had lost out on his encore, he would have been sunk. As it was, he closed so strong that it wiped out the weakness of his main routine.

The Rath Brothers, one of the sweetest running bits of hand-lift feature stunts in vaudeville, are apparently permanently placed ahead of Hussey for the circuit, and it seems to be a shrewd move, as they are an ideal set-up for Hussey, who is amply competent to hold the house.

The Zeigler Sisters opened the second half with some arduous work, some really picturesque cos-

tumes, and one Scotch number that brought down the house. Their stage waits are unjustifiably long, their costume changes apparently being simple, but the violinist director and the trick drummer being scheduled for their bit and going through with them regardless. This act could be spe'ed up by nearly five minutes to its own betterment.

Jolly Johnny Jones opened with his double on the wire to a house that sold out early, but filled up late. Rome and Cullen had tough sledding getting started, especially with their patter, but when they started hoofing along comedy lines they went across and earned their applause instead of begging it.

Burt Earle, with his eight-girl band scored decisively. The girls lacked that intangible bit of pep that can make or break a group musical act, and the number did not do itself justice. Earle's act, while a flash in many respects, has the makings of a higher spot on the bill. His gags in introducing the various girls were hopeless, and a visit to almost any American Wheel burlesque show should furnish him common property gags of this nature that would go better than his present stuff and probably seem new to most of the feminine contingent in the audiences. The

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women are turning out heavily at the matinees now that it is certain that Shubert vaudeville is clean as a whistle (after the Monday mat). Vine and Temple followed, the act being mainly Vin' and while most of his stuff is old, his dynamic energy makes it a popular vaudeville and he received a big hand. He is still begging for applause unsuc-

cessfully, and the fallacy of this is clearly shown by the apathy of the audience to his appeals and the subsequent big hand that Jackson receives when he mutely implores the audience to stop applauding while he does the trick bicycle.

The pictures are still being shown after intermission, and while the house is getting away with it this week because of the strength of Hussey, the change to closing spot on the bill will have to come. Manager Taylor two weeks ago saved the day for the Lew Fields Revue by jumping pictures to closing, but apparently the orders are iron-clad, because they have since been shifted back to the New York idea, which Boston, right or wrong, doesn't like.

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PITTSBURGH
By **COLEMAN HARRISON**
Pictures — Grand and Liberty, "The Golden Snare"; Olympic, "After the Show"; Duquesne, "Three Musketeers"; Savoy, "Over the Hill" (4th week); Regent, "The Foolish Age"; Lyceum, "Over the Wire"; Alhambra and Garden, "Affairs of Anatoli"; Blackstone, "Beyond"; Cameraphone, "Charge It."

Elmer Feist, former head of the Feist office here, has been put in charge of the Remick activities. Assisting him are Nat Rodgers and Louis Eisenbeis.

The Shubert, in last week's ads announcing Nora Bayes as the underline, used large boldface numerals to denote the number of tickets sold each day, and ended with the query, "Did you get yours?"

May Brown, former North Side girl, has joined the "Sliding Billy Watson" show on the Columbia wheel.

The Gayety, playing Columbia wheel shows, has noted the most marked depression of any of the local houses. The publicity of the house is not as attractive as formerly, and the house has apparently been relying on its popularity of a few seasons ago to carry it through the current season, with poor results.

The Nixon opened to capacity with "Good Morning, Dearie." Louise Groody is most prominently mentioned, though the names of Kern, Caldwell, Shaw, Dixon, Ada Lewis, Kent and Royce are in bold-face. "Welcome, Stranger," next.

"Spanish Love," with William H. Powell, former Harry Davis stock principal here in the lead, opened to near-capacity at the Alvin. Madge Kennedy, in "Cornered," next.
The Sedler Theatre in East Pitts-

Messing Old England About

GRIFF

The Bubble—Juggling Jester

IS NOW VACANT

I don't think any artist likes being laid off even when he is paid to do so; so how much worse it must be when an artist is laid off and not paid? The latter has happened to me on the Shubert Vaudeville Tour. One lawyer I consulted in Cleveland thought my contract was all in favor of Shuberts, but another lawyer I was introduced to thought my contract was O. K.

It appears that a contract reading, "For a period of 20 weeks commencing on or about a certain date," means consecutive weeks, even although the word "Consecutive" is not written in.

I don't think many artists know this. Anyway those I told about my being laid off thought I had no chance of claiming my salary because of the absence of the word "Consecutive." Now I am suing Shuberts for \$4,833, and if my lawyer does not win this case, I am afraid he will have to sue me for his fee.

Just to show you that I was by no means a failure in the Shuberts' Theatres:—

(THE BALTIMORE SUN)

(Following Words in Big Type at Top of a Column)

SHUBERT VAUDEVILLE OPENS AT THE ACADEMY. . . GRIFF, THE BUBBLE KING; BOBBY CLARK AND OTHERS GO BIG.

"The hit of the first half of the bill is undoubtedly Griff, the Bubble King."

"Two individual acts remain in the memory as being worthy of special mention however, these being the performance of Griff, the Bubble King, an amusing act from the English "halls" that has the quiet humor that always characterizes this kind of performance."

(DAYTON JOURNAL)

"Griff, the bubble maker, is decidedly the best of the acts offered before the intermission. He has a sly style of humor that is convulsing."

(PITTSBURGH CHRONICLE TELEGRAPH, etc.)

"He closes his act with a bit of nonsense that is hard to beat for dexterity and humor, and if you have any children, by all means send them to see Griff. They'll thank you forever."

In addition to my stage work I entertained about 3,000 Sick, Crippled and Orphan children in Pittsburgh alone. I did 13 extra shows of not less than one hour each, and loved it too; and the Pittsburgh Chronicle Telegraph gave me three front page and three back page double pictures of my appearances at the hospitals and orphanages. The biggest piece of publicity ever given to a vaudeville artist. I also got the front page of The Cleveland News, and The Dayton Herald, and instead of encouraging me and increasing my salary (like they would have done, no doubt, on the Keith Time), they laid me off. Now I am open to work for anybody who wants me.

WOULD BE PLEASED TO RECEIVE OFFERS AT HOTEL NAVARRE, 38th STREET and SEVENTH AVENUE, NEW YORK.

burgh, the largest house between East Liberty and Johnstown, has been leased for a period of 20 years by Samuel Gould of this city. The new owner intends to run tab and vaudeville.

Walter Wright, actor, of Wells-ville, Ohio, who is accused of the murder of a merchant of that town, will probably be tried in another jurisdiction, owing to strong feeling against the man there.

Mme. Petrova is drawing crowds to the Pitt in "The White Peacock." The Pitt is the Shuberts' second legit house here, and, up to the current season, met with mediocre success.

C. L. Gillis, former owner of the Bijou, Clarksburg, has taken over

the Palace, and Mrs. G. A. Murray has purchased the Odeon there.

Davis

Be the show ever so fine, the Davis crowds Monday afternoons are almost invariably typical "blue Monday" gatherings. Performers have a job on their hands trying to awaken the mob to even a little enthusiasm. It took University of Pittsburgh's football victory over Syracuse and a resultant holiday last Monday afternoon when half the orchestra was filled with the students to inject spirit into the entertainment.

Right before Eight Blue Demons opened, the students let loose their famous hand-clap, and repeated it all during the show, and the entertainers were perhaps puzzled over the great display of pep. Anyhow,

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the old theory that one works better if he gets encouragement was proved again, and the students and everybody else in the crowded house got all possible out of every act.

Wellington Cross in the No. 4 spot set a mark for all that followed him to shoot at, and not until Sophie Tucker appeared, No. 7, did the mob show as much interest. The Demons drew more applause than any first act at the Davis for some time, the tumblers working up to a frenzy of speed, with the octette going in all directions in full stage. Frank Browne, xylophonist, first time here, filled the deuce spot nicely, his syncopating effects tickling the students. Sallie Fisher won a couple of curtains in her "Choir Rehearsal," with Clare Kummer's "Wonderful Thing" the theme song.

Wellington Cross has the best single act of his career. For part of his turn he takes full stage for a little burlesque melodrama, which he explains he does merely to give the audience an idea of the kind of drama he can write. His accompanist, billed on the program as "accomplice," Dean Moore, helps in a comedy mind-reading bit, on the style of the one Ed Wynn is using, though snappier and funnier.

Bradley and Ardine, with John J. Fisher, a real pianist, accompanying,

were slow in winning favor, but took a couple of extra curtains. Wyllie and Hartman, first time here, have a good hokum turn, with the female member bearing the brunt of the comedy. The act can stand better material. Sophie Tucker sold her goods like the artist she is, and had 'em begging for more. Miller and Mack, next-to-closing, took two curtains, and Redford and Winchester kept many in, even though they didn't finish until 5 o'clock.

PHILADELPHIA

By ARTHUR B. WATERS

The showing of "Over the Hill" at the Stanton has surprised every one connected with it. This New York run feature started with indications that three weeks would be about its limit here, despite the 75 cents top, but it caught on firmly, and the Stanley people changed their minds about withdrawing it at the end of last week, and prolonged it until Nov. 5. With Chaplin opposition in seven houses, it had lines up the street and turned them away. "The Queen of Sheba" will come in on Nov. 7 according to present plans, with "One Arabian Night" opening at the same time at the new Stanley.

The Bluebird, a community house in North Philadelphia, broke house records with "The Cabinet of Dr. Caligari" Monday night. The Stanley people passed up this foreign feature for the big houses, but the management of the Bluebird was persuaded to make a try of it. Alvin Plough, a local newspaper man and personal representative of Fred G. Nixon Nirdlinger, exploited it.

The Ambassador, the West Philadelphia house under the management of the Felt Brothers, who open the new Aldine here on Chestnut street soon, has been having its troubles getting features evidently. Independents and such reissues as "The Lone Wolf" and "Quo Vadis" have been used there.

The Shuberts switched Donald Brian in suddenly at the Chestnut street opera house. Up to Monday afternoon at show time, Nonette was the headliner. Then Brian was substituted. Perhaps they thought "The Merry Widow" being here would help him. He got a big reception with his song and dance number. George Price pleased with his act, and the skit of Jack Conway and company seemed to go over despite an over-abundance of prohibition gags. The rest of the bill was well balanced but not exceptional. The house was not good at the evening show, probably because of the many legitimate openings.

The Moseonis, a Philadelphia product, went over with a bang at Keith's. This dance act is, as it stands, about at the top quality and the patrons appreciated it. Every-

thing they did here seemed to please. Their father appeared with them for a little dance Monday night.

The rest of the bill was top heavy musical comedy, with dance on the side. It seemed to please the jazz artists, but dragged a bit at that. They did fine business at both matinee and evening.

The Karlton, the Stanley company's newest house, located on Chestnut street, between Broad and Fifteenth streets, opened here late last week. William S. Hart's "Three Word Brand" and Charlie Chaplin's "The Idle Class" comprised the bill. The house is charging 35 cents up to 6 o'clock and 50 cents thereafter, thus matching the Stanley's other house, the Arcadia, a block above on Chestnut street. The Karlton has a frontage of 40 feet on Chestnut and, according to real estate experts, that property is worth \$30,000 a foot.

BROADWAY REVIEWS

(Continued from page 15)

a tower of strength to the first half. Otis Skinner, with Curly Cooke and Ben Johnson, assisting, in a scene from "The Merchant of Venice," likewise pulled the second half through, after it had dragged along in a hit-and-miss fashion for the better part of an hour.

"Edro" programed as making his first appearance in America, offered a monolog that was hopelessly English. Garbed as a sort of comedy Mother Eve, his talk related wholly to Garden of Eden topics, with blue-ness figuring prominently throughout. The audience listened politely until he had all but concluded his turn, but someone more impatient than the others started the "raspberry" applause thing, and Edro retired.

Dorsha, second after intermission, made her chief appeal through a dance conspicuous principally because of the lack of clothing. Alma Clayburgh, following, pleased with several soprano solos, aided by a harp and piano accompaniment.

Closing was the last act of George M. Cohan's "Broadway Jones." The comedy does not hold up well with the passing years, the lines having lost considerable of their punch. Earl Gilbert gave a likable interpretation of the title role. He is a personable juvenile, who despite what must have been a decidedly strong temptation to attempt an imitation of George M. Cohan's inimitable mannerisms, went ahead and played the part with an individual conception of its requirements, and succeeded in putting it over. Florence Curran made an appealing ingenue, playing intelligently. Adelaide Power and Richard Clarke were both excellent in their respective character roles. Huston Ray opened with a repertoire of piano selections, splendidly played. Another who contributed real entertainment to the first half was Baby Vivian Connors. She did several dances and a song, but, although hampered through being forced to work in "one," rendered an excellent account of herself. Harry Truax and Co. closed the first half with operatic selections.

Whoever has charge of putting on the Fidelity shows should make it their business to call of the acts beforehand. It is inconceivable this

was done for last Sunday's night show. The house was a little short of capacity, one or two vacant seats being noticeable here and there. It is likely, however, that these were sold and not called for.

Mr. Skinner's "Shylock" disclosed him as the finished artist that he is. It was a pleasure to listen to his diction. The same applied to Amelia Bingham. Should either care to they could take the "acts" offered in the Fidelity show into vaudeville and hold the hardest kind of spot. As the redeeming features of a poorly blended show they, with Huston Ray, Alma Clayburgh and Vivian Connors, stood out like Republicans at a Tammany Hall rally.

Bell.

A MAN'S NAME

(Continued from page 15)

rather self-indulgent morals, has had in his employ a girl whom he has gradually promoted from a mere stenographer to his private secretary, when into her life comes a writer whose work has constantly been refused by the publisher. The writer is ill. She recognizes his genius and falls in love with him. They are married, and during their struggle for success in New York he gradually becomes worse, until one night she finds him in a faint upon the floor. She then goes to this man and for the sake of her honor receives the sum of \$2,000, which money she uses to take her husband West.

The opening of the play finds the two of them there, he recovered, and the publisher spending a vacation near them. An interview between this publisher and the wife, coupled with the securing of the letter with a check enclosed that the husband has addressed to the woman's aunt, from whom the wife said she had secured the money, arouses the husband's suspicions. From this moment the intensity of it all fairly grips. True, it is melodrama, but the work of Mr. Sherman doesn't let you think of that.

The final act, wherein the husband sends for the man, develops a solution that brings the love of the husband and his gratitude to the point that he does not kill the man but, instead, marks him with a bullet in the wrist, he, during his time in the open, having become an expert marksman, so that man will always remember when next time he would take another man's wife. Possibly in the telling the true value of the closing bit is lost, but it was most convincingly done.

There are but three others in the cast in addition to Mr. Sherman. Felix Krembs as the other man has but a few brief moments in the final act, but how excellently does he handle those few moments! Dorothy Shoemaker, although given somewhat to mannerisms, was effective

as the wife, her handling of the situation between herself and the husband, wherein she finally confesses, was a splendid moment. Arthur Shaw in a bit as a Chinaman, well, the least said about that the better.

Mr. Woods has been rather careful in supplying the one interior set, depicting a cabin in the mountains, having utilized a rather worn log cabin interior, but that was even forgotten when the play got under way. The play is going to "go over the heads" of the lovers of the lighter things, but if an appeal to the emotions is wanted by an intense bit of playwrighting done by a remarkably good cast there awaits a big opportunity for this play.



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NO WEST 46TH STREET, OPEN EVENINGS

PRISCILLA.—Arthur Hawk's "Sunshine Revue."
MILES.—Pierre and Peggy, Faden Trio, Nevens and Gordon, Lewis and Rogers, Jack Walsh and Co. and pictures.

METROPOLITAN.—Newest addition to vaudeville still doing big business. This week—Billy Link and Dorothy Phillips, Moher and Eldredge, Work and Mack, Cedric and Hazel Lindsay, and pictures.
GORDON SQUARE.—Hanton and Clifton, Mudge-Morton Trio, and pictures.

FILMS.—Allen, "The Invisible Power"; Knickerbocker, "Dangerous Lies"; Rialto, "Playthings of Destiny"; Circle and Strand, "The Ten Dollar Raise"; Orpheum, "Cold Steel"; Capitol, "The Silver Car."

Tommy Carroll, manager of the Standard (pictures) for the past two years, has transferred his activities to the Opera House as assistant manager to Robert McLaughlin in the handling of Shubert vaudeville. George Fox will devote most of his

time to the management of the Thimble, the miniature playhouse sponsored by Robert McLaughlin.

Robert Madigan succeeds Tommy Carroll as manager of the Standard.

An agitation has been started for a cut in prices as a means of securing bigger audiences. This is a timely move on behalf of most of the theatres and will doubtless be successful. There have been too many lean houses recently, and the managers have seen the handwriting on the wall, although local managers are not entirely to blame for the exorbitant prices that have prevailed for some time.

Keith's

While headline position at Keith's this week is accorded Gertrude Hoffmann and her American Ballet, a place they uphold worthily, still the reception given the Courtney Sisters at Monday's matinee on their return after a five years' absence was equally as enthusiastic as that awarded to the nimble Gertrude and her band of elf-like creations.

The Hoffmann act is indeed a thing of beauty and grace, the various numbers being revelations of artistic dancing seen too seldom. While Gertrude and her partner, Leon Bartle, are entitled to premier honors, the support given by the other members of the ballet is indispensable to the success of the act.

The rousing welcome given to Fay and Florence Courtney was fully deserved and brought forth a speech of gratitude. The offering was marked by individuality throughout, the singing by the sisters being greatly stabilized—musically and artistically—by the string quintet.

Dallas Walker opens with some nifty lariat work, sings a little, dances some and has a pleasant

time during her turn, which goes over satisfactorily.

Emerson and Baldwin in a nonsensical package of juggling, patter and hokum got by, but they are capable of much better work than their present offering affords.

"Young America," a playlet set in a juvenile courtroom, pleased. A couple of urchins are charged with chicken stealing, and some smart clashes between the judge, the complainants and one of the little "toughs" bring several laughs. Benny Sweeney as Nutty Beemer, the "wise" kid, and Royal Thayer as the judge win the honors of the skit.

Doris Duncan, a newcomer to these parts, won some favor. She has a splendid stage presence but poor material, and at times appeared a trifle nervous and stagey. She landed an encore, however, and has all the earmarks of an artistic winner.

Kate Ellmore and Sam Williams repeat their former act, "Wanted—A Cook," which depends largely on

Kate's comedy work, and she scores. Sam has a pleasing pianolog number that brings results, and the whole turn is very acceptable.

Eddie Ross, although coming on late, held them in, and his patter and banjo playing went over to a big hand.

Maxine Brothers and Bobby made a good closing number.

Late arrival of baggage, settings, etc., caused some worry and anxiety back stage at Monday's matinee, and during one of the waits George Jessel, while not programed, stepped into the breach and unloaded an acceptable bundle of hokum. He is retained for the rest of the week.

Wanted: Young Lady

Partner for vaudeville act. Must be very versatile. Not over 23 years of age. Write full particulars.

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Jessel is a good showman and proved himself a real utility man in the pinches.

Pathe weekly and Topics of the Day are screened.

Big houses at both performances. Next week—Chick Sales and Horace Goldin among the headliners.

Opera House

Monday was Amercan Legion night at the Opera House, and it is to be regretted that many more of the war veterans were not on hand to encourage those who are doing valiant work for the passage of the bonus bill at Columbus. The program was worth while, and we believe the best variety bill yet offered by the Shuberts since their installation in the Euclid avenue house.

Mayor Fitzgerald and Judge John J. Dempsey made an appeal for support of the bill, the mayor emphasizing the fact that votes told—not merely sympathy.

The bill of fare opened with Mme.

Everest's monkey circus, and the antics of the Simlans were amusing and showed fine training.

Rosalie Harris and Pauline Santley worked hard for favor in several published numbers, and the second spot had no cause for complaint regarding their reception, which was very cordial.

An act showing speed, action, good dancing and beautiful costumes was that offered by Harry Masters and Jack Kraft, with some excellent assistants. Their various numbers had a snap that won plaudits, while their foot-work was high-grade.

Leona La Mar, the girl with a thousand eyes, put over a mind-reading turn along conventional lines, but Miss La Mar's answers given with lightning rapidity.

Frank Orth injected plenty of comedy into the offering of Mile. Anna Codee, billed as a comedienne Francaise. Anna brims over with French spontaneity and scores heavily, while Orth is equally successful in his style of humor. For some reason, Orth is not billed.

Marguerite Farrell has a pleasing personality that brings results. An unique feature is moving pictures showing her work in the dressing room between songs. An easy winner.

"Nettie," a George Ade sketch, is

put over in good shape by Charles Richman and Co. It bears on the duplicity of a worldly-wise lady, who ruthlessly plays with the heart-strings of three victims. Richman is well supported in all the roles.

Harry Hines made a big hit with his sure-fire patter; he gets to his audience almost instantaneously.

Novello Brothers, French clowns and pantomimists, close with a good tumbling and musical act.

Next week—Nora Bayes heads attractive bill.

LETTERS

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"Baby Bears" 31 L O 7 Gayety Milwaukee.

"Bathing Beauties" 31 Gayety Louisville 7 Empress Cincinnati.

"Beauty Revue" 3-5 Academy Fall River 7 Gayety Brooklyn.

"Big Jamboree" 31 Gayety Washington 7 Gayety Pittsburgh.

"Big Wonder Show" 31 Stamford 1-2 Park Ridgeport 3-5 Worcester Worcester 7 Empire Providence.

"Bits of Broadway" 31 Gayety Pittsburgh 7 L O.

"Bon Ton Girls" 31 Casino Philadelphia 7 Miner's Bronx New York.

"Broadway Scandals" 31 Century Kansas City 7 Gayety Minneapolis.

"Cabaret Girls" 31-2 Cohen's Newburgh 3-5 Cohen's Poughkeepsie 7 Plaza Springfield.

"Chick Chick" 31 Empire Hoboken 7-9 Cohen's Newburgh 10-12 Cohen's Poughkeepsie.

"Cuddle Up" 30-1 Berchel Des Moines 7 Gayety Omaha.

"Dixon's Big Revue" 3-5 Van Cur-

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"Garden Follies" 31 Gayety Mon-
treal 7 Gayety Buffalo.
"Girls from Joyland" 31 Gayety
Minneapolis 7 L O.
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Grand Hartford 7 Hyperion New
Haven.
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Scranton 10-12 Van Culer O H
Schenectady.
"Harum Scarum" 31 Star Brook-
lyn 7 Empire Moken.
"Harvest Time" 31 Palace Balti-
more 7 Gayety Washington.
"Hello 1922" 31 Casino Brooklyn
7 Empire Newark.
"Howe Sam 31 Olympic Cincinnati
7 Columbia Chicago.
"Hurly Burly" 31 Plaza Spring-
field 7 Howard Boston.
"Jazz Babies" 31 Bijou Philadel-
phia 10-12 Academy Scranton.
"Jingle Jingle" 31 Empire Providence
7 Gayety Boston.
"Kandy Kids" 31 Capitol Wash-
ington 7 L O.
"Keep Smiling" 31 Columbia New
York 7 Empire Brooklyn.
"Kelly Lew 31 Star Cleveland 7
Empire Toledo.
"Knick Knacks" 31 L O 7 Gayety
St Louis.

"Lid Lifters" 31 Gayety Milwau-
kee 7 Haymarket Chicago.
"Little Bo Peep" 31 Academy
Pittsburgh 7 Penn Circuit.
"London Belles" 31 Hyperion New
Haven 7 Hurlig & Seamon's New
York.
"Maids of America" 31 Star and
Garter Chicago 7 Gayety Detroit.
"Marion Dave 31 Gayety Kansas
City 7 L O.
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umbus 7 Empire Cleveland.
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Baltimore 7 Capitol Washington.
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Syracuse 3-5 Grand Utica 7 Empire
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ronto 7 Gayety Montreal.
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Cleveland.
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Bro. x New York 7 Casino Brooklyn.
"Sugar Plums" 31 Empire New-
ark 7 Casino Philadelphia.
"Sweet Sweeties" 31 L O 7 Allen-
town 8 Easton 9 Reading 11-12
Grand Trenton.
"Ting a Ling" 31 Allentown 1
Easton 2 Reading 4-5 Grand Trenton
7 Olympic New York.
"Tinney Frank 31 L O 7 Palace
Baltimore.
"Tit for Tat" 31 Hurlig & Seamon's
New York 7 Orpheum Paterson.
"Town Scandals" 31 Gayety Boston
7 Columbia New York.
"Twinkle Toes" 31 Casino Boston
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lyn 7 L O.
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falo 7 Gayety Rochester.

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lyn 7 Bijou Philadelphia.
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Louis 7 Star and Garter Chicago.
"World of Follies" 31 Gayety
Omaha 7 Gayety Kansas City.

BALTIMORE

By GRETMAK

PLAYHOUSE. — Roma Reads
Players in "Common Clay" (stock).
FORDS. — "Two Little Girls in
Blue."
AUDITORIUM. — "The Lovely
Heart."
LYCEUM. — (House dark this
week).
PALACE. — "Big Jamboree" (bur-
lesque).
GAYETY. — "Kandy Kids" (bur-
lesque).
BOULEVARD. — "Handoffs and
Kisses" (pictures).
CENTURY. — "Under the Lash."
NEW. — "The Four Horsemen of
the Apocalypse" (pictures).
REVUE. — "Her Social Value"
(pictures).
PARKWAY. — "Beyond" (pic-
tures).
WIZARD. — "Dangerous Curves
Ahead" (pictures).
LOEW'S HIPPODROME. — Pres-
ton and Ysobel, Boyd and King, Fox
and Kelly, Foley and O'Neill, Dance
Creations; God's Crucible, film at-
traction.
GARDEN. — "Pearls of Pekin."
Nancy Boyer & Co., Dave Thursby,
Shields and Kane, Four Mortons;
film attraction, "Colorado Pluck."
The Century Roof is scheduled
to open Saturday, Oct. 29, with a
revue and fashion show. The Roof
is atop of the Century theatre, and
is one of the largest south of New
York. The principals have not been
announced as yet, but a specialty
will be made of the dance orchestra.
The Playhouse, the new home of
the Roma Reads Players, suffered
this week through force, mis-
management of the house. The
local musicians' union refused to
put an orchestra in until last sea-
son's unpaid salaries were adjusted.
On Tuesday night the jazz orchestra
from the Palais Royal, who played
between the acts, were called out by
the executive committee of the
union. The Condon Realty Co., who
operated the house last season left
several unpaid bills and the new
company, under Callahan, has had
to stand the brunt. Callahan claims
the jazz band was hired as a
vaudeville act and were therefore
exempt, but the musician's union
thought otherwise; hence the walk-
out.

MARYLAND (Keith Vaudeville).
—Dancing predominated the bill
this week, but it is nevertheless
well liked by the natives. John
Steel and Emma Carus divide the
topline honors. Steel made his
third appearance within the past
few months and proved as popular
as ever. He was in splendid voice,
and this, coupled with his personal-
ity, registered a solid hit. His pro-
gram ranges from dramatic to
sentimental ballads. Emma Carus,
with bobbed hair, sang and even
danced to the intense joy of the
packed house. She has a capable
assistant in Walter Leopold.
Raymond Bond and Eleanor Mag-
nussen present a sketch entitled
"Remnants," which is delightful in
its quaint homespun comedy. Bob
Pender Troupe are clever with their
eccentric dancing, but pleased most
with their wonderful still walking.
Fenton and Fields, with their black-
face turn, scored solidly. Bert and
Lottie Walton, a singing and dan-
cing number, held their own. Marie
and Montec, Spanish and gypsy

dancers, also held their own in a
bill that was top heavy with danc-
ers, even Emma Carus contributing
her share with a burlesque terpsichorean number. Ray Ramond
and his Melody Girls sing and dance
their way into favor. Donegan and
Reynolds, in a familiar skating
turn, held even the regular in.

ACADEMY (Shubert Vaudeville).
Would it be less majestic to call the
local big time headliners old-timers,
for with Carus at the Maryland, and
Marie Dressler at the Academy, one
unconsciously thinks of other days.
Both are past masters in the art of
entertainment, and both seem to
know exactly what their audiences
want. Miss Dressler offers this
week, "The Barrymores at Home,"
which gives ample scope to her
talents. Assisted by John T. Mur-
ray, Arthur Geary and Jack Rodrigue-
z, she literally stopped the show.
Her "Opera as 'Tis and 'taint'" will
long be remembered as a vaudeville
classic.

Tameo Kajiyama, astounded with
his mental feats in calligraph and
mental simultaneisms, despite the
fact that a similar act was seen
at another vaudeville house within
the past few weeks. The Jap is
still a showman of the first water.
Hal Forde and Gits Rice have very
little to offer that is different when
seen in this city about two months
ago, their own numbers, however,
stand them in good stead. Ben Linn
managed to get over despite the
handicap of about three hundred
pounds net. Ben found the going
easier than at the pop house. Ethel
Davis literally sneezed her way to
favor. Miss Olympia Desvall offers
the usual animal act. Sensational
Togo and Torino and Co. open and
close the show respectively with
juggling and balancing of a high
grade order.

BUFFALO

By SIDNEY BURTON

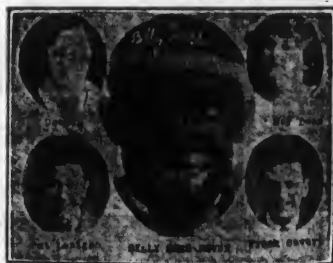
MAJESTIC. — "Brittle," starring
Mae Marsh. Coming in after some
hard knocks on the road. Production
still in the formative state.
Thurston next.

SHUBERT TECK. — Dumbbells in
"Biff, Bing, Bang." Finding fair fa-
vor. Business sluggish. Shuber
vaudeville next week.

PICTURE THEATRES. — Critere-
rion, "Charge It"; Hipp, "One
Arabian Night"; Strand, "Disraeli";
Loew's "The Night Horseman."

Outstanding feature of week is
new Loew's State. Having curious
effect on local business. Did ca-
pacity first week at 40 cents top
night. Olympic, now also scaled at
40, turned in one of biggest weeks.

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LYRIC.—Bennett's Colored Shows.
STRAND—"Affairs of Anatol."
LOUISIANA.—Theodore Lorch stock in "The Brat."
Al G. Field's Minstrels is scheduled for its annual engagement at the Tulane next week. "The Bat" will occupy the Shubert St. Charles. Its scale runs to \$2.50 top.

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Quinnell has an eccentric solo dance that brought memories of Bessie McCoy and Hill, a grotesque make-up as distinctive as Joe Jackson's. The pair were accorded a bounteous reception.

Laird and Green were an instant success. They are elderly people with the songs of yesteryear. The woman is not so old, judging from telltale hands, but she uses a pretty gray wig that appears very natural. The couple had a mature conception of modern jazz dancing that sent them away to salvos.

Wild and Sedalla was another act to score largely. Both possess talent, with a demeanor of refinement that was refreshing. Their material was exceedingly bright. Frank Terry was the surprise of the year. He is now doing a bit called "Blind Wife," one of the most artistic of its kind presented on the American stage. Also there is a burlesque military poem, delightful travesty in its way, and to conclude his ever-welcome "Mr. Boozie." Frank Terry has a capital single. He stopped the show. Sylvia Mora and the Reckless Duo make most of the aerial acts look dull by comparison. They start many of their feats where the others leave off.

Regular entertainment projected by regular performers at the Orpheum this week. As a consequence the show went like a gale Monday evening with the largest crowd of the season present.

Garcinetti Bros. got the bill away on the right foot. Their amusing hat throwing coupled with the jubilant dog carried and the ball throwing out into the auditorium as an aid in engendering intimacy made them very sure.

Larry Comer has accumulated considerable police since last around with improvement also noted in his implanting of matter. He did nicely second and might have accom-

plished more save that he erred in repeating a comedy chorus which does not help the exit.

Crane Wilbur and Martha Mansfield found hearty approbation in the Shipman and Lipman satire, "Right or Wrong." Crane Wilbur's brilliant reading polished and gilded the bon mots, elaborating chuckles into shrieks. The first half of the sketch makes for splendid humor. If the latter end which dissolves into the stagey and theatrical had kept pace with the Louis Mann entry might have handed vaudeville a classic.

Melville and Rule were something of a revelation. Mae Melville was in her best form shooting sallies across to bull's-eyes. Rule made an apt foil. The final dance burlesque toward the end sent them away triumphant.

Doo Baker has taken his "Flashes" and made it almost a new act. He has a corking octet of girls and a couple of male steppers who tied up the proceedings at one time. Polly Walker shared honors with Baker.

Gene Greene was among old friends, getting a reception and giving forth his best. Greene has not permitted the ivy to creep about his ankles, keeps abroad and always tees off with enough new strokes to insure his success. He did 30 minutes, which tells everything.

Nihla, concluding, seems new to the posing stuff.

Cunning, the handcuff fellow of other days, but now a mind reader of parts, occupied the stellar position at the Palace the first part of the week, augmenting the customary heavy business. The show in toto looked all set for the best with the first two acts "in," but the third and fourth numbers veered it in the wrong direction. It behooved Cunningham, who closed, to swing the program back into esteem, which he did nobly.

James and Bessie Altken made a capital start, doing just six minutes, but crowding in enough striking work to create an excellent impression. The twain are local products and received several floral offerings.

Dunham and Williams were wel-

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oomed warmly, the crowd lapping up their foolery avidly. Williams stresses his heavy baritone and Jack Dunham dons the female garb for laughs as has been his wont. They were the applause hit.

Lerner Girls displayed a nifty set of drapes and wardrobe that dazzled the eye. They got away nicely, but soon slowed and never recovered. The waits are a decided detraction and could be remedied. Johnny Black and Dardanelle disclosed little besides the fact that Black wrote a once popular number. The turn itself is a makeshift affair minus anything very commendable. It was received mildly.

Cunning is doing something in a thought transference way. He has the stage set in mystic trappings with a couple of East Indian savants and as many reclining girls to aid the picture, not to mention incense and the rest. The former manacle man has a sage appearance now with his heavy locks frosted by passing time, and works very much to the psychic. He is something of an attraction for the popular houses. Here they were hanging on his every word. The last showing Tuesday night he worked 32 minutes.

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DES MOINES

By DON CLARK.

Motion Picture Owners of Iowa met here last week with an attendance of 100. Censorship and unjust taxation came in for the greatest share of discussion, with vigorous action against both urged. New officers include J. C. Duncan, Sioux City, president; D. C. Brown, Iowa City, vice-president; Elmer Metzgar, Creston, secretary; M. Tournear,

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Mason City, treasurer. B. I. Van Dyke of Des Moines was made chairman of the Board of Directors. He was former president.

"Trene" at Berchel this week. Princess still dark.

Taylor Holmes in "Smooth as Silk" at Berchel last three days of last week, first important booking of season, drew capacity two nights at \$2 top. Despite poor local trans-

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portation, it looks like a good season in Des Moines. Cars expect to start running within two weeks.

Films: "Four Horsemen" at Rialto; "Cappy Ricks" at Strand; "Two Minutes to Go" at Des Moines; "Beating the Game" at the Garden.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat had "Toto" first half and "Up in the Clouds" last half. "The Birth of a Nation" at English's all week.

Dr. Samuel Atkinson spoke before meetings of the Indiana Parent-

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Teachers' Association and the Indiana Board of Photoplay Instructors here last week as the personal representative of William A. Brady. He discussed censorship from the producers' standpoint. Frank Rembusch spoke for the exhibitors. The two associations are unique in the country since they believe in endorsement of good films as opposed to censorship of bad as the best

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means of eliminating evil in the picture business. Mrs. Hecce Orme, head of the parent-teacher body, and Mrs. David Ross, president of the endorers, praised the attitude of Indiana exhibitors toward them.

The annual convention of the Motion Picture Theatre Owners of Indiana is scheduled to be held at the

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officers and plans to hold the organization intact for service in the next big battle of the industry formed the chief business to be transacted.

WASHINGTON, D. C.

by HARDIE MEAKIN

Poll's had the only Sunday night opening. Woods' production of Avery Hopwood and Charlton An-

drew's "Ladies Night in a Turkish Bath" getting away to a big house. The cast is headed by John Arthur in the John Cumberland part.

Opening tonight (Monday) another Woods' piece will get under way—"The Man's Name" with Dorothy Shoemaker, Lowell Sherman and Felix Krembs featured. This play is by Eugene Walter and Marjorie Chase. Next week Conway Tearle in "The Mad Dog."

Mrs. Fiske in "Wake Up, Joni-

than," is at the National and is evidently going to attract a big week. Next week Miss Billie Burke.

The Cosmos bill consists of "The Star's Record," Phyllis Gilmore and Co. in "Extravagance," Jack Marley, Wesley and Wynne, the Four Rogers, Three X-y-l-o-s, Ray Hughes and Pam Lawrence in "Oh! Cut It Out." Two feature films complete the show.

Loew vaudeville at Moore's Strand has "Four Jacks and a Queen," Octavia (Hindworth) in "Salvation Sue," The Lyons Duo, Harry and

Kitty Sutton, Lee Hawkins and two feature films, one being the Lee children in "Two Little Inners."

The burlesque attractions consist of "Bits o' Broadway" at the Gaiety and "Sweet Sweeties" at the New Capitol.

Douglas Fairbanks in "The Three Musketeers" continues for a fourth week at Loew's Columbia, while the other picture houses offer the following: Bebe Daniels in "The Good Girl" at Moore's Rialto, "The Great Impersonation" at Loew's Palace and "Poverty to Riches" at Loew's Metropolitan.

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MATINEES WED. (POP.) and SAT.

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A new comedy by Wm. Anthony McGuire
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With a Cast of Metropolitan Favorites.

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Mat. Wed. & Sat. 2:30

GEORGE
✓ARLISS
in
The Green Goddess

SYRACUSE
By CHESTER B. BAHN

WIEHING.—Last half, Frank Mc-
Glynn in "Abraham Lincoln"; all
next week, "The Broken Wing."
"Abraham Lincoln" is the first of
the so-called Brianger shows to be
switched from the Eastable to the
Wieling.

BASTABLE.—First half, Abe
Reynolds' "Revenge"; last half, Jack
B. Keith's "Temptation."
headlining, Syracuse was scheduled
to have this Armin Kalitz offering
as its New Year's week headliner
last winter, but the booking was
switched when Kalitz declined to
play an extra evening performance.
"Temptation" appeared a bit above
the mental plane of the Monday
matinee crowd, but the night audi-
ence was appreciative. The house
is making strenuous efforts to keep
up the record breaking box office
gross which was attracted last week
by Singer's Midgate, Charles Olcott
and Mary Ann offering "Charlie's

At Home

Rawson
AND
Clare
Oswald

Auburndale, L. I.

DUOL & WOOL
Making Their Mark
in A Box Office
Attraction
by
PAUL
GERARD
SMITH.
Direction:
LEW CANTOR

LAURIE ORDWAY

IRENE FISHER, At Piano

LITTLE
PIPIFAX

THE FUNNY LITTLE SAILOR CLOWN
Assisted by
Miss Elsie and Eddy PANLO
"FUN AT THE BEACH"
— PANTAGES CIRCUIT —

HERMAN—MINERVA
ULIS and CLARK

PERSONALITY and SONGS

BOOKED SOLID
Direction: AL GROSSMAN

CRESCENT.—"The Rage of
Paris" all week.
SAVOY.—"Straight from Paris."

B. F. Keith's offers one morsel
this week for the local wags. The
program announces anent "Tempta-
tion," with special reference to "The
Alcoholic Frolic": The drinks
served in this episode are non-
intoxicating and contain less than
one per cent.

As predicted in last week's
Variety, the curtain fell on Howard
Rumsey's ill-fated attempt to put
over a winter repertoire season at
the Empire theatre on Saturday
night, when the Empire Players
passed into history. Operating on
the commonwealth plan for the final
week, the Players split enough cash
to get out of town, with a bit left
over. Members of the company
sought to lay their finger upon the
sore spot in the enterprise, but their
explanations were weak ones. The
answer is that Syracuse apparently
only wants stock in the summer
months. It's hard enough sledding
for the road shows in the winter, to
say nothing about repertoire.

Mr. Rumsey is going with the
American Play Co. in New York, as
is James O'Donnell, Rumsey's treas-
urer. Mabel Colcord joins the stock
company headed by Ralph Kellard
in Albany. Ralph Murphy, stage
director of the Empire company,
goes with Gus Forbes' troupe at
Yonkers. Alice Hanley will tour in
vaudeville with her hubby, Richard
Taber. Hal Salter reports to A. H.
Woods' office. Morton Stevens goes
back in vaudeville. Nancy Fair, the
company's leading woman, is sched-
uled for H. B. Warner in a new play
by Cosmo Hamilton. The Post-
Standard here quoted Miss Fair as
stating that she even went to New
York to get securities from her
safety deposit vault in an effort to
keep the company afloat.

Just what will happen to the Em-
pire here is a mystery to the Rialto.
Three dispositions are possible:
First, pictures, with George
Scheerer of the Savoy theatre as
the possible operator.
Second, vaudeville. The Shuberts
have dickered for the house at
various times. Then, too, there's the
chance that Marcus Loew may be-
come interested. Syracuse learned
last week of the heretofore unknown
Loew's Syracuse Theatre Co. Specu-
lation as to that concern's object
is rife hereabouts.
Third, more repertoire. Nat

CHARLES HORWITZ

Material from my pen has made many headlin-
ers. LET ME WRITE YOUR ACT.
A Few Excellent Manuscripts on Hand.
CHARLES HORWITZ, Loew Annex Bldg.
160 W. 46th St., N. Y. Phone Bryant 558.

THE STUDIO OF UNUSUAL STAGE SETTINGS.

BEAUMONT WAS THE FIRST PERSON TO CREATE A REAL VOGUE FOR
SILK, SATIN AND VELVET STAGE SETTINGS. HE ALWAYS WAS AND
ALWAYS WILL BE A LEADER. NOVELTY DECORATIONS AND UNIQUE
IDEAS ARE HIS CRITERION. ALWAYS, IF YOU SEE BEAUMONT FIRST
YOU'LL BE FIRST IN UNUSUAL STAGE SETTINGS. NOVELTY CREA-
TIONS IN EXOTIC FABRICS, PLAIN OR DECORATED IN NO-ART, DY-
TONE, OR RINKART METHODS. GET OUR IDEAS AND FIGURES ON
YOUR NEXT SEASON'S STAGE SETTINGS—SOME AS LOW AS \$100.00. AT-
TRACTIONAL SETS TO RENT—RENTALS APPLYING ON PURCHASE PRICE.

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HONEY
KIDS

SCANLON, DENNO BROS. and
SCANLON

Old Ideas Renewed
Introducing Their Own Original Wags
Quadrille.

Touring Orpheum and Keith Cir-
cuits—Booked Solid

Direction AARON KESLER and
ED. RESNICK

"Tew Funey Buoy"

PAUL MOHER

AND

HARRY ELDRIDGE

in "I DON'T CARE"

Booked Solid, Loew Time

Direction, ARTHUR J. HORWITZ

Robbins of Utica had some talk with
Howard Rumsey about a stock pol-
icy for the Empire, similar to that
used at the Majestic in Utica. Rob-
bins might decide to take a fling at
the Empire. He is coming money in
Utica, offering cheap stock—almost
10-20-30.

A drawing contest is the latest
press stunt for "The Bat," now hit-
ting Central New York cities. In
each city the stunt is turned over
to one newspaper. Contestants com-
pete for 40 tickets for the opening
performance.

John R. Van Arman of this city,
circus, movie and minstrel impres-
ario and former Orange football
player, has solved the pony ques-
tion of the Gouverneur police de-
partment. As the result of an anti-
gambling raid upon the Crounse
Carnival, playing Gouverneur last
summer, a trick pony used by the
Crounse outfit was seized by the
police in the Marble City. The pony
was stellar actor in a lottery stunt,
the animal picking out numbers
from a hat after chances had been
sold. The grand jury failed to in-
dict Amos F. Crounse, carnival pro-
prietor, but the pony remained in
the hands of the authorities. Van
Arman turned up with a demand
for the animal, claiming he had
leased the pony to Crounse. The
police declined to surrender posses-
sion, but a court order, secured by
Van Arman's counsel, now turns
over the pony to the Syracusean.

The Family theatre at Utica has
been sold, or rather exchanged for
800 acres of farm land. The house
passes from Julius Annesco to
John F. Phof.

SEATTLE, WASH.

Coliseum.—"One Arabian Night."
Clemmer.—"Camille." Blue Mouse.
—"Queen of Sheba." Winter Gar-
den.—"The Case of Becky." Strand.
—"Three Musketeers." Lib-
erty.—Monday, "The Idle Class";
Tuesday, "Wedding Bells." Col-
onial.—"Discontented Wives." Class
A.—"The Heart of the Sunset."

The close of the repertory season
at the Cornish witnessed for the
first time on an American stage
"The Tidings Brought to Mary," a
successful play abroad the past 20
years. The American rights have
been held by Maurice Browne for
some years.

Beginning this week the prices at
the Rialto, except for major stellar
picture attractions, will be reduced
to 30 cents for adults and 10 cents

TRIXIE
FRIGANZA
Playing
KEITH
and
ORPHEUM
Circuits

HAROLD
WARMAN and MACK
SINGING — DANCING — PIANO
THIS WEEK (OCT. 24)
Emery Theatre, Providence, First Half.
Orpheum Theatre, Boston, Second Half.
OPEN FOR OFFERS
Permanent Address: EMERY THEATRE,
PROVIDENCE

BOBBY
WARMAN and MACK
SINGING — DANCING — PIANO
THIS WEEK (OCT. 24)
Emery Theatre, Providence, First Half.
Orpheum Theatre, Boston, Second Half.
OPEN FOR OFFERS
Permanent Address: EMERY THEATRE,
PROVIDENCE

RAIN'S and AVEY
In "SOME SIMP"
Originator of the Fake Telescope
Astrologist.

Direction EARL & PERKINS

Jack Thornton
A VERSATILE COMEQIAN
Now Appearing in a New Act
by HUGH HERBERT

Robbins of Utica had some talk with
Howard Rumsey about a stock pol-
icy for the Empire, similar to that
used at the Majestic in Utica. Rob-
bins might decide to take a fling at
the Empire. He is coming money in
Utica, offering cheap stock—almost
10-20-30.

Stage employees and picture ma-
chine operators were handed an ul-
timate by the employers to take
effect Sunday. The council decided
to back the fight of the theatrical
workers. The theatres are demand-
ing their employees work seven days
instead of six and receive 10 per
cent. less pay for seven days than
now received for six. Elimination
of a number of rules and working
conditions are also sought by the
employers.

BILLS NEXT WEEK
(Continued from pag 27)

Cameron Sisters
2d half
Foster & Perry
Harmon & Co
"Flashers"
Nihilis

OKLAHOMA CITY
Majestic
Howard Nichols
Hollins Sisters
"Ruffies"
Craig & Catto
"Who's My Wife?"
2d half
Gordon and Day
Ja Da Trio
La France & Harris
Briscoe & Rauh
Higgins & Brun

OKMULGEE, OK.
Majestic
Beeman & Grace
Lewis & Henderson
Clara Morton
Kate & Wiley
Geo Damerall Co
2d half

MILES-PANTAGES

CLEVELAND
Miles
Lloyd Nevada Co
Stein & Smith
Bond Perry Co
Montague Love
Oklahoma 4

DETROIT
Miles
Shadowsides
Adams & Ogwood
Frank Wade Co
Frank Bush
Melody Garden
Orpheum
Gardner's Maniacs
Frank Mansfield

Guerrini & Co.
The Leading and
Largest
ACROBATIC
FACTORY
in the United States.
The only factory
that makes any and
all kinds of acrobatic
apparatus—made by
hand.
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Avenue
San Francisco, Cal.

WANTED ACROBAT
FOR STANDARD COMEDY ACT
Not over 10 inches in height; or 125 pounds in weight. Act Now. Working.
COMMUNICATE AT ONCE WITH
PETER BOUCHER
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BEAUMONT
COLLEGES, CLUBS, EXHIBI-
TIONS and WINDOW DISPLAYS
TO ORDER OR SUPPLIED ON
RENTAL BASIS.
STUDIOS

NEWS OF THE FILMS

Mrs. Lydia Hoyt, famous beauty and society woman, will continue her screen career, but not with Norma Talmadge, with whom she made her debut in "The Wonderful Thing," is the gist of newspaper stories hinting at trouble between the young hostess and the star.

Peggy Hyland is being featured in a new feature, probably to be called "Along the Santa Fe Trail," which will be a picturization of an auto trip from the Golden Gate to the Statue of Liberty. Fred L. Granville is directing it.

Pathe Exchange has brought an action in the courts to determine the ownership of certain partitions used on the two floors of their offices in the building at 25 West 45th street. The Pathe people claim the fixtures, valued at about \$10,000, belong to them, and the corporation owning the building allege similar ownership.

Joseph P. Sheridan, warehouse owner, has brought suit against Gerhard & Hey, Inc., for storage. Defendants have filed a counterclaim for \$30,000, charging that 26 cases out of 240 cases of films stored with Sheridan are missing.

A. J. Feinman has removed his film advertising and publicity to 117 West 46th street. Feinman will continue to represent the Inter-Ocean Film Corp., at whose offices he had formerly hung his shingle.

Preparations are under way by the Pioneer Film Corp. for the release in November of "In Society," a six-reel photodrama, with Edith Roberts in the leading role. It is a melodramatic story.

Robert J. Mills, who staged the prolog for the "Way Down East" engagement at the 44th Street theatre last season, is putting on a series of prologs for the pictures to be played over the Keith Circuit.

Suit has been started against the U. S. Pictures Corp. of Edgewater, N. J., by Garry Thompson, scenarist, who seeks judgment to the amount of \$2,950. Thompson alleges it was agreed the company pay him \$5,000 for a script, but that only \$2,100 was paid. The company claimed it had not accepted the scenario, but Thompson alleges some money was paid after he delivered the script. Herman L. Roth and Samuel Altman represent the writer.

Harry Myers, who played Gilly, one of the crooks in Metro's filmization of "Turn to the Right," has been engaged to play in a second Metro picture, "Kisses." Maxwell Karger will direct "Kisses," which was written by May Tully and adopted for the screen by June Mathis.

Bert Lytell tore several ligaments in a tennis match in Los Angeles and is carrying his arm in a cast. He will have to lay off for a fortnight or so. He was not engaged in a picture.

Charlie Chaplin paid a social call to Sing Sing prison last week and was shown through, edifying the prisoners with an exhibition of the famous shuffle walk.

D. W. Griffith got \$25,000 insurance last week guaranteeing snow before Nov. 20, when his contracts with stars in "The Three Orphans" expires.

Douglas Fairbanks refused \$25,000 to include a billboard advertisement of merchandise in his next picture.

Clara Kimball Young is being sued for \$13,000 alleged to be due P. A. Powers as a result of money lent her and Harry Garson on notes.

Both Tarkington's famous characters of "Herman" and "Vernon" in "Penrod" were facers to Marshall Neilan, now producing this popular book and play for the screen. Mr. Neilan finally appealed to Hal Roach for the use of Frederick Ernest Morrison, otherwise known as "Fanchine Samson," whose antics with Snub Pollard have made him widely known.

Announcement was made this week by Cosmopolitan Productions that a new contract had been signed with Famous Players-Lasky by which the latter organization will continue to distribute all of the producing company's features.

First of the Cosmopolitan Productions to be released by Paramount will be "Enchantment," starring Marion Davies, which will have its premier at the Rivoli Oct. 30. The film is taken from the original story, "Manhandling Ethel," written by Frank R. Adams, which appeared in the Cosmopolitan Magazine. Luther Reed is responsible for the scenario, while Robert G. Vignola directed.

Jane Novak has completed her first starring picture for Associated Photoplays, Inc., titled "Song of a

Woman." It was made under the direction of Chester Bennett and is one of a series of five with the star.

Ralph Graves has been engaged by Goldwyn to play the leading male role in the next Rupert Hughes picture, tentatively called "Sent for Out," in which Colleen Moore will be the leading woman. Graves played the young prize fighter in Griffith's "Dream Street."

In filming Owen Moore's next comedy, Mrs. Moore (Kathryn Perry) will not be her husband's leading woman in the new Henry Lehrman piece. Pauline Gordon will have the part, and she is now dividing her time between Seiznick's Fort Lee studio and the Klaw theatre, where she is playing in "Lilies of the Field."

Zena Keefe is returning to active studio duty with Seiznick after her vaudeville and "personal appearance" trip in the bigger picture houses of the middle west. Miss Keefe, herself a Seiznick star, last appeared in support of Conway Tearle as leading woman, under direction of Ralph Ince, in "After Midnight."

June Mathis has been signed as scenarist and continuity writer for Nazimova's next production for United Artists.

The lumber of the stage floor of the old Union Square, now being demolished, has been bought by D. W. Griffith and will be used in building the last of the studio sets for his production of "The Two Orphans." The piece was first acted in America with Kate Claxton at the Union Square Dec. 21, 1875.

NOBODY'S FOOL

Polly Gordon.....Marie Prevost
Marilyn Hardy.....Helen Harris
Dr. Hardy.....H. Henry Grey
Artemus Alger.....Harry Myers
Housekeeper.....Lydia Titus

A rather pleasing comedy of no great pretensions, starring Marie Prevost—a Universal production. The principal merit is the characterization of a "woman hater" by Harry Myers.

Miss Prevost is a bespectacled boarding school pupil, whose tuition and maintenance are paid by a close-fisted aunt. The aunt dies, leaving the girl \$400,000, whereupon she blossoms forth as a society bud; courted by fortune hunters.

Artemus Alger (Mr. Myers) writes a book called "The Unnecessary Sex," designed to prove the non-necessity of the fair sex—the two meet; he makes a fight for her against another suitor, who tries to compromise her, believing she is the wife of his friend. There is a very humorous climax where he wades through a pond to take her in his arms. Both are projected into the water and they embrace as the water engulfs them.

The magnificent comedy pantomiming of Myers has much to do with the picture's success. A good feature for popular price houses.

Jolo.

HIGH HEELS

Christine Trever.....Gladys Walton
Dr. Paul Denton.....Frederick Vogeding
Joshua Barton.....William Worthington
Corliss Van Ness.....Freeman Wood
Laurie Trever.....George Backstrom
Duffy Trever.....Charles Debraic
Dilly Trever.....Raymond Debraic
John Trever.....Dwight Crittenden
Robert Graves.....Robert Dunbar
Armand.....Jean Debraic

Here is an almost impossible story, lightwaisted and shallow, possible only through fairly good direction, "just another of those things" good enough for the cheaper houses or on a double feature program in the bigger neighborhood theatres. It's a Universal product, with Gladys Walton as the star, by Louise B. Clancy, adapted by Wallace Clifton. Lee Kohlmar handled the direction, and his manner of working Miss Walton in close-ups for a greater part of the picture is effective.

The story is that of a petted darling of a wealthy father who has been indulged with everything that her heart could desire. Then at the father's death she discovers that he has been on the verge of bankruptcy for some time. There are also a brother and two young children, and while a young millionaire is anxious to marry her she feels it her duty to remain with the family. In time she discovers the young man of money was far from being the person she should marry, and incidentally the family physician is the man she finally accepts.

The story is told on the screen in a manner draggy at times, but on the whole the production is far and away ahead of the usual run of U. features of this type. The sets and the lightings have a certain quality that glosses the usual U. cheapness.

The cast supporting the star held Frederick Vogeding, who gave an interesting performance, but Freeman Wood as the juvenile lead rather overplayed in the later scenes of the picture. The two Debraic kiddies added an amusing touch to the picture.

KAZAN

This is a Selig production of the Canadian Northwest that is released through the Export and Import Corp. The picture, while not a recent release, has not been generally played and there is no record of it having been given any review in the trade press. Jane Novak is the star, and the supporting cast has Ben Deeley as the lead. The title of "Kazan" is obtained from the James Oliver Curwood story, on which the picture is based. Kazan was a dog which reverted to a state of wildness, mated with the wolves and led the pack, but which always was Johnny on the job whenever the sister of his former master was in need of help.

The tale, as far as it goes, is rather a disconnected one, with some three or four theme threads to follow all through the story.

Old Elmer Raddison is a trapper; his elder son is in the Canadian Northwest Mounted Police. A younger son and daughter live in the more sheltered regions. They, however, come north, and the boy turns out to be a weakling, spending his time drinking and gambling. The girl is left practically alone, and when the summons comes from the father that he is in his cabin in the hills and about to die, after the elder brother has been slain, the girl has to trust herself to the hands of a stranger to make the journey to her father.

The stranger is played by Deeley, who believes that the elder brother of the girl was responsible for the betrayal of his sister. His motive in helping her on the journey is to get the opportunity to wreak vengeance on the woman of the Raddison clan for the wrong done his sister.

When they arrive at the cabin, after having been chased by the wolf pack led by Kazan, the wild dog having recognized the woman's voice in time to drive off his followers and save her, they discover that the father is dead. The heavy of the picture cast having preceded them on the trail and stolen the evidence that would have marked him as the slayer of the girl's brother. This same heavy at the same time would have slain the father, but having found him about to die anyway, he simply opened the door and windows and permitted him to freeze to death. This much accomplished, the heavy doubles in his tracks and slips the Mounted Police the office that the man who accompanied the girl is the slayer.

The hero of the story is then arrested and the girl and her brother start on a journey. During the trip the father's watch opens and reveals a note which tells the real story, and the hero is saved from further imprisonment, but the heavy escapes. He finds the girl in camp alone and is about to attack her when Kazan leaps on him, bears him to the ground and kills him.

In story form Kazan and his life were played up and the human element made secondary. On the screen the animal stuff is placed in the background, but still there is sufficient of it to lend a thrill to the film version, which will get by in the cheaper neighborhood houses.

Fred.

DOUBLING FOR ROMEO

Romeo (Slim).....Will Rogers
Juliet (Lulu).....Sylvia Bremer
Steve Woods (Paris).....Raymond Hutton
Fendler (Mercutio).....Sydney Ainsworth
Big Alce (Tybalt).....Al Hart
Foster (Capulet).....John Connor
Duffy Saunders (Benvolio).....C. E. Thurston
Maggie (Maid).....Cordelia Callahan
Minister (Friar Lawrence).....Roland Hushon
Jimmie Jones.....Jimmie Rogers
"Movie" Director.....William Orlamund

At last something new in pictures! With "Doubling for Romeo," a Goldwyn production, Will Rogers has arrived with a satirical burlesque of the screen that is a howl from start to finish. It is a production that has all the more appeal if one knows anything about pictures at all. The more you know the funnier it is, and if you don't know a thing about them, it is funny anyway. It is Rogers' last picture for Goldwyn for the time being, at any rate, but it is far and away the best of the entire series that he has turned out under that contract.

Credit for the story is given to Elmer Rice, Will Rogers and Will Shakespeare. The two Wills share the greater part of the glory. Clarence Badger directed the production, and he managed to keep the action swinging along at a great rate of speed from the moment that the initial scene was flashed.

The sub-titles are a howl. Rogers is given credit for the modern titles and Shakespeare for the ancient ones. In some cases Rogers has improved on the Bard of Avon, but for another laugh Bacon and Shakespeare are asked to divide credit for the original "Romeo and Juliet" titles.

Rogers at the opening is disclosed a real, sure-enough cowboy herding cattle. When the boss decides to change over to sheep raising Rogers, with the rest of the boys, is let out. Just about this stage the girl of his heart has decided if he would win her he would have to learn to make love like they do in the movies, and she shows him a picture of Doug, whom she claims is the greatest lover on the screen. The boys from the ranch get together when Rogers landed.

Fred.

announces he is going into the movies and dress him in the most approved screen cowboy style. With this regalia he makes his appearance at the Goldwyn studio, where he has a hard time getting past the door until the child star that is supporting all of his family in luxury, comes along and takes him in. Rogers is given a job of doubling for the villain and the hero; both in a serial, and this stuff is filled with laughs. But he flops and goes back to the old home town.

In the meantime the girl has read "Romeo and Juliet," and decided that Shakespeare's hero had it on Deug on loving. Rogers digs up a volume of the work from the parson and reads it in his room, going to sleep over the book and dreaming the ensuing action, which is the story of "Romeo and Juliet," with "Rogers as the hero and the folk of his every-day life playing the other characters. It is a burlesque in the broadest sense, with Rogers enacting the role much after the dashing manner that Doug would have given it. When the awakening comes Rogers has learned his lesson and he dashes off, grabs the girl by force and rushes her to the parson.

The picture is a laugh from start to finish, and is the best out-and-out full length feature comedy that has been turned out in a couple of years as a regular program picture. It stacks up with any of the late Fairbanks pictures, with the possible exception of the "Three Musketeers," and should be a whale of a business getter for any house anywhere. The expose of the "inside of the movies" will get audiences no matter where it is shown.

The cast is all that any one could ask for, and their doubling from the straight roles they were playing to the characters of Shakespeare's story proves that they are trouper.

Fred.

TWO MINUTES TO GO

Chester Burnett.....Charles Ray
Kath Turner.....Mary Anderson
Her Father.....Lincoln Steadman
"Fatty".....Trueman Van Dyke
Football Coach.....Tom Wilson
Dean of Baker University.....Francis Dumas
Professor of Spanish.....Philip Dunham

Here at least is intelligent distribution. "Two Minutes to Go" is a football picture released for its first run in the height of the football season. Looks like finally some one has arrived in the picture business who thinks as to "time, place and picture" and links the three up. The production is one of the Charles Ray-First National series, presented by Arthur S. Kane.

In presenting it at the Strand, Joe Plunkett has prefaced the picture with a brief touch of college atmosphere. He has an "eleven" accompanied by the coach march through the audience onto the stage and run through a series of college numbers. "Two Minutes to Go" was written by Charles Andres, produced and directed by Charles Ray, who is also the star.

The story is somewhat along the "College Widow" lines, as any football yarn must be. Ray naturally is the hero. The picture opens with a football game and closes with another. In the first Ray is shown in the stand. For several years he has been the backbone of the team, but this season he isn't playing and the team has been going down in defeat at one game after another. This has caused the star to lose his popularity with the boys, but there is one girl who sticks by him. His reason for quitting the game is kept secret by him about the college, but the audience is in on the fact his father has met with reverses and Ray is "running a milk route" to work his final year through college. That milk route calls for his being on the job at 3.30 a. m. and therefore he can't hit the field with the boys for practice each day.

Just before the big game of the season a rival for the favor of the girl accidentally stumbles onto the fact that Ray is a milkman in the wee amn' hours and faces him with the fact at a party. Ray denies it, but the next morning he is caught with the goods. Then the girl gives him the cold shoulder.

The appeal of the team for him to get into the final game has its effect, and at the end of the first half the score is 3 to 0 in favor of the opponents. Between halves Ray receives a note from the girl which gives him some added pep, and in the next period before the final quarter a wire from his dad brings the news that he has rehabilitated his fortunes. Then with "two minutes to go" in the final quarter Ray makes a touchdown and wins the game. It may not be the best football, but it sure is good picture material.

The feature will prove mighty interesting at this time and should pull business in the better houses. There are any number of little picturesque touches and college pranks that lighten the drama of the story, and in all it is a good little comedy drama.

Mary Anderson plays opposite Ray and gives a corking little performance. Lincoln Steadman is the roommate of the star and gets a few laughs. A couple of professors, played by Francis Dumas and Philip Dunham, were a comedy relief to the tenseness of the game. Trueman Van Dyke was the cheer leading heavy of the picture and landed.

Fred.

THE CUP OF LIFE

Captain Brand.....Hobart Bosworth
Pain.....Madge Bellamy
Chan Chang.....Tully Marshall
Roy Bradley.....Niles Welch

A first-class picture, one of the best if not the best program feature in many a moon, offered by Associated Producers on the Low circuit. Hobart Bosworth stars—really stars—and Thomas H. Ince supervised, while a nearly perfect scenario is credited to Joseph Franklyn Poland. Capable support rounds out an altogether satisfying screen contribution.

The story is plausible, full of the unexpected and not an inch is wasted in telling it. Captain Brand is a he-man and poaches pearls for the fun of it, not the money. He is in a hurry for home on the trip because his son, in ignorance Captain Brand is really his father, is on his way to Singapore. But a shark in the water delays the diver. In goes Brand himself and cuts the fish's throat. Coming out, he finds his diver about to swallow, as sure keeping for his theft, a magnificent pearl. Brand rescues it, announcing it is not for sale, but for a beautiful woman who "canno" be bought in any other way.

Comes then a destroyer, and there is an amusing fake burial at sea to head off suspicion of poaching. The naval vessel looked American, but the officer wore a British uniform. Back in Singapore, Brand hunts Chan Chang, rich Chinese dealer and father protector to a little orphaned white girl now reaching maturity. The foster father wishes her to marry a Chinese. One pearl more is needed for her bride gift, but it must be magnificent to match the others. One that would match it is Brand's, but the captain refuses to sell. Why? It is for a woman.

The son, known as Roy Bradley, meets little Pain and loves her. She shows him, innocently, the pearl string. From his father, whom he does not know is his father, he begs the pearl and adds it to the string, and old Chan, finding it, suspects Brand, suspects the worst, all unwittingly confirmed by Pain, who keeps silent to protect her boy lover.

Now things move fast to a climax in a darkened room, where the two men, unknown to each other, cunningly set in conflict by Chan, fight while Pain watches, afraid to cry because Chan will shoot the boy if she does. But in the end they break through a wall into the light, the boy falling unconscious, never knowing his father, who fights his way out, leaving a threat for Chan to take him to sea as a cook if he prevents the girl and boy marrying.

All this is played by Mr. Bosworth in stellar style, while Tully Marshall made a distinct and effective creation of the Chinaman. Madge Bellamy, with her lovely girlish features and her pantomime while the fight was going on, stepped forward as a picture possibility of no mean stature.

The technical accomplishment was good, though at times the handling of the lights produced more than the usual flatness. In resisting the plea for a happy ending, Mr. Ince staked something mightily effective with Brand sailing away in a churning sea leaving everything set for the lad he loved and never told.

Leed.

TO A FINISH

Jim Blake.....Buck Jones
Doris Lane.....Helen Ferguson
Bill Terry.....U. Raymond Nye
Wolf Barry.....Norman Selby
Joe Blake.....Herschell Mayall

Fox presents "To a Finish," a Western five-reel thriller based upon the story by Jack Strumwasser. Buck Jones is the star, with Bernard Durning the director. While Strumwasser has turned out nothing particular in the way of a story the director has mapped out a corking Western feature based almost entirely upon his star's ability as a melodramatic hero. Fight after fight crowd the five reels, with Jones displaying himself as a nimble athlete and contender for the crown held by Douglas Fairbanks for this type of work. The story is practically forgotten with the abundance of action supplied by the star in the role of a typical Western hero.

As a fighter of the rough and tumble variety he stands out prominently, with his horseback riding displaying years of training. The theme is simple, having as its central figures a bad man, a cowboy hero and the girl. After the series of fights, mad dashes across the country on horseback and other incidental bits of melodrama, the hero rescues the girl in the bad man's home. All in all "To a Finish" is a fast running daredevil picture.

Its cast is short, with the star and Norman Selby the only players of any prominence. The latter is given little opportunity to display any of the little ability which he gained as "Kid McCoy." As with the majority of Western pictures the production cost is slight. A great portion of the action takes place in the open. For audiences that like the Wild West stuff this should be a knockout.

Hori.

DAWN OF THE EAST

Countess Natalya.....Alice Brady
Roger Strong.....Kenneth Harlan
Satan.....Michio Ito
Maria.....America Chedister
Sonya.....Betty Carpenter
Mrs. Strong.....Harriet Rome
Wa Ting.....Sam Kim
Liang.....Frank Honda
Kwan.....H. Takemi
Chang.....Patricio Reyes

Realtor production starring Alice Brady. Story and scenario credited to E. Lloyd Sheldon with direction by E. H. Griffith. Countess Natalya, a Russian refugee, secures employment as a dancer in a Shanghai cafe to support a sickly sister and herself. Disgusted with the life, the girl becomes entangled with Satan, a Chinese royalist and plotter against the new republic. He promises to secure sufficient funds for her to leave the country if she will agree to marry a rich Chinese admirer. The girl is given the impression the marriage ceremony is not binding, and escapes to America with the aid of the money secured as a dowry from her husband. This amount is divided by her with the plotter.

Shortly after arrival in America she marries an American diplomat who has been interested in the new Chinese Republic. The Celestian villain arrives, threatens to expose her as the wife of the Chinaman, which he claims will be held valid in international law, if she does not secure certain information her American husband has regarding the Chinese republic. This proving fruitless he brings over the Chinese husband, who, upon meeting the girl, is informed he was tricked into the marriage so that she could secure his money.

Believing her, he kills the villain and destroys all evidence of the marriage, and undoubtedly went back home, leaving things serene.

There is a certain interest in this melodrama that will hold the average audience. The Oriental settings are flashy and create an atmosphere that places the picture above the common program feature.

Miss Brady is admirably cast, with Kenneth Harlan short of opportunities in a leading man's role of but minor proportions. One of the most convincing bits is credited to Michio Ito as the villain. Next to Miss Brady his is the biggest part of a well done picture.

Hart.

CLAY DOLLARS

Bruce Edwards.....Eugene O'Brien
June Gordon.....Ruth Dwyer
Sam Willett.....Frank Currier
Ben Willett.....Arthur Houseman
Lafe Gordon.....Jim Tenbrooke
Mrs. Gordon.....Florida Kingsley
Buck Jones.....Tom Burke
Peter.....Jerry Irvine
The Village "Cut-up".....Bruce Reynolds

This Selznick feature at Loew's New York, with Eugene O'Brien starred, is exceptionally good. The story and scenario are by Lewis Allen Browne and the direction by George Archambaud. A simple enough yarn with all the old ingredients, you think at first, admiring the beautiful photographing, keen rural comedy touch and progressively interesting direction—and then you wake up. It is not the old story—quite. There's a new twist.

Bruce Edwards returns to find the property willed him by his uncle has been traded on his deathbed for valueless farm land. As the picture goes on you are led to believe the mud in the swamp is valuable for brick making, etc., and so is the villain who profited by the trade. Said villain's son is in love with the leading lady, whose mother suspects the worst about the deathbed trade, but can't tell because the villain has a mortgage. In the end a trade back is arranged because the villain is led to believe, as the audience is, that the property is valuable. He wakes up too late and Bruce has the girl.

Mr. O'Brien is always pleasant, an agreeable, well dressed, gentlemanly fellow. Ruth Dwyer, in support, is as charming and visually delightful a personage as you will encounter in many a day, and minor parts are developed faithfully for all screen purposes.

A first rate program feature, clean, wholesome, entertaining and with a fetch to it.

Leid.

THE INFAMOUS MISS REVELL

Julien Revell.....Alice Lake
Paula Revell.....Cullen Landis
Max Hildreth.....Jackie Sanders
Lillian Hildreth.....Lydia Knott
Mary Hildreth.....Herbert Standing
Samuel Pangburn.....Alfred Hollingsworth
Maxwell Putnam.....Alfred Hollingsworth

Alice Lake is starred in a dual role in this Metro Classic, directed by Dallas M. Fitzgerald. The story was originally done by W. Carey Wonderly and adapted for the screen by Arthur J. Zellner. It has no great picture punch and the production is one which while getting by with most audiences will undoubtedly seem slow and draggy to a great many. The story is told in the sub-titles rather than in action, which makes everything on the screen in a pictorial way slow, as the audience has to get to the titles to catch the advance of the story.

The twin sisters, played by Miss Lake, are concert stage singers who have flopped on their first tour. They have four young sisters and brothers to rear, so when a wealthy patron is willing to do a little pro-

viding for the family if one of the sisters will act as his companion through his declining years Julien decides that it is up to her to make the sacrifice. After a period of two years he dies while abroad, and when his will is read he has left all of his property to the girl during her life providing she does not marry. To his sister and her son and daughter he leaves \$1,000 each. The niece schemes to separate the girl from her inheritance by getting the brother to marry her. In the development it is finally shown that Julien died shortly after her protector passed away, and Paula, her twin, impersonated her to receive the money "for the children's sake."

In the end the boy really marries her, so at least a third of the fortune remains in the family and the children are taken care of.

Pictorially the picture is far from being a wallop. The doubles are very much stilted and many better expositions of this particular form of trick photography have been shown. In detail Mr. Fitzgerald has also overlooked a few bits. One, for instance, is where the star writes four lines of a letter, and when the latter is shown it has more than a dozen lines on one page alone.

All in all, the 50 minutes that "The Infamous Miss Revell" occupies the screen were rather a bore than entertainment.

Fred.

BRING HIM IN

All things considered, "Bring Him In" is a splendid program feature—not big enough to utilize in pre-release houses or anything of that sort, but one that will satisfy the patrons of picture palaces like the New York and the other cinemas on the Loew Circuit.

It is a Vitaphone production, story by H. H. Van Loan, scenarized by Thomas Dixon, Jr., starring Earle Williams, who is also credited with its direction in conjunction with Robert Emminger. The story gets its title from the code of the Northwest Mounted Police, which is to bring your man in, dead or alive, and to live up to your oath of office under any and all circumstances.

The strength of the tale lies in the conflict between an officer after his man—the man saves the officer's life and he is thus torn between his duty and his gratitude. After giving the fugitive an hour's start the officer of the law starts after him, shoots in the air, the fugitive shoots the officer in the breast, and when the officer says, "I shot in the air, old pal," the other replies, "I wish to God I had."

Earle Williams plays the fugitive, who turns out to be innocent, of course, and Bruce Gordon the sergeant of the Northwest Mounted Police. In most respects Gordon's is the better role in that he is more romantically heroic. For example, when the fugitive brings him in wounded and apparently dying, he says to the others, "I shot myself," to save the man who rescued him from drowning. Williams' heroics are more or less dragged in without regard for the plot's progression, as in the case of his knocking down a halfbreed who is rough-housing the heroine within shouting distance of the hero's hut. The introduction of the halfbreed has no bearing whatsoever upon the plot. It is merely projected into the picture to give the hero somebody to knock down.

Williams is his usual self-complacent self, always to be depended upon to register in the direct range of the camera. Bruce Gordon carried off the acting honors as the police sergeant and Fritz Ridgeway was wholly equal to the demands of an emotional heroine. The remainder of the small cast was quite competent. Direction and photography wholly satisfactory.

Jolo.

SINGING RIVER

Lang Rush.....William Russell
Alice Thornton.....Vola Vale
John Thornton.....Clark Comstock
Grimes.....Charles King
Kane.....Louis King
Freud.....Jack Hull
Bert Condon.....Jack McDonald
Sam Hemp.....Arthur Morrison
Low Branson.....Jack Roseleigh

Altogether unoriginal plot is "Singing River," capably directed by Charles Giblyn from a scenario by Jules Furthman—a Fox program feature of the "western" type, starring William Russell. Star gets into a fight with a "bad man" and shoots him in self-defense. He runs away—but only a short distance, judging by the speed with which the other characters reach his cabin as the exigencies of the story require. He strikes "pure horn silver" at once, the sheriff's daughter (only female in the case) aids him in his temporary conflict with the law, and there is an inevitable conclusion to a straightaway melodramatic tale, without any flashbacks or other distracting elements or ingredients. The first and gun fights are not very convincing, but the admirers of Russell should be pleased with his manly characterization. Vola Vale acts with sincerity the role of the swift-riding sheriff's daughter, and there are several scenes in competent adequately presented. Not much opportunity for director to exercise his imagination. Just a cheap program feature.

Jolo.

EVER SINCE EVE

Celestine LaFarge.....Shirley Mason
Cartaret.....Herbert Heyes
Lorita.....Eva Gordon
Percy Goring.....Charles Spere
Mrs. Kerry.....Frances Hancock
The Stranger.....Ethel Lynn
Lieut. Gerald O'Connor.....Louis King

This is a William Fox short-length feature production. The picture does not seem to be more than four reels in length, judging from the time consumed in screening. What it is all about is going to be pretty hard to guess. It started out something like a mystery and then developed into a stereotyped guardian-and-ward love story, where the end was in sight the minute the story was started. As a picture, however, it will answer on a cheap double feature program when there isn't anything else to be booked.

The story is by Joseph Ernest Peat, made into a scenario by Dorothy Vost and directed by Howard M. Mitchell.

At the opening there is a flash of a burglary being committed, a couple of shots being fired, a call for the police and the assignment of a detective to the trail. Then there is a flash to the studio of Cartaret, the artist. He is a wealthy bachelor and a woman-hater. His model is Lorita, who has a sneaky feeling for him and his dough. While Cartaret is in the midst of his work three other artists drop in just as a telegram arrives to the effect that Cartaret's daughter is coming home. This is a surprise to the trio of friends until there is an explanation that "the daughter" is a French war orphan that he adopted in 1915.

She arrives on the scene and there is the usual change of costume business which reveals the fact that she is a charming young lady, etc. At about this stage of the game Cartaret feels himself slipping, so it is

necessary to work out a plan whereby it will be revealed later that the girl isn't the adopted daughter at all but an obliging cousin of the real adopted girl, who has since run off and married a second lieutenant of the A. E. F. When that is worked out then there is nothing left for Cartaret to do except marry the girl, and this is done.

Just at this point the audience discovers that the detective who has been trailing all through the picture isn't in the story at all and never had anything to do with it except to make it a little more difficult. As a matter of fact the picture is the veriest sort of soothing syrup bunk, and that is all.

Shirley Mason's performance was all that could be expected in a picture of this sort, the supporting cast as a whole being hardly worth mentioning.

Fred.

ACE OF HEARTS

This is a recent release by Goldwyn, an excellent product from many angles. It tells an interesting story and accomplishes the high purpose of explaining away anti-colored beliefs, at the same time preaching a fine ethical sermon. The picture is done in splendid, dignified style and has as its featured actor, Lon Chaney, whose work ever since his playing of "The Frog" in "Miracle Man" has added to his reputation as an actor of utmost sincerity and skill.

"The Ace of Hearts" deals with a group of anarchists whose method of improving the world is to kill off malefactors of great wealth and vicious influence. Henry (Mr. Chaney) is a member of this group. They have singled out for death a rich man, described as "The Man Who Has Lived Too Long," and they draw among themselves to designate the member who shall destroy

him for the human good. For this purpose a set of cards is dealt around the circle and whoever gets the ace of hearts must carry out the edict of death.

Both Henry and John, members of the group, are in love with a woman member, Lilith. John receives the fatal ace and starts off on his mission of death. But before he goes he marries Lilith (played by Beatrice Love). John is a waiter in the restaurant frequented by "The Man Who Has Lived Too Long," and it is his purpose to plant a time bomb under the table while he is at breakfast. When the time for the killing comes John observes that at a neighboring table there are two lovers who are certain to be killed in the explosion. His eyes being open to the understanding of love and life, it suddenly bursts upon him that the life and safety of the two lovers are of more importance than the death of "The Man Who Has Lived Too Long." Accordingly, he declines to set off the bomb.

For this reason he comes under the doom of the socialistic group, who pronounce his death at a meeting at which Henry is present. While the anarchists are dealing the cards to determine by the ace of hearts who shall kill John, Henry sets the same bomb under the counsel table, and the climax comes when it explodes and kills off the group of anarchists, thus vindicating the theory that the regeneration of society must come from preservation of life and love rather than by the destruction of evil.

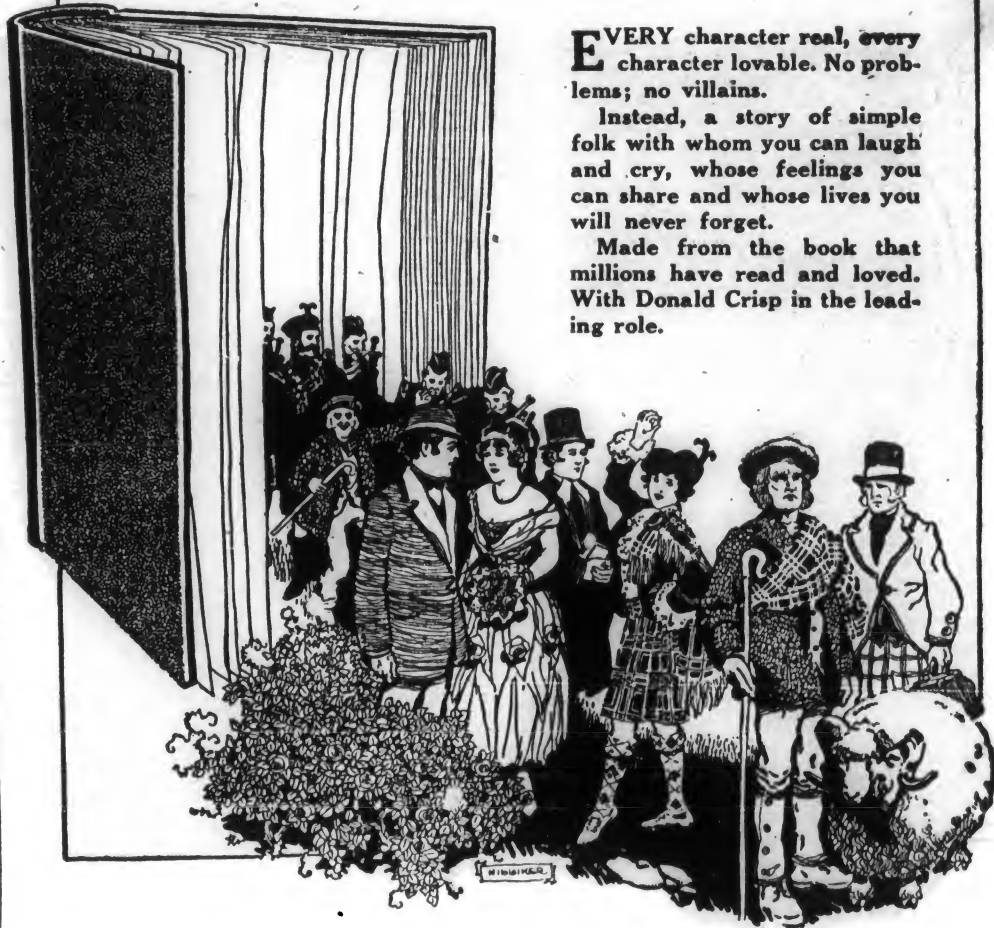
The picture story carries with it a fine love story and an uplifting moral of self-sacrifice. Whether its commercial success will be great or small is a question, but as an artistic achievement it assays 100 per cent. It belongs to the newer and better grade of picture standards.

Rush.

Famous Players-Lasky British Producers Ltd. present
A DONALD CRISP PRODUCTION

"The Bonnie Brier Bush"

A Paramount Picture



EVERY character real, every character lovable. No problems; no villains.

Instead, a story of simple folk with whom you can laugh and cry, whose feelings you can share and whose lives you will never forget.

Made from the book that millions have read and loved. With Donald Crisp in the leading role.

A Paramount Picture

Scenario by MARGARET TURNBULL

From the novel by Ian MacLaren and the plays by James McArthur and Augustus Thomas

(Three column press ad. Mats or clippings at exchange)



FAMOUS PLAYERS-LASKY CORPORATION



CONFLICT

Gwynne Ramalle.....Priscilla Dean
John Ramalle.....Ed Connelly
Miss Labe.....Martha Mattox
Buck Fallon.....Hector Sarno
Jovons.....Herbert Rawlinson
Mark Sloan.....L. C. Shumway

Universal undertook to put this feature over with a crash at their Central theatre on Broadway with the assistance of an exceedingly heavy advertising campaign. The picture, while a fairly good production of the U. program quality, manages to satisfy but does not by far hold up to the lengths that were gone to in exploitation for it.

Stuart Paton directed the picture, which has as its big punch a log jam. The story originally appeared in "The Red Book," from the pen of Clarence Buddington Kelland.

Priscilla Dean is starred in the production and gives a performance that has a few thrills in it. Her bit of work in the log jam scene is well handled, but it is nothing to rave about. There isn't the real suspense quality in this scene that there should have been. Had the picture been properly handled in the making this scene could have been as big as the ice floe stuff in "Way Down East." It is just another case where the U. system falls short in realizing on a real asset.

Miss Dean photographs like a million dollars all through the performance, and the director didn't overlook a chance to have her shot at every angle at which she appeared to advantage. Herbert Rawlinson, who plays the lead opposite her, gave a performance that will surely be liked by his fans, and makes him ready to resume starring with the U. L. C. Shumway as the heavy was all that could be asked.

Incidentally the presentations at the Central have improved during the last few weeks, and this picture is given all the opportunity that could be wished for it from an exhibition standpoint, but still this won't get it over with the wallop that the U. hoped for.

Fred

SPORTS

(Continued from page 7)

third quarter Yale pushed across for a touchdown and kicked the goal for a 7-point lead. Around this time Wilhide, regular Army quarter, was injured and forced to retire for the afternoon, which allowed for Johnson being sent in. With Yale leading, Johnson disregarded instructions and began to throw passes all over the lot, and worked the ball down to Yale's

20-yard line, where another pass was intercepted by Aldrich, who ran it back to the Army's 15-yard mark before being stopped. From here the Eli clan hammered through for another score, being aided materially by penalties inflicted on the Army for being off side.

Daly, seeing he couldn't stop Johnson throwing passes, sent in his best backfield man, French, who had been held out up to that time because of injuries. He used an assortment of passes and running plays that forced Yale back over their own goal line for the first time this year, and was well on his way to another score when the game ended with the cadets 20 yards short of another touchdown.

According to report, the cadet corps at the Point is more than sore at Daly for not having let the team open up until forced to by the actions of the second-string quarterback, as they figure a victory over Yale, with Princeton's defeat by Chicago, would have given them an equal rating with the Navy.

It was also said that Johnson had probably queered himself from further participation in the Army schedule by his throwing of passes despite instructions, and that French would undoubtedly be considered for All-American honors because of the manner in which he executed them.

The boys around the theatrical district are still talking about the exhibition of football Wallace (Doc) Elliott, son of Jack Elliott, owner and manager of the Keith house in Youngstown, Ohio, gave at the Polo Grounds last Saturday during the Lafayette-Fordham contest.

"Doc," as he has been nicknamed by his fellows, raged all over the field and gave one of the best demonstrations of line plunging ever witnessed on the 155th street lot. Substituting in the Lafayette backfield for Gus Seasholtz, who was held out of the game because of injuries, Elliott plowed through for two touchdowns, was always good for a gain whenever given the ball. He received unstinted praise from the New York dailies and no doubt won a regular berth on the "varsity" by his playing before being removed from the game towards the finish due to a bad ankle.

Elliott looks like a great "find" for

Lafayette, as he is in his freshman year and has three more seasons of collegiate football before having to hang up the moleskins so far as his alma mater is concerned.

To those not knowing the best vantage point from which to watch a football game it may be of interest to say all press stands in the stadiums throughout the country are at the highest point afforded and generally in the last and top row of the tier. In addition it has become customary for the home team to have established a telephone system between the players' bench on the field and "spotters" ranged along the top rows to keep tabs on the different men to be watched during the conflict.

It is believed Harvard first instituted this system, which would seem to give the eleven acting as host a decided advantage as to substitutions.

An example of the financial support different cities give their baseball teams is shown in the following: The members of the Louisville team, which won the "minor league series" from the Baltimore club, received \$564 each. At the time this series was being played the Kansas City Blues engaged in a local series with the Monarchs of the National Colored League, the receipts reaching \$24,000, of which the Blues divided \$10,587, or \$529.47 each, and the games were purely local.

The new Maple Heights race track of the Ohio State Jockey Club was opened Saturday auspiciously. Apple Jack II, owned by R. H. Harvey, Cleveland, capturing the \$1,000 Maple Heights handicap, the feature race of the day, over the six furlongs course. Approximately 7,000 racing fans from Cleveland and vicinity turned out for the first running horse meeting held in this district for over a year, and everything looks like success in this effort to revive interest in the "sport of kings."

HICKS AROUND IN 78

Chicago, Oct. 23.

Leonard Hicks, hotel man and theatrical greeter, added to his laurels as a golfer at Flossmoor, when he ran fifth in an elimination

of 134 players, Chick Evans running first. Hicks averaged under 82 for 18 holes. At Beverly, Hicks startled the gallery with a 78.

BURLESQUE REVIEWS

(Continued from page 10)

opportunities without a miss. He is of the old variety team of Smirl and Kessner, a standard act several years ago, and a corking acrobat. In addition to using his ground tumbling during the show, Smirl fills in with a specialty in one that gets over.

Madiyn Worth is the soubret. Shapely figure, and an average singer and dancer, with lots of pep. Miss Hastings, Lillian Rockly, and La Viva complete the roster of principal women. La Viva is an acrobatic and toe dancer, and a first rate exponent of both schools. The show lacks a good voice in the feminine division.

There were 15 choristers on view at the Olympic Tuesday night. It's about the most ordinary bunch seen on the American wheel this season. But they're all willing workers, and make up in industry what they lack in shapeliness and looks.

The chorus costuming is extremely burlesque in the main, running to full pink tights with unsightly trunks during the first half. In the second part there is an Indian costuming arrangement that is head and shoulders above the rest of the outfit. A red-fringed set also in the second part looks well, without attaining particular distinction.

The first three-quarters of an hour is very light in comedy and entertainment. With the advent of Bixley's restaurant scene, with Bixley running in and out and copying hot cakes out of the box on the counter, the show picks up and maintains a good laughing batting percentage to the finish. Bixley does his musical stunt in this scene, playing on several instruments, borrowed from the orchestra, during a number. The musical frying pans landed their usual applause score.

A genuinely funny bit in the second half is that which has George Wright as a walrus-mustached sheriff looking for a murderer whose distinguishing mark is a leather vest, giving Bixley and Micals a splendid chance for a bunch of nicely worked comedy. The bit has a dandy snapper at the end, which enhances its laughing values. Another sure-fire laughing section is contained in the railroad sleeping car scene, with the sleep walker, married couple, and other similar accessories that have made 'em roar in burlesque houses for years, and will continue to do so for many

more to come when staged by real comedians.

Micals uses a damn and a hell occasionally, and in the sleeping car bit gets pretty close to the line, but it's just ginger, competently handled and never made offensive. Both comics know their business thoroughly, and make everything they make a stab at stand up for laughs.

La Viva interpolates several dances that make a neat contrast for the comedy, and Madiyn Worth contributes an olio specialty that pleases. A pair of black lace tights do much to make Miss Worth's turn interesting, likewise the manner in which they are filled. There's a bit of wiggling that goes with the Worth turn, but they liked it at the Olympic, and after all, what's the harm of an odd wiggle or two in an entertainment that on the whole is far cleaner than many a more pretentious show playing to a Broadway clientele.

There are several weak spots in the show that need propping, notably in the first scene of the opening. The show has been mounted in a manner that compares with the American wheel average. With Bixley and Micals to keep the laughs moving "Harum Scarum" should fill its mission satisfactorily as an American wheel frolic. Tuesday night the Olympic was packed. Amateur night and the removal of H. F. Kahn's opposition up the street, with Bixley and Micals both good burlesque cards, all probably figured relatively in the house-packing.

Bell.

BURLESQUE PERSIFLAGE

A burlesque producer in New York received a wire Tuesday from his road manager, saying: "Business bad. Send five hundred." The producer answered: "One or three sheets."

Another producer standing in a group of burlesque men claimed his show had beaten every box office record so far played this season. He was congratulated on his good fortune and asked if it were on the level. "Absolutely," he replied, "but I am still \$3,500 to the bad."

3 UP-STATE ONE-NIGHTERS

The Colonia, Norwich; Amsterdam, Amsterdam, and Family, Gloversville, N. Y., went into the American wheel route last week as tentative one-nighters for four weeks, filling in the first half of the week with the Van Currier, Schenectady, a regular wheel stand, playing the shows the last half.



For Those Inevitable "Dark" Nights
Lewis J. Selznick Has a Wonderful Remedy
Book

"A MAN'S HOME"

A RALPH INCE PRODUCTION

With This Remarkable Cast ~
HARRY T. MOREY ~ KATHLYN WILLIAMS
MATT MOORE ~ FAIRE BINNEY
GRACE VALENTINE ~ ROLAND BOTTOMLEY

From the Play by
Anna Steese Richardson and Edmund Breese
Scenario by Edward J. Montagne

Ask at Any Select Pictures Exchange.



LONDON FILM NEWS

By IVAN P. GORE

London, Oct. 10.

The Government is said to be paying particular attention to the Russian film that Chaliapin, the singer, is bringing into the country with him. The film, "Ivar the Terrible," has already been seen here, however, and contained some of the most disgustingly immoral scenes ever screened which, of course, had to come under the pruning knife.

John Gliddon has completed "The Night Hawk," a screen version of Philipott's sea story, "The Haven." The cast includes Henri de Vries, the Dutch actor; Malvina Longfellow, Mary Brough, Edward Sorley, Nadia Ostrovska, Caleb Porter and Roy Byford.

George Ridgwell is making "The Lost Leader" for Stoll, with Dorothy Fane as leading woman. This is a screen version of the Parnell stage play which was not a wonderful success when produced in the West End.

Martin Thornton, another Stoll producer, is busy on a new melodrama, "The Lamp in the Desert." The story is an Indian one with much hill fighting. Lewis Willoughby is the heroine.

Kenneth Foss is working at the British and Colonial studios on the interiors for the picture version of Jerome K. Jerome's novel, "All Roads Lead to Calvary."

Stolls have disposed of the first series of fifteen episodes of the "Adventures of Sherlock Holmes." These have been secured not only for America but for France, Australia and New Zealand. A second series is in course of preparation.

Maurice Elvey has announced his forthcoming marriage to Madge Stewart, a Stoll "star."

Jacques Wessel, who has joined the Grainger Binger Anglo-Dutch combine as director of Foreign Sales, is leaving for America within the next few weeks. He will take five of the firm's latest features with him.

Although extensively reported on and given a lot of space, the Arbuckle scandal has not created very much excitement here.

"Vi of Smith's Alley," one of the last pictures to be made by the Broadway Company, is a good feature of its type, but is chiefly remarkable as a striking example of how a muchily boomed "star" can be eclipsed by a hardly known artist in a secondary part. This is the case with Violet Hopson, who, although greatly advertised as "Vi," has to take a back seat before the natural artistry of Amy Verrity.

An attempt is evidently being made to convert the London Pavilion into a part-time cinema de luxe, which will be the hub of the trade show world.

"Over the Hill" in Albany

Albany, Oct. 26.
The Fox special, "Over the Hill," opened at the Clinton Square Monday to turnaway business. This is the first special that house has ever played and in order to accommodate the crowds an extra performance was inaugurated in the morning, starting at 10 o'clock.

CARNIVAL LAW

(Continued from page 1)

found in a carnival attraction. That will include the offering of any prize in a game of chance. At the same time, according to the report, the league will effectively incorporate into the measure such restrictions on an immoral element that a carnival will find it virtually impossible though complying with all other provisions, to obtain a Health Department permit to exhibit in New York State, unless carrying its troupe in a physical condition to pass the medical examinations that are to be required.

It is proposed to place the supervision of any carnival exhibiting in New York State with the State Constabulary, with the Constabulary (State Troopers) superceding in authority over carnivals local officers of the communities. This is aimed to do away with the customary "fixing."

It is also likely, the story says, the bill will contain a State license fee for each carnival and each concession with the carnival, the State fee to be in addition to any license exacted by a municipality.

State Permits

One proposed provision submitted, it is said, is that the carnival intending to exhibit anywhere in New York State shall, three months before entering the State or giving its

first exhibition within its confines, make application to the State Health Department for a permit, and cannot exhibit without holding the permit. Upon the issuance of the permit the carnival company may have to file a bond of \$5,000 or \$10,000 that it will fulfill the permit's provisions. Among these will be the authority giving any local health officer to demand all, or any members of the carnival company shall undergo a physical examination and receive a local health permit before opening.

The measure is not to exclude traveling circuses. The distinction to be made will not allow of confusion or collusion that may be taken advantage of by a carnival.

The Civic League has constantly been on the trail of carnivals and its literature on the subject has been spread throughout the country. Many other State reform associations have taken up the matter of carnivals, mostly on the grounds of health, disease and gambling.

Kansas City, Oct. 26.

For the national convention of the American Legion, here Oct. 30 to Nov. 6, the Con T. Kennedy carnival outfit is advertising "Wheels will positively work." This is in the same ad announcing as attractions President Harding, Gens. Pershing, Haig, Diaz and Koch.

MASON REVUE BACK

(Continued from page 13)

was made. Mason says that as soon as the cabaret performances were started everyone who came in was either a general or a colonel, and therefore entitled to pass the door free of charge. On night the "ree" list included 162 generals and colonels, and when he refused to pass then he was accused of being an enemy of the government. At the Chapultepec there was an order that all guns had to be checked at the door.

Finally the government seized the properties and scenery of the company for moneys advanced to the organization to bring them to the city, and for their return fares together with a \$25 food allowance made each member of the company returning.

Cora D'Orsey and Lillian Hite, two of the girls that were with the show came back to Broadway and told of a shooting affray that they said took place in the Chapultepec, during which Miss D'Orsey held under a table while an ex-brigand tried to shoot holes through Senor Hernandez Yberra de Valeras who was escorting her from the cafe, and in the meanwhile Miss White made her escape through a window. This, according to the young ladies, was one of the regular features of the delightful social life of the Mex. capital.

The girls of the company, according to Mason, were great favorites in the palace of President Obregon, and they after visiting the palace would return to the theatre and inform him days in advance as to what nights the company would be permitted to give performances.

"LILY DALE" SHELVED

(Continued from page 12)

were the features of "Irene" that were responsible for the success of that piece and that they insisted on being cut in for a piece of the show.

McCarthy made certain demands on Moran and Montgomery, but Moran the next morning told the two writers he would overlook the happenings of the evening, whereupon McCarthy is said to have reiterated an act that was said the night before, added to it, and informed Moran that everything that was uttered went, and that he wanted his.

Result was that the show was closed on Saturday night in Baltimore and the New Haven date which was scheduled for this week was cancelled and the production sent to the storehouse.

Joe E. Moran and James Montgomery are leaving Sunday for French Lick by special car. They will stop at intermediate points to inspect the companies of "Irene" now on tour. The date set for their return to New York is about Nov. 18, when Montgomery will start work on an attraction for the Vanderbilt Theatre, to open during the holidays. In the meantime Lyle Andrews will secure a show to play the house.

"BEN-HUR" SHOOT
PLANNED FOR ITALY

Production to Be Abroad With Kingston in Charge

"Ben-Hur" is not to be screened in this country after all. The tremendous screen production which A. L. Erlanger and his associates are to make of the Lew Wallace play is to be done in Italy, according to plans mapped out. Sam Kingston, who left the Fox organization last week to become general manager for Florent Ziegfeld, Jr., is to be placed in charge.

Mr. Kingston is to go to Rome with a company of American players, who will have the principal roles in the drama, but the big mobs will all be secured on the other side.

The director for the production has not been selected as yet, but it is believed the drama will be staged, as far as the principals are concerned, by an American director or a director who is at least versed in the technique of the silent drama from the American standpoint. The mob scenes will be handled by an Italian director who has been associated in several of the recent screen spectacles that have been made in Rome.

BROADWAY STORY

(Continued from page 12)

of the company agreeing on a small guarantee weekly and all agreed to divide whatever profits there are at the end of the season.

The expanding of the theatre zone above 42d street has brought up the possible handicap placed upon theatres south of that thoroughfare. This season only the Casino with "Tangerine" and the Knickerbocker, which had "The Merry Widow" and opened Wednesday with "The Wandering Jew," have shown real business. Both houses are directly on Broadway. The several houses on the intersecting streets have failed to realize paying business, with the possible exception of the Elliott, which has "The Silver Fox" (William Faversham). Even that attraction is far under the draw expected. William Hodge was moved below 42d street two weeks ago, his "Beware of Dogs" being switched out of the Broadhurst to the 39th Street. The first week in the latter house found a drop of at least 25 per cent. in business. This particular attraction, however, is a safe one. Hodge, regardless of his draw in New York, has been good on the road for \$100,000 a year profit. The show is a Shubert attraction. The New National on 41st street has had two attractions, but has developed little box-office strength.

There were two better business high-lights in the past week. In several stands near New York, grosses akin to last season were recorded. "Irene" showed to particularly good business, getting \$18,000 in Newark.

Broadway's surprise came with the leap upward of "A Bill of Divorcement," which opened mildly at the Colman. Following the Sunday comment of dramatic writers, the English piece jumped \$3,000 during its second week. This week the pace was further increased, with the house not much under capacity Monday and Tuesday nights. The house had been allotted to "The Perfect Fool," starting Nov. 7. Another house was quickly secured, the Selwyns taking the show for their Times Square. The latter house appears to have caught a live one in Woods' new "The Demi Virgin," which probably will be moved over to the Eltinge after next week. It is possible, however, the Apollo will become available, since "Love Dreams" is doing badly. In that case the "Virgin" show will switch into the Apollo, which is next door to the Times Square.

The holdover attractions continue to heat on a majority of the newer offerings. Broadway now has two attractions in their second year, they being "The Bat" at the Moroson and "The First Year," which passed the milestone at the Little last Saturday. "Sally," still Broadway's money leader, is sure to better a year's run at the New Amsterdam and "The Green Goddess" will accomplish that feat, too, at the Booth.

Five offerings drop out this week and four successors will bow in next week. "The Love Letter" leaves the Globe for the road, "Good Morning, Dearie" getting the house; Sothorn and Marlowe will arrive at the Century, replacing "The Last

Waltz"; "The Grand Duke" takes up the running at the Lyceum, Frances Starr in "The Easiest Way" going to the road; "The Wren" will be withdrawn from the Gaiety, but the same company (with Helen Hayes) will offer "The Golden Age"; "The Fan" will leave the Punch and Judy dark after Saturday.

This week's offerings are three in number, the Belasco-Erlanger production, "The Wandering Jew," overshadowing the other premieres. "The Right to Strike" opened at the Comedy, and "The Six-Fifty" re-lighted the Hudson. The best regarded of last week's two of new shows is "The Claw" at the Broadhurst, with "The Demi Virgin," of course, figured a box office draw. Last week was not without its sudden closing, for "The Bachelor's Night," which was third opening of the week, stopped at the Park. The \$2 top admission failed to count. "The Great Way" will get the house Nov. 7.

The big buy of the week was for the Erlanger-Belasco production of "The Wandering Jew," which opened at the Knickerbocker on Wednesday night. The brokers have taken about 500 seats a night for four weeks. The management tried to compel a buy for eight weeks, but the brokers were afraid to take a chance because of the uncertainty of any attraction drawing this season. Finally four weeks was decided on.

Two of the current buys end this week and will not be renewed. They are "Thank You" at the Longacre and "Main Street" at the National.

Business in the agencies still continues at a pace that is far behind that at this time of the season any time within the last five years, and the brokers do not look for any improvement in conditions until holi-

day time. The complete list of buys now numbers 18, which is a drop from the number listed last week. They are: "Blossom Time" (Ambassador), "Return of Peter Grimm" (Belasco), "Tangerine" (Casino), "Blood and Sand" (Empire), "Dulcy" (Frazee), "Love Letter" (Globe), "Six Cylinder Love" (Harris), "Bombo" (Jolson's), "The Wandering Jew" (Knickerbocker), "The O'Brien Girl" (Liberty), "Thank You" (Longacre), "Easiest Way" (Lyceum), "Music Box Revue" (Music Box), "Main Street" (National), "Sally" (Amsterdam), "Bluebeard's Eighth Wife" (Ritz), "The Circle" (Selwyn), "Greenwich Village Follies" (Shubert) and "The Demi-Virgin" (Times Square).

An indication of how much business is off is to be readily gathered from the fact that against 18 buys there are 22 attractions listed at the cut rates, with the business in that branch of the ticket game holding up strong. As a matter of fact, the cut rates this season are proving the lifesavers for a number of the shows now current on Broadway.

Those that were listed on Wednesday were "Love Dreams" (Apollo), "The Hero" (Belmont), "The Nightcap" (Elbow), "Last Waltz" (Century), "Only 38" (Cort), "Back Pay" (Eltinge), "Blood and Sand" (Empire), "Sonya" (48th St.), "The Wren" (Gaiety), "White Headed Boy" (Miller), "Lilies of the Field" (Klaw), "Thank You" (Longacre), "Silver Fox" (Elliott), "Main Street" (National), "Just Married" (Bayes), "A Bachelor's Night" (Park), "Wait Till We're Married" (Playhouse), "Daddy's Gone a-Hunting" (Plymouth), "The Fan" (Punch & Judy), "Getting Gertie's Garter" (Republic), "Shuffle Along" (63d St.), and "The Demi-Virgin" (Times Square).

Associated Producers' Attractions Are Released On Open Market Basis

To the Exhibitor:

In many score of telegrams relative to booking Associated Producers' pictures, some confusion seems to exist in the mind of the exhibitor as to their method of release. This confusion has arisen through the fact that Associated Producers' attractions are now being distributed by Associated First National Pictures, Inc.

In order to set at rest any doubts in the mind of the exhibitor, we wish to state that all Associated Producers' pictures are available to any and all exhibitors desiring to book them.

The following pictures are now available through Associated First National Exchange **ON THE WIDE OPEN MARKET PLAN:**

PILGRIMS OF THE NIGHT.....	J. L. FROTHINGHAM
BLIND HEARTS.....	HOBART BOSWORTH
MOLLY O.....	MACK SENNETT
LOVE NEVER DIES.....	KING VIDOR
THE SILENT CALL.....	H. O. DAVIS
HAIL THE WOMAN.....	THOMAS H. INCE
THE SEA LION.....	HOBART BOSWORTH
THE CUP OF LIFE.....	THOMAS H. INCE
DEVOTION.....	J. BIMBERG
GREATER THAN LOVE.....	J. PARKER READ, JR.
THE TEN DOLLAR RAISE.....	J. L. FROTHINGHAM
THE FOOLISH MATRONS.....	MAURICE TOURNEUR
A BROKEN DOLL.....	ALLAN DWAN
MOTHER O' MINE.....	THOMAS H. INCE
HOME TALENT.....	MACK SENNETT
I AM GUILTY.....	J. PARKER READ, JR.
A PERFECT CRIME.....	ALLAN DWAN
A SMALL TOWN IDOL.....	MACK SENNETT
LYING LIPS.....	THOMAS H. INCE
A THOUSAND TO ONE.....	J. PARKER READ, JR.
LOVE.....	J. PARKER READ, JR.
THE LAST OF THE MOHICANS.....	MAURICE TOURNEUR
THE FORBIDDEN THING.....	ALLAN DWAN
THE LEOPARD WOMAN.....	J. PARKER READ, JR.
HOMESpun FOLKS.....	THOMAS H. INCE
LOVE'S OUTCAST.....	SENNETT-TURPIN
LOVE AND DOUGHNUTS.....	SENNETT-TURPIN
MADE IN THE KITCHEN.....	MACK SENNETT
SEE SIGNED BY THE SEA SIDE.....	MACK SENNETT
CALL A COP.....	MACK SENNETT

PICTURES IN THE COURSE OF PRODUCTION

THE DAUGHTER OF BRAHMA (work title).....	J. L. FROTHINGHAM
LORNA DOONE.....	MAURICE TOURNEUR
PAINED.....	J. PARKER READ, JR.
LUCKY DAMAGE (work title).....	THOMAS H. INCE
HEART BALM (work title).....	MACK SENNETT

Distributed Through Associated First National Pictures, Inc.

RELEASED ON THE OPEN MARKET
AVAILABLE TO ALL EXHIBITORS



THREE SCORE COMPANIES MAKE LOS ANGELES LOOK ACTIVE

Coast Producing Center Again Assumes Appearance of Return to Normalcy—Volume on Increase, Average by January 1

Los Angeles, Oct. 26.

Los Angeles is getting on its toes again and a general note of optimism pervades the studios where hard work is the watchword to bring the industry back to prosperity. The feeling is that General Depression has been routed and that the slump which has been in evidence since January of this year is on the wane.

In the majority of the studios there are almost at normal again and attendance at theatres locally has increased with the coming of cool weather. A canvas of the big studios shows that there is general activity in the production field and by the first of the year it is expected that everything will be shipshape again.

At the big Goldwyn studios in Culver City there are six companies in production at present. E. Mason Hopper is busy directing "Hungry Hearts" with Bryant Washburn and Helen Ferguson in the leads; two stories by Gouverneur Morris are being filmed; they are "Yellow Men and Gold," featuring Helene Chadwick and Richard Dix, directed by Irvin Willat, and "What Ho! The Cook" which Roland V. Lee is directing. Rupert Hughes' "Sent For Out" is being made with Colleen Moore in the lead, being directed by Alfred E. Green. Cullen Landis is putting the finishing touches to "The City Feller," under the direction of William Beaudine, while Lon Chaney is finishing "The Octave of Claudine," with Wallace Worsley at the megaphone.

Seventeen units are turning out productions for First National release. This includes the regular First National producing units as well as the newly associated units of the Associated Producers. All of these are either in production, prepping to shoot or cutting. At the Ince lot there is unusual activity at the present time with at least four productions under way there.

At the Famous Players-Lasky lot there are nine companies answering the roll call each morning, while over at Reelart there are five companies working on releases or that organization.

Universal scores the high mark with eighteen companies in action. Of these there are ten that are working on productions of feature length.

The unit system which now prevails at Metro now has five directors that are either shooting or ready to shoot. "Prisoner of Zenda," the new Rex Ingram production, it is said, is to rival in magnitude the production of "The Four Horsemen," which he directed.

At the Robertson-Cole lot the quiet which has prevailed there since early in the spring has finally been broken and there are four companies now working.

Around the smaller studios there are a number of companies active but as yet there is no general resumption of independent production which marked this same period of last year.

CHILDREN'S BOOK WEEK

Los Angeles, Oct. 3.

Motion picture theatres throughout the country have been asked to co-operate in putting over Children's Book Week, Nov. 13-19, by showing films based on children's books.

The idea is sponsored by the American Library Association, General Federation of Women's Clubs, Boy Scouts and others. This is the first year that the picture theatres have been asked to assist. Special children's matinees are to be a feature of the week. The National Board of Review has compiled a list of productions for use during the week and Maurice Tournier's "The Last of the Mohicans" is representative of the type of pictures recommended.

Kohn Going Abroad

Ralph Kohn, of the legal and executive staff of Famous Players, will go to Germany before the first of the year to look after some important deals now pending between his company and European film producers.

B'WAY'S NEW HOUSE WITH 1,000 SEATS

Property at 1664 to Be Replaced with Office Building and Theatre

The property at 1664 Broadway passed last week, through Kriger & Aaron, as brokers, and with Augustus Dreyer, attorney. The present buildings, covering the site of 60 feet on Broadway, running back 169 feet to 7th avenue, will be torn down when the present lease expires in about two years.

It is the intention to erect a 10-story office building with a theatre, the latter to seat 1,000. A bid for the theatre is already in from a film distributor that wants to show its own make of features.

The plot is on the east side of Broadway, in the centre of the block, between 51st and 52d streets.

BETTER PICTURES

One Out of Ten Receive Approval for "Family Nights"

Kansas City, Oct. 26. A meeting of the Committee for Better Motion Pictures, which may mean much to local exhibitors and national producers, is scheduled to be held here Oct. 26. The committee consists of representatives of civic and other organizations here. At the meeting a sub-committee will be appointed to commend or condemn films for use in churches and schools. It will also hear a report from its committee, for which two women have been watching each day films viewed by the city censor.

Out of an average of twenty-five films reviewed weekly, not more than ten ever receive the mark of complete approval.

The Pennsylvania law which provides for censorship of motion picture advertising and publicity, as well as the pictures, will also be taken up with a view of recommendation. That the activities of the general committee have not been allowed to decrease is shown by the fact that each day some member has sat with the city censor for the purpose of passing upon films suitable for children for the purpose of compiling a list to be used Friday nights, "Family Night," at all residence district shows.

The films permissible for showing on "Family Night" must contain nothing of crime or immorality.

SELZNICK RENTS STUDIO

Lewis J. Selznick has taken over for an indefinite period the Norma Talmadge studio on East 48th street for the making of his future productions, abandoning the old Universal studio on Port Lee.

The Talmadges, as announced, will make their productions on the west coast, occupying a portion of the large Brunton establishment in Hollywood.

Constance Talmadge has already left for the coast and Norma is scheduled to leave within the next few days.

LAEMMLE'S PLANS

Los Angeles, Oct. 26.

Carl Laemmle on his arrival here announced that Priscilla Dean, the U. star, is to be sent abroad to make a couple of productions. One of the features is to be made in Italy and the other in France.

The biggest costume production in the history of Universal is shortly to be started on the lot. It is to top even the "more than a million" production of "Foolish Wives."

TYNAN SUES

Brandon Tynan has brought suit in the Supreme Court against Charles Crowley for \$4,000, claiming he was engaged last December to appear in a picture for not less than four weeks at \$1,000 a week and that defendant failed to carry out the agreement.

MANY STARS APPEAR AT FIRST NAT'L MEETING

About 250 Present at Conference in Chicago

Chicago, Oct. 26.

About 250 franchise holders of First National Pictures, Inc., are holding their first get-together with film stars releasing through the organization at the Drake hotel this week. These owners present are said to represent the 3,000 theatres playing First National products.

Among the film stars who are attending the sessions are Charlie Chaplin, who stopped off here to be present at the opening of the New Chicago theatre; Norma and Constance Talmadge, Buster Keaton, Anita Stewart, Mabel Normand, Ben Turpin, Wesley Barry, Richard Barthelmess, Hope Hampton, Katherine McDonald and Dorothy Phillips.

During the conference U. S. Senator Pat Harrison made an address on "Government and Motion Pictures."

Robert Lieber, of Indianapolis, is president, and Sam Katz, of Balaban & Katz, of Chicago, is secretary of the organization.

TOM MOORE WINS

Washington, D. C., Oct. 24.

Tom Moore won the recent suit brought against him by George Wedderburn, involving some \$40,000. Claiming that he was the leasee of the upper portion of the Academy of Music building, Wedderburn said Moore obstructed it with advertising matter that it ruined his business.

ROWLAND FRAMES DEAL

Private advices from abroad are that R. A. Rowland, who retires from the presidency of Metro on his return to America, has arranged for the investment of British capital in addition to the money already subscribed here for the new distribution organization he proposes to start directly he returns to New York about the first of the coming year.

PICTURES AS PROFESSORS

Washington, D. C., Oct. 26.

The Board of Education of the District is seriously contemplating the installation of motion pictures as a means of "visual education" in the schools here. The board believes that such subjects as geography and history can be taught better with the use of the motion picture and lantern slides.

INSIDE STUFF

ON PICTURES

Somebody has doped it out that the screen is in for a cycle of costume plays, and in his argument furnishes this rather convincing list of recent productions which seems to make the point: "Theodora," "Passion," "Deception," "Carnival," "Disraeli," "Peter Ibbetson," "The Two Orphans" (in prospect), Douglas Fairbanks' version of "The Three Musketeers," and Norma Talmadge's picture adaptation of "Smilin' Through," a costume play which harks back to the hoop-skirt period. This list might be continued indefinitely.

A flurry of excitement was created in picture circles last Friday when Charles Chaplin, at a luncheon tendered him by First National, said he had two more pictures to make under his contract with that distributing organization, after which, according to his own words, he felt sure he and the First National would do business more informally. Asked what Chaplin meant by such a remark, Hiram Abrams, general manager of United Artists, said he hadn't the slightest idea, unless Chaplin intended to convey the idea he hoped to do business with the exhibitors included in the membership of First National.

According to his contract with United Artists, Chaplin, at the conclusion of his First National agreement, deliver three pictures to United Artists before he can release a special delivery, should he be so disposed. "Even then," continued Abrams, "the likelihood is he would permit us to handle his specials, as we are now equipped to handle that class of pictures. At the present time we have several road companies playing 'Way Down East' in territory where we have been unable to make rental agreements with exhibitors, and it is our intention to enlarge that branch of our business as rapidly as necessity demands."

The fancy prices obtaining some months ago for picture rights to Broadway plays have taken a sad tumble of late. In those frantic days a play that had an offer of \$200,000 for its picture rights might possibly bring \$75,000 now. That is not a surety though. The owners of the play, however, are still holding out for their figure, secure meanwhile in the profits of the play on the road.

At the outing given by Adolph Zukor to the members of the Paramount Club at his farm, at New City, a fortnight ago, the president of Famous Players sent to several of the visitors unofficially that he had in mind a plan to purchase a block of the preferred stock which he would sell to the employees of the corporation on the installment plan at a price slightly below its market quotation. The Paramount Club is a social organization embracing the working staff of the home office. When Zukor heard they contemplated holding an outing, he invited them to hold it at his country estate and, in a brief speech to those present, he said he thought it a good idea to hold not less than three such affairs a year, and they would be welcome to have them at his place.

GOLDWYN BEATS FOX

"Nero" Company Staying Abroad to Do "Mary"—Print Coming

The big scene in Fox's "Nero" picture is said to be the turning loose of the lions on the Christians in the arena, and as the Goldwyn production of "Theodora" has beaten Fox to Broadway with a big lion punch it is believed that the scene will be somewhat changed in the final assembling and cutting of the production.

"Nero," made under the direction of J. Gordon Edwards in Italy, has been completed and an initial print is on its way here. The director, together with Violet Mesereau and other members of the Fox staff who were abroad with the organization, are in London, making ready to go to Scotland.

Another Fox production is to be made abroad before the company returns. The subject is to be "Mary, Queen of Scots," and the greater part of the scenes will be shot in Scotland.

KELLY OBJECTS

Author Kicks at Too Many Changes in His Scripts

Anthony Paul Kelly, one of the most successful of motion picture scenarists, says he is through with writing for the screen until such time as his work is not so distorted as to become unrecognizable to the original author. He proposes to occupy himself with writing for the stage, a field in which he has also attained considerable success. His biggest stage hit was "Three Faces East."

"I am not a highbrow who objects to having any changes in his manuscript," said Kelly the other day, "but when it comes to mutilating a manuscript that the author's meaning is entirely destroyed, I must protest, and the only way I know of at present is to stop writing for the pictures or make ironclad agreements that will guarantee me against such annoyance."

LESSER ON WAY EAST

Los Angeles, Oct. 26.

Sol Lesser, Mike Gore, Adolph Ramish, Harry Wilson and a flock of others, are en route from here and will be in New York the latter part of the week.

"MUSKETEERS" IN D. C.

Washington, D. C., Oct. 26.

The Douglas Fairbanks picture "The Three Musketeers," showing here at Loew's Columbia theatre is being held over for a fourth week with big business at the morning shows even.

ORMI HAWLEY NOW FILM HOUSE MANAGER

Film Star Engaged to Direct Three Syracuse Establishments

Watertown, N. Y., Oct. 26.

Engagement of a motion picture star to assume full control of the operation of their movie palaces is the novel experiment of Panayanakos Brothers of this city, operating the Olympic, Palace and Antique theatres here.

Ormi Hawley, who until her retirement a year ago was a familiar figure on the silver screen, today is in charge of the three local theatres. She is the first woman to assume active directorship of a theatre in Northern New York, and, it is believed, is the first star of the silent drama to desert the professional for the business field.

Miss Hawley, who has been living quietly at Whitesboro for the past year, came to this city last week to appear in connection with the presentation of one of her former starring vehicles at the Antique. The Watertown Amusement Company, the corporate name of Panayanakos Brothers, was so favorably impressed by her dissertation on pictures that the unique offer followed.

The actress consented and signed a contract that puts her in complete charge of the programs to be presented in the three local playhouses. For the immediate present, Miss Hawley will concentrate upon the Olympic, which is shortly to reopen as a vaudeville and picture house. Alterations are now under way.

Miss Hawley will select the picture features, handle the Keith bookings and supervise the musical programs. One of her first steps is to increase the Olympic house orchestra, and to order supplementary concert programs, with numbers from the classics.

The Olympic will boost its prices under the new policy. The box office rates will be 25, 35 and 50 cents for both matinees and nights.

CHIC SALES FILM SOLD

Taken Over for Distribution by Alexander Beyfuss

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corp., announced that the rights for the United States to the Charles (Chic) Sales picture, "His Nibs," has been acquired by outright purchase by a syndicate of which L. L. Hiller is president. It is to be released through the stateright market.

Beyfuss is about to close a deal for the distribution of Martin Johnson's "Jungle Adventures," which recently played a pre-release engagement at the Capitol.

SCORES AT CRITERION

The film production of "Peter Ibbetson" has caught on at the Criterion and is in that house for an indefinite run. It played last week to \$12,000, which is practically capacity.

NEW BRONX HOUSE

Coleman Bros. have leased for 21 years a plot of land on Burnside avenue between Jerome and Walton, the Bronx, and will build a picture house and roof garden to seat 2,000. The rental aggregates \$600,000. Eugene de Rosa is the architect.

Gunning for Hoodlums

Oswego, N. Y., Oct. 26.

Fines will hereafter be dole out to young hoodlums who create disturbances in local picture houses. So warns Recorder Gill of this city, whose patience has been exhausted by the police reports of juvenile rowdiness at picture places. The Gem theatre, John Cordingley proprietor, has been the target for the gang of ruffians, who operate both inside and out of the house.

Metro Takes "Fighting Mad"

Los Angeles, Oct. 26.

Metro has contracted to handle the distribution of "Fighting Mad," made by William Desmond Productions, Inc.

The cast includes Joseph J. Dowling, William Desmond, Virginia Fairre, Jack Richardson, Rosemary Theby. It will be released Dec. 5.

Has Two Falls Houses

Niagara Falls, Oct. 26.

Howard J. Carroll, running the International theatre here, has taken over the management of the Cataract.

PICTURES

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FAMOUS PLAYERS DISPOSES OF
DETROIT HOUSE TO SHUBERTS

Another Move to Get Out of Participation in Exhibiting Business by Producer-Distributor—Recalls Recent Cleveland Deal

Detroit, Oct. 26.

The passing of operation of the Majestic to the Shuberts who will open the house next Monday with vaudeville, carries with it important significance in theatrical circles here. Famous Players took over the house last season, establishing a picture policy there. In seven months the Majestic is said to have lost \$125,000, under F-P control. It was closed in the spring and has been dark since then.

The expensive experiment of the Famous with the Majestic is basis for the doubt of the success of its theatre acquisition policy. If a proportionate loss be sustained in other theatres operated by F. P., it is thought that the picture people will readily let go some of the other houses.

The reported arrangements for the Shubert tenancy of the Majestic supplies further ground for that opinion. This calls for F. P. to get the first \$500 weekly and to receive \$600 over and above the cost of show and operation of the house. If it comes in. That would approximately return to F. P. the amount of the annual rent, said to be \$57,000. It is supposed however that the profits are to be split equally between the Shuberts and the house.

It has been apparent for some time past that Famous Players is disposed to liquidate its own theatre holdings for the reason that theatre ownership is believed to have in some measure alienated the good will of the exhibitors with whom the producer-distributor does business. In one state not long ago Famous Players switched the ownership of a whole group of houses presumably for this very reason, and the transaction in Detroit may be another transaction in line with the same policy.

F. P. has two other houses in Detroit. The Broadway-Strand in the downtown section was a winner for a time, but is also reported having suffered reverses. The Ferry Field, a neighborhood house, is reported to have lost money last season, but that it is now holding its own.

CAN'T VOTE ON SUNDAYS

Church Prevents Aldermen Submitting Question to Citizens

Rome, N. Y., Oct. 26.

Some taxpayers are without the right of suffrage insofar as the Sunday movie question is concerned.

So today rules Corporation Council Evans of this city. Mr. Evans holds that the Sunday movie issue is squarely up to the local Council, which previously sought to pass the buck to the local voters. Renewed Sunday movie agitation last September stirred the Aldermen to plan a referendum.

The Associated Church Council of the city at once moved to block it, and appealed to Attorney-General Charles D. Newton. Newton politely side-stepped and invited the churchmen to secure the ruling from the Corporation Council of the city.

MANAGING JOHN WENGER

George Mooser has taken John Wenger under his managerial wing. Wenger is a scenic artist who specializes in the production of prologues with scenery and lighting effects for motion picture houses, and his first work for the Strand, New York, will be shown next Sunday.

Mooser has arranged with the new million-dollar theatre in Terre Haute and with Sid Grauman for all his houses in Los Angeles to have Wenger prepare the scenic settings for the feature pictures in those theatres.

SALESMEN'S BALL

The Motion Picture Salesmen, Inc., numbering in its membership practically all of the film salesmen of the New York and New Jersey exchanges, are to hold a dinner and ball at the Hotel Commodore on Nov. 6. A tax of \$6 each will be made on those attending.

N. Y. CENSORS PUT
SLEUTH ON THE JOB

Brown's Job Is to Run Down Violations

Albany, Oct. 26.

Mr. Ansel W. Brown of Pulaski, one of the leading younger Republican leaders of Oswego county, has been appointed by the Motion Picture Censorship Commission as the head of its Albany office, with headquarters in the Capitol.

Mr. Brown served in the office of the Secretary of State in its traffic law enforcement bureau and has for the past five years been connected with the Legislative Bill Drafting Commission at Albany.

The Albany office will specialize on violations of the rulings of the commission in the up-State districts and will inspect reels shown in the principal cities to see that the necessary 10 feet of film is devoted to a display of the approval of the commission, it being the disposition of some producers to cut this amount to five feet. Investigations will also be made to see that all films shown have been approved by the commission, the erroneous impression existing in some quarters that the commission has jurisdiction only over pictures produced since it was created.

U'S \$25,000 FOR "STORM"

Asked \$68,000—Cheap Sellers Seem in Demand

Sale of "The Storm" was recorded last week. Universal was the purchaser, the price \$25,000. This price is considerably different than the offer of \$68,000 which was turned down by the author and the producer at the time the production was at the peak at the 48th Street, two seasons ago.

Right now there seems to be a demand for the cheaper type of melodramatic stories. The producers are bidding for the lurid titled stuff again. Within the last few days a story broker had calls for such plays as "No Mother to Guide Her," "Nellie, the Beautiful Cloak Model," and others.

BRINGING UP THE BOYS

Pittsburgh, Oct. 26.

Two sons of Harry Brown, manager of the Nixon here, have been added to the local managerial colony. The Duquesne, which was taken over by the Feit Brothers, of Philadelphia, recently, was opened four weeks ago by Ray C. Brown, with Richard E., his brother, as his assistant.

Ray C. will shortly hand over the reins to Richard, when the former leaves for another city, where the Philadelphia firm intends to open another house. They are showing United Artists' pictures, and the one here, Fairbanks' "Musketeers," has found the Duquesne hardly able to hold the crowds.

The Brown family has long been identified with the show world. The elder Brown, aged 55, one of the most active and popular house men here, managed several theatres in Atlantic City before he went with the Nixon firm there. He took charge of the local house six years ago. Richard E. was treasurer of the Woods, Atlantic City, last season, while Ray C. directed the Alhambra in Wilmington before coming here.

"BONNIE BUSH" A SPECIAL

Private advices from London are that "Bonnie the Bonnie Briar Bush," made in England by Donald Crisp for Famous Players, will likely be removed from the regular releases and converted into a special. The original release date set for it here was Nov. 20, but the entire Famous Players' schedule is being altered to make room for the Cosmopolitan Productions, for which a new contract was made recently.

"THEODORA" TOUR
OF 10 COMPANIES

Jack Welch in Charge—Page Contract Extended Here

Goldwyn has made arrangements with the Shuberts for the routing of ten companies to present the Italian screen spectacle, "Theodora," on tour. Four companies will open within the next two weeks in Boston, Chicago, Philadelphia and Pittsburgh. Jack Welch, who has been general booking manager for the Selwyns, is at the head of the Goldwyn booking department, having been loaned by the Selwyns, and will handle the routing of the road shows.

A national advertising campaign will be handled by Will Page, whose original contract with Goldwyn was for ten weeks, but this week has been extended over an indefinite period. The Fox organization had replied on Page rejoining them to handle the "Nero" picture for them in New York about Christmas time.

At the Astor, where "Theodora" is playing, the attraction is still attracting unusual business. This week the picture will start playing on velvet as far as the presentation and advertising expenses for the New York opening are concerned. Business last week was just over \$19,000 and this week \$18,000 will be reached, according to the figures after the first few days.

Welch started at the Goldwyn offices on Tuesday morning and immediately organized a booking department. The picture will play the cities outside of New York at a \$2 top scale.

IS CONNICK FORMING
NEW DISTRIBUTING CO.?

Rumor Credits Him With George Eastman's Personal Backing

An unconfirmed but circumstantial rumor in film circles this week has it that H. D. H. Connick is forming a new distributing organization, to be financed by George Eastman.

Mr. Connick at his home avoided newspaper inquiries, but the report went so far as to state that Lee Counselman, his former assistant at Famous Players, who withdrew from Famous Players about the same time as Connick tendered his resignation as chairman of the finance committee, would be the general manager of the new concern.

Inquiries on the part of both exhibitors and producers as yet not approached were met by statements that the former Famous efficiency man was not yet ready to talk.

Another version of the rumor, has it that it is not George Eastman who is to be interested with Connick in the new distribution organization, but Jules E. Brulattour, general selling agent for the Eastman raw stock, and in this manner the Eastman name was connected with the report. Mr. Brulattour was not in town early this week.

WHY BLAME STAR?

Still Court Won't Declare Her Innocence in Suit

Pearl White (McCutcheon) and the Fox Film Corporation are parties defendant in a \$50,000 damage suit by John F. Beatty for injuries alleged to have been sustained while making a photoplay. The plaintiff avers he was thrown from his horse through the negligence of the defendants.

Mrs. McCutcheon's attorneys argued that the complaint proved no specific cause for action against Miss White and asked for a dismissal of the charges against the actress in that it was not shown in what manner she was personally negligent. The motion was denied.

FILM HOUSE BURNED

Massena, N. Y., Oct. 26.

The Palace theatre, located in the Pine Grove section here, was destroyed by fire the origin of which is unknown. The theatre, a wooden structure, was owned and operated by Cosenza & Catti, with a picture policy.

SIDNEY COHEN IN CHICAGO NAMES
COMMITTEE TO PROBE FIRST NAT'L

D. W. Burford, of Illinois, to Handle Investigation—Theatre Owners Charge Distributors with Secret Practices—Demand Protection

Chicago, Oct. 26.

BIG 4 REPRISAL BID
FOR 1ST NAT'L STARS

Abrahams Has Asked Charles Ray to Join United Artists

"Yes, it is true that I have invited Charles Ray to join our organization," said Hiram Abrahams, general manager of United Artists, "and what is more, I have also made overtures to secure the release of the Norma and Constance Talmadge pictures. I am also considering Katherine MacDonald and all the artists at present distributing through First National."

Asked if the above overtures were in the nature of reprisals, Abrahams replied laconically: "You can form your own conclusions."

Abrahams has it in his mind that the numerous rumors of negotiations between First National and Pickford and Fairbanks emanated from the offices of First National in their recent campaign to enlarge the number of their sub-franchise holders and there is palpably a design on the part of the United Artists manager to adopt similar methods of causing his "opposition" as much annoyance as lies within his power.

The specific reference to Katherine MacDonald carries with it peculiar significance. Miss MacDonald is under the management of E. F. Schulberg, who is suing Abrahams, claiming a partnership in the latter's contract to handle the distribution of United Artists pictures. The case is on the calendar and may be reached next month.

FILM AT GAIETY

Nordisk Feature at B'way House, Following "Wren"

"The Wren" is to pass from the stage of the Gaiety. If the plans of certain picture interests carry a feature production will be shown at the Gaiety for a run. The picture will be the first of the Nordisk films to be generally exploited in this country. It is based on a Charles Dickens story and entitled "Our Mutual Friend."

The production is being released through the F. B. Warren Corp., which secured the picture from Chester Beecroft who had the rights for this country. It is the first of a series of Nordisk super-features which are to be imported into this country.

CHARLEY'S SUMMER HOME

Clayton, N. Y., Oct. 26.

Charles Chaplin will be a summer resident of the Thousand Islands region next year. It was reported here today. Chaplin is counted upon to locate near the summer home of Irving Berlin, Ivy Lea, at Alexandria Bay.

The theatrical colony at the Islands is growing yearly. May Irwin, James K. Hackett, Pauline Frederick and Maelyn Arbuckle are among those who now have permanent summer homes in the North country.

SELZNICK'S SALES DRIVE

To give the new season a "boost" after its regular opening and to build up matters preceding the inevitable holiday lull, "Selznick Week" will make Nov. 13-19 a period of general showings throughout the country for Select Pictures.

Sam E. Morris is engineering a drive in all of Select's thirty-odd exchanges, and branch managers are getting behind their salesmen for the purpose of placing at least one Selznick feature on as many screens as possible during "the week."

Fire Ousts Albany Audience

Albany, Oct. 26.

Fire next door emptied the Central theatre here Oct. 22 in the afternoon, though the house itself was not touched.

Sidney Cohen, president of Picture Theatre Owners, here attending convention, announced an investigation by his organization of Associated First National. Committee appointed with D. W. Burford, of Aurora, Ill., chairman.

The appointment of the Cohen committee comes on the heels of a long statement issued recently, setting forth the complicated charges of the Theatre Owners' chief against First National. Specifically these include the allegations:

"Sub-franchise holders, recalling the promise of President J. D. Williams, that at no time would a dividend of more than 10 per cent. be declared, and that all profits would be employed in buying pictures for the free use of sub-franchise holders, ask what has become of these excess profits."

"Passion" was bought for \$30,000 and an exhibition value placed upon it of \$600,000. "Gypsy Blood" cost \$7,500 and its exhibition value was put at \$350,000.

"The promise that district franchise holders would not buy or operate their own theatres, has been broken."

"That arrangements have been made with certain producers and First National which do not insure to sub-franchise holders the control of all subjects turned out by these producers."

"That a greater number of pictures are being forced upon them (the sub-franchise holders) than they were originally told they would have to play."

The statement concludes with this statement:

"It is time that the mask was taken off the pretence of the officials of Associated First National that the company is an exhibitor organization. It is a so-called exhibitors' organization, but for profit only. The Motion Picture Theatre Owners of America is an exhibitors' organization for protection only. Our activities in this matter are wholly inspired by the complaints of our members who are sub-franchise holders of Associated First National Pictures, Inc."

SCREEN FOR PATRIOTISM

Washington Picturemen Will Celebrate Armistice Day

Washington, Oct. 26.

A. Bruce Brylawski, managing owner of the Cosmo theatre and member of the executive committee of the Motion Picture Theatre Owners of America, announced today that the association has agreed to aid in the observation of Armistice Day celebration. They are offering the free use of the screens for all progressive government programs. The local theatres are cooperating in the movement and various announcements of the ceremonies here in honor of the unknown soldier will shortly appear on the screens.

COLLEGIANS BOOST FILM

There was plenty of enthusiasm at the Strand this week with local college football teams on hand as invited guests of the management for the showing of the Charles Ray feature, "Two Minutes to Go."

Monday was Columbia night, and 40 men of the football squad, headed by Capt. R. K. Scovill, occupied upper boxes, which were decorated in blue and white; Wednesday night the N. Y. U. students gave their team a send-off prior to the latter's journey to Binghamton for the week-end game with Colgate, and Thursday was set for Fordham night.

FAMOUS SALES-PARLEY

If the impending railroad strike does not materialize the semi-annual convention of Famous Players district managers will be held in New York next month. The conventions are held every spring and fall.

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